Politicizing the Personal: Reading Gender-Based Violence in Rape Survivor Discourse

Rachel Sarah Jo Macreadie

Submitted in total fulfilment of the requirements of the degree of
Master of Arts in Gender Studies (Thesis)

September 2014

School of Culture and Communication, Faculty of Arts
The University of Melbourne

Produced on archival quality paper

Abstract

Rape is about power. Women writing about their experiences of rape often find that the disempowering effects of rape continues into the aftermath when they face a hostile environment that frequently denies and silences their experience. Even where rape circumstances fit within the definitions of the 'standard rape narrative', survivors must still compete against victim-blaming attitudes, rape myths and cultural silencing. In order to find an audience to bear witness to the trauma, women often have to perform according to social expectations, modify their emotions to be accepted and dilute any politically disruptive messages.

To cultivate an awareness of the complex and multifaceted influences and power dynamics shaping the rape story, I examine the development and production of survivor discourse. I argue for the value in conceptualizing three primary 'gatekeepers' of the rape story (cultural, literary and judicial) that force a particular kind of story to emerge, which can lead to survivor narratives paradoxically perpetuating rape myths and recuperating dominant discourses.

In the last few decades, disciplines of criminology, social psychology, linguistics, and legal studies have used a variety of social research methodologies to enhance understandings of rape myths and the context within which survivors make sense of their experience. Nonetheless, published autobiographical texts remain an underutilized resource that can offer further insight into the influence of readers and the literary market in shaping the rape story. My methodological approach engages a feminist critical analysis of Alice Sebold's *Lucky* (2002 [1999]), Frances Driscoll's *The Rape Poems* (1997) and Jamie Kalven's *Working with Available Light* (1999) positioned within a socio-legal conceptual framework and informed by an understanding of trauma.

These texts diverge from conventional ways of representing the rape story, compelling their audience to understand rape as prevalent and everyday gender-based violence. They resist the redemptive narrative arc, thereby politicizing their individual stories and challenging the complicity of the community. Driscoll also rejects

narratives of ‘personal growth’ that position rape as a difficult personal experience which one can overcome by adopting a survivor mentality. I include Kalven’s memoir of his wife’s rape to examine the nuances of power, privilege and the competition over the meaning of rape for survivors. I argue that while Kalven makes a case for rape to be considered torture, his account is troubling as he takes ownership of his wife’s story and enacts discursive violence by producing a text that disempowers the survivor. This constrains the political potential of his memoir.

Far from individualizing the rape story, a critical analysis of these diverse texts illustrates how survivor narratives can challenge rape myths, victim culpability and dominant discourses. Throughout this thesis I argue for the value of reading autobiographical texts alongside rape scholarship to facilitate an engaged understanding of the way discourses on rape are mutually reinforcing and are produced and reproduced across a range of discursive sites.

Declaration

This is to certify that:

i. *the thesis comprises only my original work towards the masters except where indicated in the Preface,*
ii. *due acknowledgement has been made in the text to all other material used,*
iii. *the thesis is less than 40,000 words in length, exclusive of tables, maps, bibliographies and appendices.*

Signed:

Date:

Acknowledgements

Writing a thesis on the subject of rape has not been an easy task and I owe enormous gratitude to many people who have supported me in this journey.

First and foremost, I am deeply indebted to my wonderful supervisors Dr. Nicholas Chare and Professor Stephanie Trigg who have offered an abundance of wisdom, encouragement and perspective. I would also like to thank the following people for their support and insights: Dr. Fran Martin (Chair of my Advisory Panel), Dr. Claire Higgins, Keyvan Allahyari and Jenna Tuke.

Inspiration for this thesis has come from many sources, and I acknowledge the support of the following organizations that have allowed me to research gender-based violence and trauma in a policy context: the AusAID Australian Youth Ambassadors for Development program, the International Organization for Migration (IOM – Việt Nam), and the Victorian Foundation for Survivors of Torture. I would also like to acknowledge the Parliament of Victoria, and, in particular, my wonderful colleague Bella Lesman, who have supported me through studying part-time and working full-time in an often demanding political environment.

Many friends and family have provided constructive feedback, welcomed distractions and immense support, none more so than my exceptional parents: Jo and Ian Macreadie.

Table of Contents

Abstract iii

Declaration v

Acknowledgements vi

Introduction 1

1. Reading Narratives of Rape 13

2. Challenging Rape Myths in Alice Sebold's *Lucky* 43

3. Fidelity to Trauma in Frances Driscoll's *The Rape Poems* 59

4. Speaking for Others in Jamie Kalven's *Working with Available Light* 79

Conclusion 99

Bibliography 103

Appendix A: Supplementary Poems 135

Appendix B: Marketing and Paratexts of Narratives 140

Introduction

Throughout history, the story of rape has usually been told from a masculine perspective in literary, cultural and judicial discourse. Literature from classical mythology to contemporary novels has tended to mask the injury of rape for women behind sexual scripts of seduction, romance and ravishment.[1] In cultural discourse, rape myths and stereotypes have shaped conversations around rape and responsibility, imposing a kind of violence that habitually erases women's voices. These discourses have been reproduced in the courtroom and have generated what many feminist scholars label a 'rape culture', whereby male sexual aggression is normalized and victims are silenced, shamed, stigmatized and held responsible for being raped. These circumstances have created an environment in which the only types of narratives that are produced about rape are ones that fit a particular belief about who rapes, who is raped and what constitutes rape. Therefore, while women writing about rape frequently position their narratives as defying cultural silencing and 'repossessing language' in order to reclaim the meaning of the experience, the kind of narratives that are published often do not reflect the majority of rape experiences. This has the effect of further perpetuating myths about rape.

The aim of my thesis is to examine the complex layers and barriers which force a certain type of narrative to be produced and reproduced. In doing this, I analyze published autobiographical accounts of rape, examining how these narratives have been shaped and formed in conversation with a wider social and cultural context. My methodological approach engages a feminist critical analysis of Alice Sebold's *Lucky* (2002 [1999]), Frances Driscoll's *The Rape Poems* (1997) and Jamie Kalven's *Working with Available Light* (1999) positioned within a socio-legal conceptual framework and informed by an understanding of trauma.[2]

---

[1] My focus on women's experience of being raped by men does not suggest that men cannot also be raped or that women cannot perpetrate rape. I also focus on adult women's experiences of rape, though I will also draw on incest memoirs in later discussions of autobiographical practices.

[2] Hereafter, page references to these works will be cited in parentheses following the quoted passage.

Prior to conducting a critical analysis of my primary texts, I examine the mutually constitutive relationship of representations across art and socio-cultural discourse by contextualizing the literary, cultural and socio-legal environments which have shaped rape narratives. In Chapter One I divide my analysis into broad categories of literary, cultural and legal representations. These are flexible and overlapping categories, however this is intended merely as a conceptual tool to organize a diverse and extensive body of scholarship from multiple disciplines into areas in which they can speak meaningfully to each other on themes of rape myths, sexual scripts and representational practices. I argue that autobiographical texts need to be read within the cultural context in which they emerge; therefore a multidisciplinary approach to the study of rape representations is necessary to understand the complexities and interrelationship of the 'representational recycling process' across legal, cultural and literary discourses. I also argue that these discursive sites do not only inform subsequent representations but they also act as gatekeepers of the rape story.[3]

The focus of Chapter Two is Sebold's memoir *Lucky*, which tells the story of her rape as a college student. It was written nearly two decades after her rape. Sebold provides a vivid account of the aftermath: the inappropriate responses of others which compound her feelings of isolation, and the grueling court case in which a war of words is waged by the defense in an attempt to obscure what actually happened. Like Estrich (1987a), Dierking (2001) and Brison (2002), Sebold – while aware of the irony – considers herself 'lucky' that the situation of her rape has few ambiguities and conforms to many rape myths. She exemplifies the characteristics of the 'ideal victim' as an innocent virgin. She is beaten badly, reports to police and attends hospital where doctors collect evidence and can corroborate the story that her physical injuries offer. Her rapist is a stranger who is armed with a knife. Nonetheless, she encounters a diverse range of responses which demonstrate deeply entrenched attitudes about rape. Sebold must still conform to gendered and socially constructed stereotypes, portraying the role of the ideal victim, innocent and naïve, and accepting blame for her own culpability (being out in the park at night). Despite my primary texts providing examples of 'real rapes' or 'legally perfect rapes', there are numerous

[3] I use the term 'gatekeeper' throughout this thesis in a metaphorical sense to describe the way these influences control the type of narrative that is produced.

examples where the survivors are faced with defending their actions, reactions and behavior against a set of rape myths before friends, family, law enforcement, the judiciary and even the literary market. For example, Sebold writes that the investigating police officer had preconceived notions about rape, did not believe that she was a virgin and recommended that her report not be investigated further. Her father also cannot comprehend how she could be raped unless she allowed it to happen.

Drawing on research of the power dynamics of language used in judicial processes (Matoesian 1993; Taslitz 1999; Ehrlich 2007; 2002; 2001), this thesis examines the role of the memoir in allowing the survivor to 'set the story straight'.[4] The repossession of language is particularly important for Sebold who struggles with the attempts by the rapist to force his own meaning of the event and pretend the attack is a consensual sexual encounter. Sebold also becomes the subject of campus gossip and realizes that her control over her story is limited.

The structured and chronological form that her memoir takes and her self-representation as a coherent subject leave little room for readers to bring their own interpretations to the sequence of events. Furthermore, in interviews Sebold has maintained a strong stance on the function and purpose of her narrative (disputing the assertion that writing *Lucky* was a form of therapy) and has argued against critical comparisons with her fictional novel *The Lovely Bones*, the story of a young girl who is raped and murdered.

Chapter Three will examine Frances Driscoll's *The Rape Poems*. Driscoll's poems address the inadequacies of language to communicate trauma, the exile of rape survivors, the everyday nature of gendered violence and the way violence affects the survivor's ability to function with their everyday existence. Unlike some trauma narratives, language in *The Rape Poems* is not portrayed as a panacea offering structure, coherency, meaning and the integration of traumatic experience into one's

---

[4] Within this thesis I use the terms 'victim' and 'survivor' interchangeably to acknowledge the disempowering nature of sexual assault, as well as the resilience and fortitude of women surviving rape and its aftermath. There has been significant debate over the terms 'victim' and 'survivor' in feminist scholarship with some writers preferring the word 'survivor' to recognize women's agency (Alcoff and Gray 1993), while others use the word 'victim' to 'draw attention to the hurt of abuse' (Bourke 2007: 7; see also Lamb 1999: 119; Gavey 1999: 78).

life narrative. Her poems are not set out in a chronological or coherent narrative and the reader is tasked with decoding the available evidence, constructing the fragments through multiple readings. This is in contrast to other memoirs which have strived to create a coherent, accessible representation of the trauma (one that abides by the 'rules' governing the genre of autobiographical writing, particularly 'displaying normalcy', Eakin 2001). Rather, Driscoll leaves the reader without closure. There is no inspirational, redemptive ending by which the survivor is able to triumph over evil, prevail against tremendous odds and achieve self-discovery in the midst of emotional upheaval, which are themes often found in rape narratives.

Driscoll's rapist contests the meaning of the event and reinscribes consensual and romantic dialogue in the context of rape. For Driscoll, this embroils words and language in a muddle of convoluted social messages, complicating her attempts to define, explain and communicate her experience to others. Despite Driscoll conveying breakdowns in communication and the deficiencies of language, it is these absences, ambiguities and inadequacies that create in poetry a linguistic form that offers a faithful representation of traumatic experience, challenging conventions of autobiographical writing by presenting a traumatized identity. In this way, poetry's resistance to the structure of prosaic writing may embody aspects of the way trauma is experienced. For example, Driscoll interrupts sentences, uses repetition and flashbacks, abruptly changes subjects, and employs opaque imagery that suggests multiple meanings, mimicking behavioral symptoms that accompany post-traumatic stress disorder (PTSD), such as hyper-arousal, avoidance, anxiety, disassociation and hypersensitivity (American Psychiatric Association, DSM-V 2013). Driscoll goes beyond narrating her story; she *performs* it, using symbolic language, metaphors and other literary devices to express the traumatic experience.

Chapter Four will discuss the unusual auto/biographical project undertaken by journalist Jamie Kalven who writes a memoir about his wife Patsy's rape by a stranger, tracing the 'ripple' effect of violence on Patsy's community. Kalven's memoir, *Working with Available Light: A Family's World After Violence*, places an immense faith in the power of language to rebuild connections severed by violence. For Kalven, writing is an act of engagement; he fears being without language, which,

for him, is to be without the capacity to act. He expects that as ‘narrative companion’ he can translate his wife’s trauma and draw her back into the world (67, 318). Kalven describes recovery as a ‘*narrative* process’ by which the victim ‘must fashion a story that converts the nightmare in the bubble into an event in the world’ so that the trauma is recognized as ‘not her essence’ but ‘something that happened to her’. Kalven maintains that the ‘literary process’ is a ‘collaborative project’ and that just as Patsy’s ‘psychic survival’ depended on her telling her story for Kalven, this process has also taken on ‘the force of necessity’ (142, 280-282).

Literary scholar Paul John Eakin (1998; 2004) writes that all autobiographies are essentially co-property since we are obliged to negotiate the terms of our sense of selfhood within the context of other relationships as well as the wider culture. For Eakin, all autobiographies offer biographies of others. Therefore, respecting the privacy of others is a crucial ethical obligation, which impinges on our right to tell our story. Kalven violates these ‘rules’ by failing to respect the privacy of his wife. He describes intimate details of their sex life and objectifies her body. Kalven justifies his approach by stating that Patsy’s assault caused the collapse of the boundaries between the private and public in their lives. In authoring his wife’s story I argue that he revictimizes and disempowers her. Disturbingly, his wife becomes the raw material for his narrative agenda. In this text, the rapist is largely silent; however, it is Kalven who inscribes the meaning of the event into a narrative context.

Kalven also makes admissions of a predatory nature: he identifies with the rapist, is aroused by sexual violence and acknowledges that as a man he is capable of perpetrating violence against women. At times he expresses impatience with his wife’s recovery, as though the injury sustained is not the devastation caused to his wife’s sense of identity and autonomy, but damage to his own sexual access. This does not depart far from historical and legal depictions of rape as a ‘property crime’.[5]

[5] Until recently, the law in jurisdictions such as the United States, Canada and Australia considered women to be the property of their father or husband and the crime of rape consisted of one man trespassing on ‘another man’s property’ (Cahill 2001: 168; see also Edwards 1981: 24; Clark and Lewis 1977: 116; Fileborn 2011; Backhouse 1983; National Research Council 2014: 2-9).

Kalven, Driscoll and Sebold are all white, middle-class Americans and are writers by profession.[6] They published their autobiographical works between 1997-1999.[7] They describe rapes perpetrated by strangers in the 1980s.[8] Visually, there are parallels in the marketing of these texts with other rape memoirs (see Appendix B). The cover image of Kalven's memoir is a black and white photograph of a lake bordered by trees, attributed to R. Murakami.[9] This image is remarkably similar to Patsy's haunting photographs of the scene of the crime that precede Kalven's chapters. When shown through the lens of her camera, the picturesque park appears benign and peaceful, acting as a testament to the prevalence of violence penetrating public spaces.

The back jacket features another black and white photograph. This time the image is of Kalven, Patsy and their two children, sitting among autumn leaves, eyes directed at the camera, Patsy barely smiling. The photograph is credited to Patsy and is dated 1989, a year following her rape. This photograph speaks to the memoir's subtitle: *A Family's World After Violence*, and is positioned below reviews of the memoir (by American writers Studs Terkel and Cynthia Ozick), describing Kalven's book as insightful and 'a work of terrible beauty'.

Typical of generic rape memoirs, the book's summary begins by establishing an idyllic situation ('On a golden autumn afternoon…'). The summary describes the 'courageous and compelling' story of 'a family shipwrecked in the midst of everyday life'. Like other rape memoirs, the summary employs the terminology of testimony, describing Kalven as bearing witness to her experience. It also positions the tale as possessing redemptive qualities, juxtaposing the 'enveloping darkness' with 'the sweetness of everyday life'. Finally, the summary frames the book as a 'singular love story' that 'rewards the reader with fresh, unexpected perceptions'. In the editorial

[6] I have narrowed the focus of my study to American narratives, however survivor discourses in other cultures and languages may offer new perspectives and may not be inhibited by ('American') cultural narratives of personal growth (they may face an entirely different set of constraints).
[7] Referring to the number of rape memoirs published around this time, Lee Gutkind, founder and editor of literary magazine *Creative Nonfiction*, downplayed a 'boom', noting that five books published on rape out of 60,000 books published annually 'doesn't launch a new genre of literature' (Brotman 1999).
[8] Sebold was raped in 1981, Driscoll was raped in 1987 and Patsy Evans was raped in 1988. In an interview, Driscoll writes that 1987 was not a good time to be raped, referring to it as the 'dark ages' in terms of what was known about the short and long term effects of rape (Mitchell 2001: 43).
[9] Similar Murakami photographs have featured on the covers of other books, including Marc Allen's personal development book *A Visionary Life* (1998).

commentary and reviews that surround Kalven's writing, the word 'rape' is never mentioned (in favor of less confronting words such as 'sexual assault' and 'violence').

The cover of *Lucky* displays a vibrant orange satin ribbon, which pays homage to the girl who is murdered in the tunnel where Sebold is raped, despite several references in the Preface to the *pink hair tie* of the murdered girl, possibly indicating the publishers' preference for a gender-neutral color. The color scheme for *Lucky* is different shades of orange and yellow. Sebold's fiction is marketed, branded and presented similarly, with the title in white text, a single signifying object in the foreground and a soft shaded color in the background.[10] The back cover of *Lucky* features a black and white photograph of Sebold staring calmly into the distance. The summary and literary reviews, from sources such as *Vogue,* reveal the target demographics and describe Sebold as ultimately triumphing, framing her memoir as 'exhilarating', imparting wisdom, and 'disturbing, thrilling and inspiring'.

The presentation of *The Rape Poems* is different to the memoirs of Sebold and Kalven. Even the title is direct in conveying its subject matter. The cover features multiple handprints on the outside of a wall. Some are faded. There are also undecipherable marks and etchings on the wall, a haunting allusion to failures in communication. The image is in black and white, representing the early stages following the rape when Driscoll describes her world as being 'without color'. Reviews on the back cover of Driscoll's book describe her work as unsettling, powerful, unpretentious, mature, 'deeply disturbing, compelling and somehow beautifully rendered', and as exhibiting 'fierce resistance'. One reviewer states: 'Her triumph is that she refuses to trivialize through a mode of confessionalism'.

I refer to the cover images, commentary and reviews surrounding the narratives because, as noted by literary theorist Gérard Genette, these extratextual items (or paratexts) shape the reading experience and prime readers for particular interpretations of texts (1997 [1987]).[11] Despite these texts diverging from formulaic

[10] *The Lovely Bones* features a charm bracelet foregrounding a blue background. *The Almost Moon* (2008) depicts a window foregrounding a purple background.

[11] Using Genette's analysis, Whitlock makes a strong case for the significance of paratexts in the marketing, commodification and reception of life narratives in her discussion of how Middle Eastern narratives written *for* an American audience, such as 'veiled bestsellers', have been used as 'soft

ways of representing rape and challenging some of the conventions of autobiographical writing, they are marketed in a comparable way to other autobiographical texts. Contrasting and comparing these approaches and analyzing the types of narratives that are being produced within the larger 'rape genre' provides a rich analysis of wider cultural and socio-legal discourse around rape. For this reason, a multidisciplinary approach to the representation of rape is necessary, an approach that combines literary analysis of autobiographical works within a socio-cultural framework that listens to the narratives reproduced at all levels of society, including in legal discourse and in the rhetoric of rapists.

A Multidisciplinary Approach to Rape Representation

In this thesis, I argue that personal narratives do not always 'individualize' the rape story. Rather, many narratives illuminate significant social, cultural and legal bias in the representation of rape that serves patriarchal perceptions of rape and responsibility. I conceptualize three main 'gatekeepers' of the rape story: cultural narratives, judicial discourse and existing literary representations. It is important to recognize that while my thesis examines narratives that have managed to pass through literary, cultural and legal gatekeepers, there are numerous narratives that cannot be spoken or heard due to powerful rape myths which have created the circumstances in which only a particular kind of rape story is able to be told.

Women wanting to publish their accounts of rape in the mainstream literary market are required to negotiate the constraints imposed by autobiographical writing and by audience expectation. As Eakin notes, selfhood is a contested zone and telling one's story is fraught with difficulties. Eakin argues that our right to tell our stories is governed by rules, such as telling the truth, respecting privacy and displaying normalcy (2001; 2004). Writers have been severely judged for failing to abide by these rules. This supports my argument that literary institutions and publishers can act as additional 'gatekeepers' in regulating and controlling the rape story. Eakin's analysis provides a useful framework for examining rape survivor discourses as all of

---

weapons' to further political agendas and manipulate public opinion (2007: 14-16). I mention Whitlock's analysis because there is scope for a similar detailed examination of paratexts to be conducted on the marketing of rape memoirs, more generally.

these 'rules' can be problematic for survivors. Many may struggle to form a coherent narrative with the effects of PTSD. Survivors may want to name perpetrators in the quest to present a true account of their experience, but may be judged harshly for failing to protect privacy or may be prevented from doing so for legal reasons.[12] For example, Sebold changes names, locations and dates, which confuse her mother who rings Sebold on the anniversary date of the rape featured in her memoir rather than the actual anniversary of the rape (McCrum 2007).

Part of recovery may also be to present an empowering and flexible narrative that gives the survivor 'a sense of mastery over her story' (Brison 2002).[13] This can be especially important for women who have had to conform to particular ways of telling their story, such as for the purposes of a criminal trial (2002: 102). Rewriting the narrative by imagining the victim as victorious in surviving the assault (Raine 1998: 164), or imagining alternative endings, such as revenge fantasies (Sebold 2002: 106-107, 109; Strosser 1989; Hesford 1999) position the survivor as active producer of her life story. Nonetheless, survivors are often criticized for expressing a desire for revenge, as illustrated in the response that Sebold receives toward her poem (109).

Under these pressures, many rape narratives blur generic boundaries, demonstrating an awareness of critical audience in their 'acts of resistance'. For this reason, many writers have reached a wider audience and avoided the constraints of self-representation by moving 'away from recognizably autobiographical forms even as they engage autobiography's central questions' (Gilmore 2001). In her book *The Limits of Autobiography: Trauma and Testimony*, literary scholar Leigh Gilmore argues that criticism of autobiography is often political and that writers may choose to write autobiographical accounts in other genres, such as fiction, in order to avoid judgment, questions about the truth and accuracy, and criticism about compromising the privacy of others. While Gilmore focuses more generally on trauma experienced

[12] Defamation cases and court suppression orders can also complicate women's attempts to tell their stories (for example, see Ravenscroft 2012; Wagner 2007; Valenti 2014).
[13] See van der Kolk and van der Hart for a discussion of flexibility within Holocaust narratives in which they argue that by introducing flexibility 'the traumatic memory starts losing its power over current experience'. They write that patients who are able to imagine alternative scenarios and endings are able to 'soften the intrusive power of the original, unmitigated horror' (1995: 178). For an examination of the tensions in representing trauma in flexible, creative and 'literary' ways, see Hayden White's discussion of Holocaust survivor Primo Levi (2004).

by both men and women in a range of contexts, I argue that her theory has particular relevance to the study of sexual abuse narratives, including my reading of Sebold, as many survivors experiment with genres in their quest to find an accessible way to tell their stories.[14]

Women writing about rape must compete and overcome not only autobiographical conventions and the difficulty of finding a representative language, but also compete against rape stereotypes and myths, victim-blaming, and the overwhelming pressure to remain silent about a taboo topic. Through examining the representation of rape in autobiographical projects, my thesis argues that the literary market and publishers can act as 'gatekeepers' of the rape story, compelling women to negotiate their narrative to fit certain generic conventions and also conform to preconceived notions of rape.[15] Evidently, there are dangers in the compromises made through the negotiation of the rape narrative, as noted by Lynn Higgins and Brenda Silver who question the price that women who write against silencing and erasure pay in adapting their speech: 'Will their speech, their protest, be reinscribed in the patriarchal economy as figures of a female violence even worse than that perpetrated against them?' (1991: 4).

In undertaking a critical textual analysis of rape narratives, I adopt a multidisciplinary approach to demonstrate the value in merging methodologies of literary analysis with a wider socio-cultural lens. This follows the approach taken by Higgins and Silver in their edited volume *Rape and Representation*. They argue that literary texts should be read 'outwards' in their historical or theoretical contextualizations before returning to close readings in order to 'bring social and textual/critical practices together' (1991: 7; see also hooks 1989: 110). Higgins and Silver state that such an approach is important as 'Anything less would leave in place the boundaries between art and politics, theory and practice, representation and power' (1991: 7).[16]

---

[14] This is particularly the case for narratives of incest and child sexual abuse. For example, survivors have used graphic novels (Gloeckner 2002; 2000; Juno 1997), photographs (Randall 1987) and fiction (Allison 1992; 1996; Angelou 1984 [1969]) to represent their stories. See also Burrowes (2014).

[15] As if to avoid these gatekeepers, some writers have published online, sent their manuscripts to feminist publishers (Tal 1996) or self-published in low-budget 'zines', often produced by a photocopier (Poletti 2008a; 2008b; 2011; Ravenscroft and James 2012).

[16] This approach is also taken by sociologist Ken Plummer who notes that he frequently had to draw on other fields of inquiry when reading narratives, such as literary and political theory, feminism and

While Higgins and Silver apply this approach to male-authored literature and films featuring rapes (of women), I argue that examining social and institutional contexts surrounding and influencing autobiographical narratives by survivors is particularly important given that representations of rape in institutional responses and courtroom discourse affect social perceptions and the types of narratives generated. As noted by Higgins and Silver: 'Whether in the courts or the media, whether in art or criticism, who gets to tell the story and whose story counts as "truth" determine the definitions of what rape is' (1991: 1).

Reading rape narratives within a socio-legal and political context defends against the accusation that personal rape narratives 'individualize' the problem of rape, by addressing the political and the personal together, placing 'that experience within a theoretical context' and creating a discursive space that values the intersection of the personal with the political (hooks 1989: 110).[17] Autobiographical projects invite a self-reflective approach to 'writing the self' and the authors of my primary texts reflect on the generic framing of their stories. This, in combination with reading rape within its socio-cultural context, provides rich material for the analysis of decisions around the personal and cultural framing of rape.

Correspondingly, autobiographical narratives of rape have the potential to influence socio-legal contexts and our understandings of rape. As legal scholar Jody Freeman notes, literary and legal representations of rape are similar 'in that they draw on and produce images that are already prevalent; they are part of what might be called the existing representational economy' and can act as resource bases for each other (1993: 520). Freeman's claim that there is 'a kind of representational recycling process' with both literary and legal representations (1993: 535) complements my analysis in which I find that literary, cultural and legal gatekeepers operate in a similar way, determining the types of stories that are published, and also the stories that are investigated and prosecuted. Evidently, rape myths are exceptionally powerful in constituting social perceptions and understandings of the realities of rape.

---

cultural studies, to understand the social and political conditions that generate some stories and not others (1995: xi, 31).

[17] Throughout my thesis I use phrases denoting the 'personal as political' in a general sense, however I acknowledge that such phrases have a history among feminist consciousness-raising groups.

Applying an interdisciplinary approach to the study of literature is not new, especially in the field of trauma studies.[18] Research to date, however, has tended to isolate socio-legal research on rape from literary texts. Nonetheless, a few legal scholars have turned to literature to understand the victim's perspective, which is often denied when lawyers become the ultimate storytellers and judges become the adjudicators of competing versions of events (Chamallas 2005; Freeman 1993).

In undertaking such an approach, I attempt to defend the view that representations of rape are complex, multi-layered and will benefit from a multidisciplinary approach, which endeavours to understand the cultural and social structures which influence the environment in which rape is perpetrated and the context in which it is represented. This approach is consistent with a feminist theoretical approach and will allow me to contribute to rape scholarship, which has been under-theorized by feminists (Mardorossian 2002).[19] A multidisciplinary approach also defends against the criticism often made of feminist researchers that we might be inclined to 'hear' the workings of unequal power relations in interactions between men and women. By applying a multidisciplinary approach, I have sought to solidify my critical literary analysis with a strong foundation of empirical scholarship drawn from (feminist and non-feminist) legal, linguistic and cultural studies.

Consistent with a feminist approach, I position women as the experts of their experience and rely on the way they describe their experience by limiting the use of paraphrasing and directly quoting their words in this thesis. Furthermore, while I draw attention to trends and commonalities in survivor representations, I acknowledge that rape experiences and survivors are unique, as are an individual's access to power and the levels of discrimination they may (or may not) experience, therefore I endeavor to avoid making generalizations that simplify subjective traumatic experiences.

[18] For example, Sigmund Freud turned to literary texts to understand psychological and traumatic disorders and recognized the importance of language in easing the suffering of a patient. Freud and Josef Breuer argued that language could serve as a substitute for action and that recalling and putting a traumatic event into words could help a patient suffering from pathological conditions caused by traumatic experiences to deliver themselves from the weight of the experience (Breuer and Freud 1955 [1893]; see also Laplanche and Pontalis 1980).

[19] In particular, Carine Mardorossian asserted that feminist 'neglect' of rape as a subject left the subject vulnerable to feminist backlash, citing the works of female writers Katie Roiphe (1993), Camille Paglia (1991) and Christina Sommers (1994) who have all perpetuated rape myths in their populist writing. See also Bean (2007) and Minnich (1998).

1. Reading Narratives of Rape

Narratives perform a significant role in constructing identity and building connections with others.[1] Drawing on scholarship in the field of psychology provides an understanding of narrative as an important human activity by which we structure experiences and give those experiences meaning and context within our lives (Bruner 1991a; 1991b; 1986). According to psychologist Jerome Bruner, the way we frame our experiences is shaped by 'the community's stored narrative resources and its equally precious tool kit of interpretive techniques: its myths, its typology of human plights, but also its traditions for locating and resolving divergent narratives' (Bruner 1990: 68).[2] Also coming from a psychology background, Donald E. Polkinghorne stated that the storied nature of human existence allows life events to be made meaningful by storylines which emphasize 'the constructive and interpretative nature of the self' (1991: 135, 151).[3]

Many of the texts I analyze in this thesis demonstrate that when people tell stories of their lives they tell their narratives 'in easily recognizable genres', such as a *Bildungsroman*, the tale of the victim, black comedy, and so on (Bruner 1990: 121). Within rape memoirs there are often themes and cultural scripts that emerge of overcoming and defeating evil, personal growth, prevailing against tremendous odds and self-discovery in the midst of emotional upheaval.[4] There is often an idealized pre-rape past in which the protagonist is content, carefree and confident (Francisco 1999a: 2-3). For example, rape survivor Susan Brison constructs the image of an idyllic pastoral village in France, where she walks, sings to herself, stops to pet a goat

---

[1] I use the term narrative to refer to the telling of a story, the representation of a series of events which are connected in time and sequence.

[2] For Bruner, 'how we construe our lives is subject to our intentions, to the interpretive conventions available to us, and to the meanings imposed upon us by the usages of our culture and language' (1993: 38). Thus, Bruner saw autobiography as a way of understanding experience, a way of creating a life, 'not only of representing but of constituting reality' (38).

[3] According to Polkinghorne, narrative structuring 'allows the self to be grasped as a whole in which the meaning of the individual events and actions of one's life are derived from their relationship to the whole' (1991: 136, 137). See also Peter Brooks (1984: 323).

[4] See Polkinghorne (1991: 147) and Bruner (1990: 121) for a discussion on how narratives are often conceptualized in terms of growth.

and pick a few strawberries, before abruptly interrupting the narrative with a dramatic scene of violence, signalling the disruption in her life story (2002: 2; 2008: 188).

The rape shatters this former life and all illusions of safety and autonomy disappear. She begins a treacherous journey in a social and emotional exile, disconnected from loved ones and forced to navigate her changed environment without any direction. Survivor Nancy Venable Raine remarked that the rapist had ‘stolen something at the center of what I had known as myself’ and that ‘the rapist himself might be caught, but he could never produce the woman who was not raped’ (1998: 26, 80). The survivor’s newfound awareness and knowledge of the prevalence of sexual assault haunts her. Eventually, after a considerable period of time, the survivor reaches a stage of greater stability; she has discovered an inner strength and courage, and the determination to grow from difficult experiences. The ‘dialectic of transformation’ is found throughout many rape narratives, which commonly end with contemplations of the future, hope, recovery, resilience and acceptance.[5] Many writers regain a sense of their old self at the end of their memoirs, concluding a circular metamorphosis (Raine 1998: 275; Francisco 1999a: 220; Dierking 2001: 68; Brison 2002; 2008). This type of plotline and narrative structure bears similarities to other autobiographical sub-genres, such as narratives about illnesses, addictions, accidents, tragedies and bereavement.[6] This is problematic in the genre of rape memoirs as *individual* stories can inadvertently mask the wider political ramifications of gender-based violence since the focus rests on the *psychological* journey of the individual survivor, forcing her to take responsibility for her recovery and deflecting the attention from the rapist and the wider community.

In her memoir, Brison demonstrates an awareness of her ‘tale’ as conforming to genre sub-types. For example, she acknowledges in an article written seventeen years after the assault that she originally described her pre-assault life ‘as a quite sunny one that suddenly went dark’, but ‘stopped thinking about it in that way after someone pointed out what he saw as the “gothic novel” structure of the tale’. Brison writes that she

[5] See Plummer on the generic features of ‘modernist stories’, including rape stories, which he conceptualizes as possessing three common elements: suffering, epiphany and transformation (1995: 54).
[6] See Smith and Watson’s guide for interpreting life narratives, which includes a description of fifty-two sub-genres of life writing (2001: 183-208).

became 'quite suspicious of the "reverse-conversion" narrative' that she found in many rape stories and 'made a point of downplaying any contrast between my pre-assault happiness and my post-assault misery' (2008: 189).

Brison's memoir is different from many other rape memoirs. Through merging autobiographical writing within philosophical discourse, Brison builds a defense of the use of first person narratives in academic scholarship and philosophical studies, which have traditionally prized objectivity and detachment from one's subject of research (2002: 26-35). In structuring her autobiographical project in this way and diverging from representing both a typical rape narrative and (more objective) philosophical academic scholarship, Brison challenges conventions in both genres and illustrates the value of autobiographical accounts in informing rape scholarship.

Brison's observation on the narrative themes emerging in her telling of her story demonstrates the notion that we select plotlines in the construction of self-narratives, adapted from our culture. In her book on trauma and autobiography, Gilmore asks 'whether audience expectations compel certain themes to emerge or insights to be arrive[d] at' and notes that 'it is unclear whether the market has led or followed' in the genre of trauma memoirs (2001: 16, 46). Kalven demonstrates an awareness of the literary market and audience expectation when he acknowledges that there is a temptation to falsify aspects in the storytelling for his readership: 'the allure of sentimentality – the impulse to tell a story which pleases and coheres by denying the true conditions of life' (1999: 219).

For many people, storytelling can take on a 'renewed urgency' during times of crisis, such as personal illness and trauma (Mathieson and Stam 1995: 284; Broyard 1992: 21).[7] Many rape survivors report that the urge to tell others about their experience was immediate (Sebold 2002; Brison 2002). However, according to trauma scholars and psychiatrists, the experience of trauma disrupts the ability to form coherent

[7] There is significant scholarship in the field of trauma and autobiography, particularly in the context of wars and the Holocaust. Recently, Whitlock and Douglas have given voice to rarely heard trauma narratives that have used a range of media in their edited collection, such as hip hop in telling the history of the Cambodian killing fields and refugee letters from Nauru (2009; see also Whitlock 2008).

narratives.[8] Survivors of trauma are often left with fragmented recollections and intrusive flashbacks and struggle to integrate the trauma into normal, narrative memory (Stern 2010a; 2010b; van der Kolk and van der Hart 1995). According to trauma historian Ruth Leys, this is because the experience of trauma 'immersed the victim in the traumatic scene so profoundly that it precluded the kind of spectacular distance necessary for cognitive knowledge of what happened' (2000: 9).

For survivors of trauma, forming narratives about one's experience is often framed as helping re-establish a destroyed sense of self, rebuild social connections, and integrate trauma into narrative memory. Approaching the subject of trauma from a range of different perspectives, Sigmund Freud, Pierre Janet, Judith Herman, Bessel van der Kolk and Onno van der Hart have argued that the organization of traumatic events into a coherent narrative (and into the greater narrative of one's life) is integral to recovery, enabling the traumatized person to move beyond the trauma. Janet wrote of the need to assimilate traumatic experience, believing that the traumatized person 'remains confronted by a difficult situation, one in which he has not been able to play a satisfactory part, one to which his adaptation has been imperfect, so he continues to make efforts at adaptation' (1925 [1919]).

Furthermore, numerous trauma scholars studying a range of traumatic experiences including war, genocides, the Holocaust, and natural disasters, have argued that recovery cannot happen in isolation and that trauma survivors need their community to support them in the process toward recovery and understanding of their experience (Laub 1992; Herman 1992; Ullman 2010; Morrison 2007). Empirical studies on trauma survivors have found that recovery depends more or less on the support that survivors of trauma receive (Holmstrom and Burgess 1978; Campbell et al. 2001b; Ullman and Filipas 2001). This is particularly important because trauma has such a profound effect on human relationships. Noted trauma psychiatrist Judith Herman summarizes the multilayered effects of trauma on relationships:

> Traumatic events call into question basic human relationships. They breach the attachments of family, friendship, love, and community. They shatter the

[8] For example, see: Breuer and Freud (1955 [1893]); van der Kolk and van der Hart (1995); Caruth (1996; 1995); Herman (1992).

> construction of the self that is formed and sustained in relation to others… Traumatized people feel utterly abandoned, utterly alone, cast out of the human and divine systems of care and protection that sustain life. Thereafter, a sense of alienation, of disconnection, pervades every relationship, from the most intimate familial bonds to the most abstract affiliations of community and religion (1992: 51-52).

I draw on Herman's understanding of trauma because her work is informed by her extensive clinical work with sexual assault survivors. Her book *Trauma and Recovery* is widely cited in rape memoirs with many survivors attributing her scholarship with assisting their understanding of traumatic symptoms (Brison 2002; Driscoll 1997: 64; Sebold 2002; Francisco 1999a; Raine 1998). Herman argues that narratives are important to rebuild severed connections and give voice, agency and power to those who have been disempowered and victimized. For survivors of rape, Brison writes that forming a narrative can cause a shift in being 'the object or medium of someone else's (the perpetrator's) speech… to being the subject of one's own' (2002: 68), converting victim into storyteller and turning 'passivity into activity' (Robinett 2007; Laub 1992). In this way, narratives can serve important social and political functions (Herman 1992). Narratives can help women 'lay out an agenda for a changed relationship to subjectivity, identity, and the body' and 'write themselves into cultural narratives' (Smith 1987: 157, 116; 1993; Gilmore 1994).

However, just as narratives can have political significance and influence, the act of being able to tell a story and have that story heard is also political.[9] Narratives of sexual assault exist within a culture of silence and taboo. Discussing the suppression of narratives of child sexual abuse, Marie Lovrod writes that the production of a record of the trauma 'situates its reader as a medium through which culture is forced to confront its own complicity' (1998: 23). Lovrod notes:

> The writer as reader of her or his own experience seeks to build a bridge between [the trauma] and the reader of the survivor narrative so that the process of mediation between abuse and culture may proceed toward validation of the experience and transformation of the culture (23).

[9] See Whitlock on the reception of testimony in human rights discourse. Whitlock draws attention to the cultural and political milieu required for testimonies to 'flourish', arguing that 'the management of testimony is almost always managed strategically, in the national interest' (2007: 78-79). See also Schaffer and Smith (2004) and Herman (1992).

As Gilmore notes: 'If your "story" is the one no one wants to hear and which cannot be told given certain rules and expectations about form, then silence is your sentence' (2001: 63). Gilmore also argues that first person accounts by women 'are likely to be doubted, not only when they bring forward accounts of sexual trauma but also because their self-representation already is at odds with the account the representative man would produce' (2001: 23).[10]

British sociologist Ken Plummer, who has written about the emergence of 'sexual' stories, including rape, has argued that 'for stories to flourish there must be social worlds waiting to hear' (1995: 121). Plummer's observation goes to the core of my argument that many women are denied the opportunity to articulate their stories because of deeply engrained cultural and legal narratives, myths and stereotypes that offer a narrow, masculine, legalistic perspective defining what constitutes rape. Until there are cultural narratives of rape that encompass the reality of the rape experience, it is increasingly difficult for many personal narratives to be heard. Stories of rape committed by strangers and by known perpetrators do not have to be in competition with one another, however the rape narratives that we are exposed to need to be expanded and diversified to represent the majority of rape experiences. In critiquing the rape narrative genre, I critique dominant cultural narratives about rape, arguing that 'gatekeepers' and institutional narratives prevent a true understanding of rape, which, as reflected in my primary texts, can contribute to delusions, victim-blaming and the negation of the rape experience. The imposition of the 'appropriate' or standard rape narrative is a form of violence to many women.

Women publish their accounts of rape in the public domain for many reasons: to advocate for change in attitudes towards rape, to raise awareness and increase visibility of incidences of violence against women, and to reduce the stigma often attached to rape survivors, as well as more personal and individual reasons related to the effects of rape in their private lives. Speaking out about rape can create non-localized communities of support and survivors by turning private experiences into public ones (Plummer 1995: 45; Ziegenmeyer 1992). Speaking out can be seen as an

[10] On the suppression of women's writing more generally, see Joanna Russ's influential book outlining common methods used to belittle, ignore, devalue or condemn the work of female writers (1983).

act of resistance against cultural silencing, as indicated in the titles given to these accounts, such as *After Silence* (Raine 1998), *Surviving the Silence* (Pierce-Baker 1998), *Beyond Silence* (Sage 2009), *Fifty Years of Silence* (Ruff-O'Herne 2008), *Hours of Torture, Years of Silence* (Lauer 1998) and *Telling* (Francisco 1999a).

Writing one's story of sexual violence can be empowering for survivors who are able to regain some control over the telling of their story, particularly in instances where their story has been manipulated, distorted and misconstrued during cross-examination in court proceedings or by investigating police, institutions and journalists. Even so, while these women can exercise some control in how they choose to portray, construct and narrate their experience, they cannot control how their stories are publicly received and critically reviewed. These women must also negotiate ways of telling their story that abide by certain conventions in writing and genre.

Literary Gatekeepers

While autobiography and the concept of life writing as a 'discourse of identity' is not new (Eakin 2001: 124), recent cultural developments have created an environment in which certain types of life stories have become significantly marketable (Barnes 2007). The recent 'memoir boom' has resulted in the emergence of a growing body of autobiographical works examining subjects such as child abuse and neglect, drug and alcohol addictions, and mental illnesses.[11] The interest in life narratives has been particularly prevalent in America, which Plummer attributes to America being a more 'therapeutic culture' and 'characterised by an intense individualism… linked to self-reliance and self-actualisation' (1995: ix). Television talk show programs, such as *Oprah*, have also fed into what some have called a 'market for misery' with the rise of the 'redemption narrative' and self-help discourse (Gilmore 2010; Bates 2012; Illouz 2003; Armstrong 1990).[12]

---

[11] Some highly publicized and well-known examples include: Augusten Burroughs' *Running with Scissors* (2002), James Frey's *A Million Little Pieces* (2003), Dave Pelzer's *A Child Called "It"* (1993) and Elizabeth Wurtzel's *Prozac Nation* (1994) and *More, Now, Again* (2002).

[12] See also Gilmore (2010) on the rise of the American neoconfessional and the memoir boom.

In their article on survivor discourse, Linda Alcoff and Laura Gray (1993) distinguish several significant hazards for the types of survivor discourses that are generated for the media, talk shows or the literary market. These types of narratives are sometimes written in collaboration with a psychiatrist, which potentially creates a power dynamic that can strip the survivor of agency in telling her story.[13] To counter this, Alcoff and Gray argue that survivor discourse can be empowering and 'transgressive' if survivors are 'authorized to be both witnesses and experts' by telling their own stories rather than relying on an 'expert mediator'.[14]

Survivor discourses can also become a media commodity, with the story becoming sensationalized and the victim being exploited. Moreover, Alcoff and Gray warn that survivor discourses can be used to construct 'woman-blaming explanatory theories for abuse' by suggesting that some women have a 'victim personality'. Such discourses can deflect attention from the perpetrator by focusing on the victim and her psychological state. Alcoff and Gray also write that the 'confessional discursive structure' suggests a mediator, interpreter or absolver to 'confess to' which creates a power dynamic and disempowers survivors. It can also set up binary structures between the subjective and objective which can discredit the survivor, for example, by suggesting that the survivor cannot be objective or an authority on sexual violence.

Survivors have actively refuted claims that they cannot write about rape effectively given their personal experience (Brison 2002; Sebold 2002). Past experiences of sexual abuse have also been used to discredit survivors giving testimonies in court (Madigan and Gamble 1991: 51) further illustrating Alcoff and Gray's argument that the 'survivor's views on sexual violence will often enjoy less credibility than anyone else's' (1993: 280). Furthermore, Driscoll and Sebold have noted that writing about rape has tended to brand them as victim/survivors, obscuring their creative potential as professional artists in their own right. For example, Sebold has deflected the associations made between her fiction and autobiographical works, stating: 'when

[13] To illustrate, many memoirs of incest and repressed memories written in collaboration with psychologists and psychiatrists surfaced in the 1980s and 1990s but received a strong backlash and resulted in accounts being retracted and the emergence of 'false memory' memoirs (Maran 2010).
[14] Alcoff and Gray are both survivors of sexual violence and their contribution to academic scholarship on rape makes a compelling argument for survivors being 'both witnesses and experts'. Gray recently published her own memoir, two decades after their influential article (Gray-Rosendale 2013).

people discover you're a rape victim, they decide that's all you are' (Viner 2002). She also firmly states that the purpose in writing *Lucky* was not therapy. Sebold states that therapy is 'the responsibility of an individual to do outside the context of their published work' (Bianculli 2009; Ross 2003). Driscoll has also criticized the suggestion that her writing was therapeutic and healing, stating that such suggestions reduces rape to a trauma easily expunged, and is 'insulting to other people who aren't poets' (Folio Weekly 2001). Furthermore, as I examine below, the portrayal of 'breaking the silence' as a 'necessary route to recovery' can be problematic for survivors whose disclosure may do far more harm than good (Morrison 2007).

Weighing up all of these hazards, Alcoff and Gray write: 'survivor discourse has paradoxically appeared to have empowering effects even while it has in some cases unwittingly facilitated the recuperation of dominant discourses' (1993: 263). These concerns are also raised in Brison's memoir, particularly the hazards of perpetuating stereotypes of rape, presuming to speak for a group, and creating the illusion that rape is an 'individual' problem rather than a cultural/community problem (2002: 95-99). Brison also discusses the criticism of some feminists that rape narratives instil fear and passivity in women or restrict women's sexual freedom and expression. While these scholars acknowledge the challenges of representing rape they do not advocate against speaking about one's experiences.

Despite the 'memoir boom', sexual assault memoirs typically reach a limited audience, which mostly consists of survivors of sexual assault. Survivors, such as Driscoll, have reported difficulties in getting their material published and stocked by bookstores (Weiss 2001). A limitation to examining the role of the publishing market in controlling the rape stories is that it is difficult to know how many rape narratives are rejected by publishers and on what basis these decisions are made. Survivor Louise Phillips reflected that her memoir was initially rejected with one publisher explaining that her story was not interesting to anyone, nor was there a book 'salvageable' from the material provided (1994).[15]

[15] Phillips writes that these words 'expressed not an ounce of respect for an individual's sense of worth and no respect for just how close to my heart my story was' (1994: 267).

In discussing why it took her so long to write her memoir, Sebold reflected in an interview that she didn't think her story was 'that special', stating, 'who was I to write a book about my experience? Because in the act of writing and publishing, I'm saying that [my experience] has some kind of weight to it' (Ross 2003). Sebold describes her rape as 'a garden variety rape', but notes that the conviction of her attacker made her story more distinct. From a storytelling perspective, the trial and conviction of her rapist provide a sense of closure that fulfills the 'narrative desire' of readers, the 'desire *for* the end' (Brooks 1984: 52). Order is restored, the criminal is punished and over that summer Sebold begins what she later describes as a naïve process of reinvention, believing that she can leave the rape behind her and start afresh. The success of Sebold's fiction offers an interesting parallel with other writers who have used fiction (in addition to distinctly autobiographical works) as a vehicle for exploring personal experiences without being constrained by the 'limits of autobiography' (Gilmore 2001; Eakin 2001; 2005).

Fiction creates a distance between the author and the reader, and can garner a wider readership than autobiographical works, allowing writers to examine themes of violence without limiting, or alienating, their desired audience. It is also difficult for autobiographical rape narratives to be 'consumed' by a wider audience due to the cultural silencing around rape. Some have referred to these types of texts as 'obligation books' to describe 'the sort of works one believes one should read, but more often than not finds a reason to avoid' (Pillsbury 2003: 359). Indeed, Kalven noted in an interview about his memoir that it takes 'a degree of courage' and 'a kind of moral generosity' to read these types of books (Brotman 1999).[16]

Even on a global scale, gender-based violence is often ignored. In her article on the limits of humanitarian storytelling, literary scholar Gillian Whitlock (2010) draws attention to how some narratives thrive and become 'legendary', such as the 'humanised' lives of Dian Fossey's mountain gorillas, while the gendered violence

[16] The reluctance to hear narratives of trauma is not isolated to rape stories. Noted historian Paul Fussell, writes about World War I: 'What listener wants to be torn and shaken when he doesn't have to be? We have made *unspeakable* mean indescribable: it really means *nasty.*' (emphasis in original, 1975: 169-170). Likewise, Holocaust survivor Primo Levi wrote extensively about the desire to be heard and the excruciating pain of the 'unlistened-to story' (1993: 60).

and systemic rapes of women occurring in the same region are 'unspeakable' and their testimonies struggle to find recognition on a global scale.

Many survivors writing about their experience state that discussing sexual violence is a taboo topic. Brison writes that trauma, sex and violence is 'the intersection of multiple taboos' and that discussing rape 'causes conversational gridlock, paralyzing the would-be supporter' (2002: 12). Sebold also describes the discussion of rape in this way, as if it were 'akin to an act of vandalism', like throwing 'a bucket of blood' across the living room (2002: 76). Raine is told by a woman who reads her essay on rape published in the *New York Times* that although it was well-written, "let's face it, no one wants to hear about such terrible things" (1998: 119, 132). The effect of these responses silences Raine for a long time, she regards her silence as 'safe': 'if I did not write about my rape, I would not have to feel the shame that [these] reactions… still produce in me' (1998: 123-124; see also Stern 2010a: 216).

Brison writes that although speaking is a way of mastering the trauma, 'it can be retraumatizing when people refuse to listen', noting that 'each time someone failed to respond I felt as though I were alone again in the ravine, dying, screaming. And still no one could hear me. Or, worse, they heard me, but refused to help' (2002: 18). The reflections made by Raine and Brison reveal the openness to vulnerability that accompanies telling one's story. Acknowledging these vulnerabilities, many survivors, including Sebold, cite their motivations for writing about rape as wanting to decrease the isolation of the victim and open up conversations about rape (Weich 2006).

In examining the types of narratives that have been published and advocating for diversified and more representative accounts of rape to be heard in social, cultural and legal discourse, I am not proposing that speaking out about rape is necessary for healing. Indeed, while many psychologists, neurobiologists and trauma theorists present the construction of narratives as offering therapeutic healing and integration of the trauma from traumatic to narrative memory, denial and negative responses from others can constitute a kind of 'second rape' (Williams and Holmes 1981; 1982; Lees 1993; Hengehold 1994: 100) and can intensify feelings of disempowerment, isolation, shame and disconnection, ultimately retraumatizing the survivor (Laub 1992: 68;

Morrison 2007; Ahrens 2006; Campbell et al. 2001a). For many women, remaining silent about one's traumatic experience can actually be a self-protective tactic and have a positive impact on a survivor's recovery since the survivor avoids negative reactions from other people. Social psychologist Sarah Ullman notes: 'Although disclosure has the potential to aid in recovery, it can, and often does, add to the trauma of the initial rape when social systems and informal social network members respond in ways that are blaming or unsupportive' (2010: 3).

Literary Representation of Rape

The representation of rape in literature, film, art and theatre has often been a dilemma for feminists, concerned about eroticizing rape, enacting violence through representational practices, perpetuating rape myths, contributing to women's fears and placing women in a passive role as victim. In her book on the depiction of rape in film and fiction, Tanya Horeck questions: 'What are the ethics of reading and watching representations of rape? Are we bearing witness to a terrible crime or are we participating in a shameful voyeuristic activity?' (2004: vi; see also Tanner 1990; Chare 2008). Similarly, examining depictions of rape and revenge in Hindi cinema, academic Jyotika Virdi writes:

> As feminists we are caught between a rock and a hard place: the erasure of rape from the narrative bears the marks of a patriarchal discourse of honour and chastity; yet showing rape, some argue, eroticizes it for the male gaze and purveys the victim myth. How do we refuse to erase the palpability of rape and negotiate the splintering of the private/public trauma associated with it? (2006: 266).

Historically, rape has been represented from a masculine point of view in literature, legislation, and in social and judicial discourse. This section will briefly examine some key representational themes that emerge through a variety of discourses, which are replicated in the stories that women tell about themselves, illustrating the significance of social and cultural texts in shaping the way we construct, organize and make sense of certain experiences.

In biblical stories, the devastation and shame inflicted on the victim is often masked by what is perceived as an affront to male relatives, leading to acts of revenge and

intertribal wars. For example, the narrative of Tamar's rape in 2 Samuel 13 is overtaken with the story of her brother Absalom's revenge. Absalom's initial response is to silence Tamar, telling her not to 'take this thing to heart', even though the impact of the trauma is so profound that Tamar lives the rest of her days 'a desolate woman'.

Classical depictions of rape, such as in Ovid's *Metamorphoses*, blur perspectives of what constitutes seduction and what constitutes rape. Nonetheless, many of the rape victims in these mythological texts are physically and emotionally transformed by the act, becoming 'less than human' and often morphing into animals or trees, unable to communicate with the human world.[17] Themes of returning to nature, metamorphosis and exile commonly recur in the representation of rape throughout history, and emerge as strong themes in my analysis of contemporary autobiographical projects. For example, many rape memoirs end with the survivor feeling reconnected to her environment, symbolized by engaging with the natural world, such as through reflecting on the beauty of Spring and the resilience of the environment. Violence is construed as unnatural, brought on by human evil, and in conflict with the natural world. While acknowledging the presence of evil in the world, the survivor's task, going into the future, is to hold onto the goodness and beauty that exists and to fight against the darkness (Brison 2002: 122; Francisco 1999a: 222; Raine 1998: 275; Dierking 2001: 68).

Mythological stories, often framing rape as seduction, have influenced subsequent representations, especially medieval and early modern literature (Saunders 2001; Classen 2011; Bamford 2000).[18] Scholars, such as Kathryn Gravdal (1991) have argued that medieval literature either eroticized or masked rape, making it acceptable or at least changing its resonance.[19] Likewise, Jocelyn Catty (1999) suggests that rape in early modern literature was a stock motif in romance stories, often featuring the

[17] In his article on rape as a literary theme, Walker (1997) summarizes what becomes of the victims of rapes (or attempted rapes) depicted by Ovid: Philomela has her tongue cut off and is transformed into a nightingale; Arethras becomes a dove; Callisto becomes a bear; Io becomes a cow; and, Daphne becomes a bay tree. Caenis 'begs to become a man so as never to have to endure rape again'.
[18] There is extensive scholarship on the recurrence of myth in literature. Specifically on the subject of rape representation, Kathleen Wall (1988) has examined the recurrence and variation of the Callisto myth in English, American and Canadian literature from classical and medieval depictions to contemporary works, such as in the fiction of Margaret Atwood.
[19] On the representation of rape in fiction, see also: Horvitz (2000); Ferguson (1987); Stockton (2006); Tanner (1994; 1990); Sielke (2002); Mandall (1999).

rapist as a giant threatening a damsel in distress who is rescued by the hero. Catty also notes that most attempted rapes in early modern English literature take place in the woods. The formulaic nature of these narratives is similar to the construction of victim, villain and setting in many contemporary standard rape narratives, particularly the modern equivalent of the 'stranger in the dark alleyway'. Evidently, these modern constructions of villain and victim have not ventured far from the stories propagated in mythological stories and medieval narratives. In fact, many rape memoirs contextualize their own accounts by drawing on these well-established cultural frameworks and familiar plotlines in the construction of self-narratives.[20]

Cultural Representations of Rape

Survivor rape narratives exist within a strong culture of rape myths and stereotypes. In recent decades, there has been an increasing amount of scholarship on the way rape is constructed, interpreted and represented in various cultural contexts, including the courtroom, media and literature. Research on rape myths has incorporated disciplines of criminology, social psychology, linguistics, and legal studies using a variety of social research methodologies. This research has been influential in enhancing understanding of the power and impact of rape myths and sexual scripts and the context within which survivors make sense of their experience. The works of Susan Brownmiller (1975) and Martha Burt (1980) have been especially influential in outlining beliefs about rape that can be 'prejudicial, stereotyped, or false' and create 'a climate hostile to rape victims' (Burt 1980: 217). Common rape myths include the following: women lie about rape; women enjoy or are sexually aroused by rape; women 'ask for it' by the way they dress; women never really mean 'no'; women are not harmed by rape.

Irina Anderson has conducted research on the 'standard rape narrative', which she describes as a rape narrative that is perceived as 'typical, credible, genuine or real rape' and contains many (or all) of the characteristics of 'rape myths'. Such narratives consist of an incident that include the following attributes: the rape occurred outdoors

[20] For example, Francisco (1999a) uses Hans Christian Anderson's *The Snow Queen* to convey the distortion of reality in the aftermath of rape and represent her rape as a battle between good and evil. Kathryn Harrison also uses fairy-tales in framing her memoir about incest (1997).

and at night, the victim was alone, the victim was not drunk or wearing provocative clothing, the victim did not know her attacker, the attack was sudden and a weapon or aggressive behavior were used (2007: 225). The victim resisted the assault 'to the utmost, with signs of injury to prove it'.[21] The victim was also 'of exemplary character and sexual reputation' and 'had a legitimate reason to be where she was at the time of the assault' (2007: 225; Anderson and Doherty 2008).[22]

Perceptions of what constitutes rape, according to these rigid scenarios, have been found to influence rape victims in the language used to frame their experiences. Many rape victims are reluctant to use the word 'rape' if aspects of their experience did not meet certain criteria (French 2003; Clark and Carroll 2008; Howard 1984).[23] Another study, examining 944 victim narratives from the National Crime Victimization Survey (NCVS), found that one in five women who reveal an incident of sexual victimization excuse or justify their situations 'largely by drawing on social vocabularies that suggest male sexual aggression is natural, normal within dating relationships, or the victim's fault' (Weiss 2009).[24] Harris (2011) found that acquaintance rape survivors identified benefits to not labeling an experience as rape, with survivors noting that the term created expectations for their behavior, eliminated a sense of agency (and therefore was not empowering) and dichotomized experiences.[25]

Rape myths also influence institutional responses to rape victims, with many describing the experience they receive as akin to a 'second assault', 'second rape' or 'judicial rape' (Williams and Holmes 1981; Lees 1993; Ward 1995; Vachss 1993;

[21] Studies found that victims who sustained injuries and rapes where the perpetrator used weapons were more likely to be reported (Amir 1971; Bachman 1993; 1998; Lizotte and Wolfson 1981).
[22] Highly educated victims and married victims were more likely to report their rapes (than unmarried and less educated victims) (Lizotte 1985). Victims who had used alcohol and/or drugs at the time of the assault were less likely to report their rapes (Fisher et al. 2003; Clay-Warner and Burt 2005). Women are less likely to report sexual violence committed by husbands or intimate partners (Koss 1985).
[23] There are numerous studies on the difficulty of survivors labeling their experience as rape including: Peterson and Muehlenhard (2004; 2007); Muehlenhard, Danoff-Burg and Powch (1996); Muehlenhard and Kimes (1999); Lea (2007); Kahn et. al. (2003); Anderson (2007); Konradi (2007); McMullin and White (2006); Littleton et al. (2006).
[24] In a smaller study consisting of open-ended, unstructured interviews, Wood and Rennie found that women raped by acquaintances draw on the same resources, cultural narratives and vocabularies as their rapists, indicating the importance of the perpetrator's account in their attempts to make sense of the experience (1994: 146). See Heath et al. (2011) on rape myth acceptance in incarcerated women's narratives.
[25] See also: Wiehe and Richards (1995); Shapiro and Schwarz (1997); Arata and Burkhart (1998); Carter (1995); Parrot and Bechhofer (1991); Frese, Moya and Megias (2004); Read and Miller (1993).

MacKinnon 1983: 651). Ellison and Munro (2009a; 2009b; 2010) observed that jurors were influenced in their determinations by a range of standard rape scripts. Anderson also found that doctors, police and lawyers act as gatekeepers, dividing cases into ‘strong’ and ‘weak’ based on classic rape stereotypes (2007; Frohmann 1991).[26]

Early research on rape tended to emphasize victim responsibility, leading scholars, such as Ullman, to argue that aspects of cultural and social attitudes have created a ‘rape culture’, whereby victims are silenced, shamed, stigmatized and held responsible for being raped (2010: 7-8). Victimology, a subfield of criminology in which the victim’s actions are studied as contributing to the crime, emphasized women’s role in precipitating the crime by seducing the would-be rapists and engaging in self-harming and self-destructive behaviors (von Hentig 1940; Amir 1972). For sociologist Menachem Amir some victims ‘become functionally responsible’ by failing to take preventative measures or engaging in risk taking behavior (1972: 155). Cultural attitudes around rape still reflect this model of victim responsibility. When a woman is raped, questions are often asked that suggest the woman may have invited the sexual violence by dressing in a certain way or by being in a particular place at a particular time. Likewise, women are taught to ‘prevent rape’ by controlling their behavior, avoiding certain situations and learning self-defense.[27] Similar to the victimology perspective, some psychoanalytic theories have presented the view that women have an unconscious desire to be raped (Horney 1973 [1935]: 24; see also Littner 1973: 23). As Diana Scully rightly notes, victims of other types of crimes are not routinely accused of causing the crimes committed against them or alleged to have ‘an inner need to be victimized’ (1990: 43).

In an article on feminist jurisprudence, feminist legal scholar Catharine MacKinnon argued that the crime of rape ‘is defined and adjudicated from the male standpoint’ and that rape is not prohibited, rather it is regulated by the state (1983: 651). As the crime of rape depends on proving that the accused possessed a criminal mind (*mens rea*), MacKinnon wrote that ‘the injury of rape lies in the meaning of the act to its

[26] On the prevalence of rape myths in newspapers see: Franiuk, Seefelt and Vandello (2008); O’Hara (2012); Barnett (2012); Waterhouse-Watson (2013); Kitzinger (2008).
[27] See Mardorossian (2003) for a critique of Cahill (2001; see also 2009). Mardorossian argues that ‘self-defense as a solution to rape’ places the responsibility on women to prevent rape and ‘merely shifts the ground on which victims blame themselves and get blamed’ (268).

victims, but the standard for its criminality lies in the meaning of the same act to the assailants'. Drawing on MacKinnon's notion of a 'split reality', whereby divergent meanings of a single experience creates a conflict in which a woman is raped 'but not by a rapist', I argue that even so-called 'legally perfect rapes' require survivors to compete over the meaning of the event.[28] By narrowing the scope of my thesis to study texts which are already privileged and epitomize the attributes of 'legally perfect rapes', I am able to examine the barriers and 'gatekeepers' that not only determine who gets to tell their story, but shape how the story is represented.

Culturally prevalent understandings of rape still construct the rapist identity as a psychopathic maniac acting on uncontrollable sexual impulses, which is consistent with early research on rape (Guttmacher and Weinhofen 1952; Littner 1973; Karpman 1951). Contrasting studies, however, have indicated that rapists are motivated by power and not sexual desire (Groth 1979), that the majority of rapes are premeditated and not impulsive acts (Amir 1971) and that as few as five per cent of rapists are psychotic at the time of committing rape (Abel, Becker and Skinner 1980).

The cultural framings that I have outlined in this section feed dangerous social myths and stereotypes about rape including the following: rape is committed by deviant and sick individuals; victims are responsible for rape through their behavior; rape is not a serious crime because women actually fantasize about being raped; and sexually aggressive behavior is abnormal rather than an 'everyday' reality for many women. Indeed, when PTSD was first included in the American Psychiatric Association's diagnostic manual in the 1980s, traumatic experiences were described as experiences 'outside the range of usual human experience' (DSM-III 1980). However, for women, rape and other forms of sexual and domestic violence are so common that they cannot be described as outside the range of normal experiences (Herman 1992: 33). Scully (1990) argues that these cultural framings present rape as no more than 'a collection of individualistic, idiosyncratic problems', allowing an approach that ignores the cultural and structural contexts of a rape supportive culture. I argue that these diverse studies on cultural and linguistic framings of rape complement textual analysis of

[28] The term 'legally perfect rapes' is used by MacKinnon to describe rapes which are easier to prove in a legal setting, such as where the victim had no prior relationship with the perpetrator, was not 'fashionably dressed', is not a prostitute and may even be a virgin (1983: 651).

survivor discourse and further illustrate the merit in integrating academic research with personal accounts to enhance our understanding of these cultural contexts.

Notably, several studies have examined the rhetorical devices and language used by rapists to justify the perpetration of rape, demonstrating that rapists thrive on rape myths and popular cultural discourses that minimize the experience of rape and place the responsibility for rape on women.[29] In an article written more than three decades ago, Holmstrom and Burgess (1979b) noted that while the stereotype of a rapist's attack is that they attain control and power through physical force, language constitutes a crucial and salient second strategy to dominate victims before, during and after the rape. Through their open-ended interviews with survivors, Holmstrom and Burgess identified eleven major themes or linguistic strategies that rapists commonly used, including: threats; orders; confidence lines; personal inquiries of the victim; obscene names and racial epithets; personal revelations by the rapist; soft-sell departures (such as apologizing); sexual put downs; inquires about the victim's sexual "enjoyment"; references to the possession of women and to taking property from another male (1979b). Particularly disturbing are emotionally manipulative linguistic devices designed to elicit sympathy and normalize the interaction as though 'nothing out of the ordinary has happened' (1979b: 122). The effect of these strategies are represented in my primary texts in producing guilt, shame, sympathy and confusion in the survivor, and also 'make the victim's allegation of rape less credible to outsiders' by making the rape seem more like a social occasion than a rape (1979b: 122).

Arguably the most influential research in this area has been conducted by Scully and Joseph Marolla in the 1980s who interviewed convicted rapists who were incarcerated in maximum or medium security prisons in the Commonwealth of Virginia. They found that:

> Men who rape need not search far for cultural language which supports the premise that women provoke or are responsible for rape… [Many of] these men raped because their value system provided no compelling reason not to do

[29] See: Scully and Marolla (1984); Gavey (2005); Adams, Towns and Gavey (1995); Ryan (2011; 1988); Baker (1999); Lea and Auburn (2001); Lea (2007); Lord, Davis and Mason (2008); Muchoki (2011); Presser (2009); Dale, Davies and Wei (1997).

> so. When sex is viewed as a male entitlement, rape is no longer seen as criminal (1984: 534, 542).

Some of the rapists presented the victim as willing, a seductress who lured them into sexual action and that force was merely ‘a seductive technique’. Those who described their victim as unwilling and resistant argued along the lines of the cultural stereotype that women mean “yes” when they say “no”, despite the fact that a weapon had been present in 64 per cent of these cases (1984: 535).[30] As Scully and Marolla note: ‘Since women are supposed to be coy about their sexual availability, refusal to comply with a man’s sexual demands lacks meaning and rape appears normal’ (1984: 534).[31]

Other themes that came out in their interviews with convicted rapists were that many of the rapists believed that their victims eventually relaxed and enjoyed it, that nice girls don’t get raped (the woman “got what she deserved”) and that they were only guilty of a minor wrongdoing. As Scully and Marolla note these rapists ‘did not invent these justifications’, but rather ‘reflect a belief system which has historically victimized women by promulgating the myth that women both enjoy and are responsible for their own rape’ (1984: 542).[32]

Rapists often attributed their actions to the use of alcohol and/or drugs, as well as emotional problems, such as an unhappy, unstable childhood or relationship difficulties. Disturbingly, many of the convicted rapists demonstrated manipulative behavior in presenting themselves as “nice guys” at various stages during and after the rape, thereby attempting to ‘neutralize the crime and negotiate a non-rapist identity’ (1984: 540). Many of the rapists apologized to their victims, which can be an effective form of manipulation. By referring to Schlenker and Darby’s (1981) analysis

---

[30] These attitudes are also reflected in the judicial discourse. Lees (1993; 1996) cites the case of a judge instructing a jury that women can give contradictory and conflicting messages about sex.

[31] See also Carole Pateman’s influential article ‘Women and Consent’. Pateman critiques Rousseau’s view that a woman’s refusal of consent cannot be taken at face value since women are “destined to resist” the “natural” sexual aggressors (men) and are meant to uphold virtues of modesty and chasteness (1980: 154-155). See also Taslitz (2005) on date rape and self-deception.

[32] These discourses are found even in the context of war. For example, MacKinnon, who represented Bosnian and Croation women against Serbs accused of genocide, cites the example of the brutal and barbaric gang rape of a woman during the war in Bosnia-Herzegovina and Croatia where the raping soldiers ‘laugh and chide each other for “not satisfying her”, for not being able to “force a smile out of her”… They beat her and ask if it is good for her’ (1993a: 29).

of the significance of apologies, Scully and Marolla noted the following, in their discussion of rapists' justifications:

> An apology allows a person to admit guilt while at the same time seeking a pardon by signalling that the event should not be considered a fair representation of what the person is really like. An apology separates the bad self from the good self, and promises more acceptable behavior in the future. When apologizing, an individual is attempting to say: "I have repented and should be forgiven," thus making it appear that no further rehabilitation is required (541).

This observation is relevant in my later discussion of my primary texts where apologies are employed to elicit certain responses and have enduring consequences for the survivor, causing her to experience guilt, sympathy and confusion in relation to her attacker. Furthermore, several of the rapists had 'professed to being especially gentle', had given the victim money to get home or make a phone call, or had made sure the victim's children were not in the room, attempting to 'improve their self-image by demonstrating that, while they had raped, it could have been worse if they had not been a "nice guy"' (1984: 541).

To illustrate the intersection of cultural and personal narratives and the imposition of meaning by rapists exploiting cultural narratives, I turn now to a poem that forms part of my primary material. Here, poet Frances Driscoll provides an insight into how survivors in her support group reconcile paradoxical, inconsistent and ironic language and behavior in constructing an understanding of an event which embodies their reality even while it diverges from cultural understandings of rapists:

> … but he was so supportive, so sympathetic when
> she was getting all upset in the beginning as he
> watched her strip standing in her bedroom doorway
> he tried to help her through. Rape is never easy, he
> said. Caroline and I were crazy about our guys
> from the moment they left. My rapist was so nice,
> Caroline says. He wanted so very much to please
> me. What do you like, he said. I mean, he held a
> knife to my throat but he was so gentle. And, my
> rapist, he was wonderful. Well, look at me. No

visible scars. He let me live. He let me keep on
my dress (20)[33]

Driscoll's rapist uses terms of endearment, calling her 'baby, baby', saying 'kiss me', and even using the word 'please' (43). Afterwards, the word 'please' said in other contexts triggers symptoms of PTSD, causing Driscoll to shut down.[34] When asked by a doctor to describe the rape, Driscoll uses the words 'minor' and 'ordinary' (11). The effect of the rapist's behavior is both destructive and confusing. She is left without a representative language to describe what has taken place. The paradoxical framing of the rape situation in these poems, along with poetic techniques, evoke the competition over the meaning of the event and convey the confusion and uncertainty that accompanies such a framing.

A similar approach is taken by Dierking who initially portrays the rapist as an animal, referring to him as 'It', refusing to give him humanity and objectifying him as he has objectified her. However, when her attacker is unable to maintain his erection he apologizes, '*Sorry I couldn't keep it up longer*', to which Dierking alters her animalistic portrayal of the rapist to mimic the way he constructs the attack as a consensual encounter, she writes: 'Courteous lover, sincerely abashed' (2001: 23). These poems reveal significant power struggles over the discursive construction of rape and the constant competition over the meaning of rape from the victim, the rapist and society.[35] By challenging stereotypical views of rapists, survivor discourse holds immense potential to draw attention to the way rapists often abuse cultural narratives of sex to enforce an alternative interpretation of their rapes and to legitimize discourses of male entitlement, power and control over women.

Literary texts authored by men and voiced by male protagonists can also illustrate (deliberately or unintentionally) gendered power dynamics and the influence of rape

[33] This poem, 'Some Lucky Girls', is included in full in Appendix A.
[34] For example, see the poem 'Common Expression' in Appendix A.
[35] Other examples in poetry include Lockwood's *The Rape Joke* (2013) which constructs the rapist as a normal, average man and friend of the family. In Wanda Coleman's poem *Rape* (1992), which was banned in Texas (2012), the rapists are portrayed as relatively gentle in comparison to the police investigators, which challenges notions of the psychopathic, deviant rapist and supports rape scholarship on the 'second assault'. Coleman noted in an interview: 'There's a devilish element in my selection of the crude language and graphic narrative of this poem. Some readers will have a visceral response: they will identify with the victim and actually feel raped. That was my intent' (Montei 2010).

myths. For example, in J. M. Coetzee's novel *Disgrace* (1999) the male protagonist defines the meaning of rape to describe something perpetrated by a *particular* kind of man, as distinct from his own actions and behavior towards women. The protagonist is able to exploit myths and stereotypes to legitimize his behavior, making the reader 'complicit with an economy that obscures his responsibility by focusing on his victim's' (Mardorossian 2011: 79).

MacKinnon argues that men are 'systematically conditioned' not to notice what women want and that 'the man's perceptions of the woman's desires often determine whether she is deemed violated' (1983: 652, 653). MacKinnon argues that this in turn affects legal outcomes since the law 'uniformly presumes a single underlying reality, not a split reality by divergent meanings', which is represented by men experiencing 'forced sex' as sex and women experiencing 'forced sex' as a violation. MacKinnon argues that men 'set sexual mores ideologically and behaviorally' and define rape 'as they imagine the sexual violation of women through distinguishing it from their image of what they normally do'. MacKinnon argues that for men 'rape comes to mean a strange (read Black) man knowing a woman does not want sex and going ahead anyway' (653).[36]

MacKinnon's observation bears particular relevance for both Coetzee's novel and Jamie Kalven's memoir. Both texts feature men telling the rape story and defining the rape experience as something that is perpetrated by a particular kind of man in a particular circumstance. The rapist in Kalven's memoir is distinctly different from the affluent, educated, white community of his protagonists.[37] While the rapist has no voice in the narrative and is never identified, caught and prosecuted by police, the knowledge that 'his hands are black' and the direction in which he flees (to the impoverished areas of the city) is the basis for his portrayal as distinctly Other.[38]

---

[36] MacKinnon's argument is especially relevant in light of the portrayal of race in Coetzee's novel whereby the rape perpetrated by black intruders is considered 'real' and legitimate rape. Coetzee's novel has been accused of racism and exacerbating 'white anxieties in the post-aparthied context' (for a critique of this argument see Graham 2003; 2013).

[37] Kalven lives in Hyde Park, the upper-middle class, academic enclave which historically had racially restrictive covenants to keep African-Americans out of the area.

[38] In an article in the *Chicago Tribune*, Kalven writes that for his wife the race of her rapist was 'in one sense, an incidental fact'. According to Kalven, Patsy 'was utterly clear that rapists are defined by

Legal Representations of Rape

Published autobiographical accounts remain an untapped source of insight into the victim's perspectives and the way victim's frame their experience.[39] Even within the rape narratives that I examine, the rhetoric used by rapists demonstrates an awareness of rape myths and how rigid views of perpetrators, victims and rape circumstances can be exploited to 'reframe' rape as consensual sex. This becomes particularly important when the criminality of rape is tested and interpreted in court.

From a psychological perspective, court processes can be highly valuable to victims of crime in redressing the harm done, punishing the criminal, giving victims the opportunity to tell their stories and renewing the confidence of victims in legal processes (Brison 2002: 105). While it is well documented that rape trials are emotionally challenging for victims forced to re-live the experience in minute detail, many survivors want 'their day in court' and the opportunity to have the crime acknowledged and validated by the criminal justice system.

A growing body of literature has investigated courtroom discourses using forensic linguistics and conversational analysis which has provided a theoretical and conceptual framework on the dynamic use of language, law and power in rape prosecutions (Taslitz 1999; Matoesian 2001; Conley and O'Barr 2005). Using a conversational analysis approach to analyzing court transcripts, Matoesian argues that courtroom cross-examinations can constitute the ultimate 'weapons of domination' by maintaining social power structures and patriarchy through language (1993: 1). He writes that language is a 'system of power for those who control it' (1993: 1-2).[40]

The reduction of the narrative to a series of short-answer questions and the aggressive tactics of defense lawyers leave many victims feeling further violated. Furthermore, as this thesis aims to demonstrate, stories are immensely important to how we

---

maleness not blackness', although Kalven notes that her responses toward black men after the assault 'were powerfully shaped by the clamor of physiological alarms' (2008).

[39] More generally, literary representations of rape have often been overlooked in academic scholarship, unlike in film and media studies, as noted by Koopman, Hilscher and Cupchik (2012). See also Projansky (2001a; 2001b). This is especially the case with autobiographical accounts of rape.

[40] See also Lakoff (1975; 2000); Hall and Bucholtz (1995). Taslitz (2007) also examines language reproducing gender inequalities in sexual assault trials.

construct reality. The stories that are told about rape, that are reported in the media and which proceed to criminal trial, do not reflect the majority of rape situations in which the perpetrator is more likely to be the victim's husband, colleague or friend and not the stranger. Statistics on rape estimate that as many as 78 per cent of rapes are committed by perpetrators known to the victim.[41]

One of the most significant developments in rape research has been to acknowledge the broad spectrum of rape experiences. In the 1980s several influential studies enhanced understandings of the prevalence of rape perpetrated by offenders known to the victim, including within relationships (Estrich 1987a; 1987b), such as Diana Russell's study of marital rape (1982) and Mary Koss's study of date rape (1985).[42] Nonetheless, cultural narratives have failed to adapt accordingly and still construct and reproduce the idea of the stranger rapist, which is a scenario that constitutes a minority of all rape experiences and denies the reality of women whose stories do not fit within the 'standard rape narrative'.

The formation of a coherent, unambiguous story is imperative for successful prosecutions, which denies justice to many women who are victims of rape committed by someone known to them. Even in cases where the attack is perpetrated by a stranger and the victim is badly beaten, the court cases narrated in survivor discourses illustrate attempts by defense lawyers at cross-examination to portray the victims as vindictive liars, motivated by racial hatred or seductresses (Brison 2002; Sebold 2002). As noted by Higgins in Higgins and Silver:

> [R]ape is a special kind of crime in relation to narrative. It differs from other violent crimes in the kind of alibi it permits. To prove his innocence, someone suspected of murder must show he himself was elsewhere or that the murder

[41] See: United States Bureau of Justice Statistics (2013); Planty et al. (2013); National Research Council (2014: 1-1). The NCVS 2003 estimates one in six U.S. women have experienced an attempted or completed rape. Several studies estimate between 81 to 84 per cent of rape victims do not report to police (NCVS 2014; Kilpatrick, Edmunds and Seymour 1992; Tjaden and Thoennes 2006). Reasons for not reporting include: feelings of shame (Weiss 2010; Vidal and Petrak 2007), victims feeling that it was a personal matter and that the police would not or could not help them (Langton et al. 2012; NCVS 2014: 3-2; Felson and Pare 2005; 2008). I cite American statistics as my focus is on American narratives. There are similarities in Australian rape statistics (ABS 2006, Table 19).

[42] See also: Koss and Cook (1993); Gavey (1991); Wiehe and Richards (1995); Tjaden and Thoennes (2000). The high incidence of rape among prostitutes is also increasingly being recognized (Farley and Barkan 1998).

> was committed by another person. He can rarely claim that no crime occurred. Murder is not a crime whose noncommission can be narrated. Rape, on the other hand, can be discursively transformed into another kind of story. This is exactly the sort of thing that happens when rape is rewritten retrospectively into 'persuasion', 'seduction', or even 'romance' (1991: 307).

Forensic linguists Janet Cotterill and Peter Tiersma have argued that cross-examination effectively prevents witnesses from telling their own story as lawyers become the principal narrators, positioning the context, framing the story and selecting the 'grammatical and lexical form of the concepts presented' (Cotterill 2004: 513; 2003). Tiersma writes that 'with a narrative, the story-teller herself decides how to tell her tale, while a question-and-answer format allocates control to the questioner, in this case, the examining lawyer' (1999: 159). The narrative voiced by the lawyer becomes 'storytelling-by-proxy' (1999; see also Lubet 2002; Scheppele 1989). The representation of rape is 'at best *incomplete* since they follow the lawyer's rather than the witness's narrative agenda' and as a result, many survivors feel that 'they have not been given the opportunity to present their versions of events in a satisfying and meaningful way during their 'day in court'' (Cotterill 2004: 516; Whitehead 2001). Andrew Taslitz, a former prosecutor, describes one of the victims he defended as being able to tell 'a more complete, sincere and plausible story' when she was able to 'speak in her own fashion' in private (1999). However, on trial, she 'had to recount a brutal experience following male linguistic combat practices and arcane rules… in ways that fed the stereotypes of patriarchal tales' (1999: 10).

For many, court proceedings 'prolonged the psychological stress they had suffered as a result of the rape' by forcing them to relive a horrifying event and compete with the manipulation of their story (Lees 1993; Williams and Holmes 1981). Survivors commonly report that they feel as though it is they who are 'on trial' (Lees 1996; Ptacek 1999). Furthermore, Taslitz argues that jurors convert evidence into familiar stories in order to assess the plausibility of a case, including stories they hear in television programs, novels and movies, 'stories that add to the impression that the victim is either confused or lying' (2007: 146). As stories are culturally based, legal settings privilege dominant patriarchal perceptions of reality.

To counter this, Taslitz advocates for permitting uninterrupted victim narratives on direct examination in court. It is beyond the scope of this thesis to outline the mechanics, challenges and benefits to such an approach; however, it is worth noting that survivors who have published their narratives of rape often reference their literary projects as giving them the voice that was denied to them through legal processes (Sebold 2002), or in the absence of legal processes (Dierking 2001).

The Autobiographical Rape Story

As noted, my primary texts feature rape scenarios which are not statistically representative. The majority of stories of rape that are published in the literary market represent the minority of rape incidents in which the perpetrator is a stranger, thus conforming to socially prevalent views about who rapes, who is raped and what constitutes rape. With the exception of incest narratives, there are very few published autobiographical rape narratives where the perpetrator is known to the victim. In Robin Warshaw's collection of women narrating stories of their rape by men they had previously trusted (1988) and Charlotte Pierce-Baker's inclusion of acquaintance rape survivors in her collection (1998) the women remain anonymous, protected from community backlash and defamation lawsuits. One of the rare accounts that is not de-identified is French feminist activist Samira Bellil's memoir of gang rape by men within her community (2002; 2008). Publishing her book and pursuing justice through the French legal system saw her ostracized from friends, family and her community. Through summarizing the literature on the difficulties for women in these situations I aim to draw attention to the voices that are not being heard due to definitional problems (in articulating and defining their experience), challenges throughout the criminal justice system (in prosecuting the perpetrator/s) and achieving publication in the literary market. Generally, we are exposed to a particular kind of narrative when reading autobiographical accounts of rape, which perpetuate rape myths, even as these accounts seek to challenge the silencing of rape narratives.

There may be many factors for the absence of published rape narratives where the perpetrator is known to the victims, including, as noted by Ullman, 'women's realistic fear of not being believed, honoured or viewed as heroes in such cases' (2010). Such

rapes are often not considered 'real rapes'. These rapes may be reframed by the rapist as consensual or assumed to be a case of miscommunication (Ullman 2010; Pateman 1980). Correspondingly, Nina Philadelphoff-Puren has written about the conflation of rape and romance in literature and law, leading to the 'complexity of consent', whereby proving rape becomes a problem of discourse (2005). She writes:

> In the context of acquaintance rape, this cultural text is an anachronistic model of romance, which remains so intimately entwined with the law that in my view it justifies the term *rape-romance*. This contiguous pairing reflects the fact that the harm of rape continues to be textually doubled by a discourse which has the power to negate it: the discourse of romance (2003: 39).

It is not surprising that women who are raped by known perpetrators typically experience higher levels of shame and are less likely to report the crime (French 2003; Wiehe and Richards 1995; Shapiro and Schwarz 1997; Arata and Burkhart 1998; Carter 1995; Parrot 1991). Speaking about perpetrators known to the victims may invite further judgment and threatens survivors' relationships and social networks. Disclosures featuring known perpetrators may also infringe on the 'rules of autobiography', such as respecting the privacy of others. For example, women who have broken the silence about incest have often been criticized for failing to respect privacy, supporting Lovrod's argument that the 'taboo is in the telling' rather than the act of abuse (1998).[43]

Published rape narratives typically depict stereotypical situations, such as the intruder breaking into a house or car, or the stranger pouncing on his victim while his victim is out walking or running.[44] These types of narratives feed cultural myths about rape. Furthermore, the victims who are able to publish their stories of rape are generally white, educated and middle class. As a white woman, about to enter law school, Susan Estrich writes that she was 'lucky' to be the victim of a stranger rape: 'I am lucky because everyone agrees I was 'really' raped. When I tell my story no one doubts my status as a victim' (1987a: 3). Likewise, Brison (2002; 2008), Dierking (2001) and Sebold (2002) recognize their privileged status as 'ideal victims' and attempt to carve

[43] See also: Harrison (1997); Cutting (1997); Fraser (1989a; 1989b); Armstrong (1978); Eakin (2001); Daly (2004); Tal (1996); Gilmore (2001); Haaken (1999); Lovrod (1998); Marshall (2004).

[44] Some examples include: Stern (2010a); Saward (1990); Ziegenmeyer (1992); Brison (2002); Sebold (2002); Kalven (1999); Meili (2003); Ramsey (1995); Jordan (2008); Pazmino (1995); Swift (1997); Davies (1997); Easteal (1994); Driscoll (1997); Raine (1998); Francisco (1999a); Dierking (2001).

out a literary space within their texts to acknowledge those survivors who are disenfranchised by a rape experience that is not considered 'real rape'. Brison acknowledges that her marital status, socio-economic status and race all placed her in a 'far better position' to tell her story:

> I'm a white, well-educated, married, middle-aged, financially secure professional, who was wearing baggy jeans and a sweatshirt when attacked in a safe place in broad daylight… It seemed inexcusably selfish to worry about *my* credibility when I compared myself to, say, a young black woman or a heroin addict or a prostitute in my support group. We were all brutally raped. We all thought we were going to die. But, through no merit of my own, I was in a far better position… to tell my story (2002: 94).

Kimberlé Crenshaw's work on intersectionality is valuable in drawing attention to the way we cannot talk about gender in isolation, but need to be aware of interrelated and intersecting forms of discrimination, such as race and class (1989; 1991). There has been significant work on the influence of race in rape trials in both the construction of the rapist and the victim and the way certain speakers have a privileged voice over others. For example, the stereotypical perpetrator is perceived as black (Capers 2010). The 'ideal' victim is a white, educated, middle class female (Holmstrom and Burgess 1978). Black women are 'presumed' to be sexually promiscuous and therefore 'unrapeable' (Collins 1991: 174-176; Davis 1975; Crenshaw 1992; Painter 1992; Freeman 1993; Chamallas 2001; 2005; Taslitz 2000; Swain 1992; McGuffey 2013; hooks 1984; MacKinnon 2013).

These socially constructed stereotypes act to legitimize some rapes and silence others. They also place barriers to articulating experience for the victim who may be accused of perpetuating negative racial stereotypes (Pierce-Baker 1998). For example, Maya Angelou (1984 [1969]) faced criticism from African-American commentators for 'giving a white readership a possible cause to attack black men' when she published her story of rape as a child (Eakin 2001: 107).[45] Race is also used to discredit Sebold's testimony in court by suggesting that her accusations are tainted by racism.

[45] A similar reaction was experienced during the hearings held over the highly publicized Clarence Thomas Supreme Court nomination. Carol Swain argued that the issue for many African-Americans was not whether Anita Hill (who was called to testify as to the character of Thomas to serve on the high court) was a credible victim of workplace sexual harassment but rather that many saw her as violating the 'code of censorship, which mandates that blacks should not criticize, let alone accuse, each other in front of whites' (1992: 225).

Sebold writes that she 'wished [her] rapist had been white' (206) and that she felt 'guilty for the race of [her] rapist' and the lack of representation of African-Americans in the legal profession (203-206).

Published rape narratives reflect the types of voices that are essentially 'privileged' and find it easier to be believed and heard. Hence, while published rape narratives are often presented as empowering and motivated by a desire to reclaim a suppressed voice, it is important to acknowledge that the kinds of rape narratives that are being published may not be empowering for many survivors who have no audience to bear witness to or validate their experience.[46]

Conclusion

Telling a story is an exercise in power and can serve important social and political functions. Following the disempowering experience of rape, however, survivors routinely encounter a hostile environment shaped by cultural narratives that deny the reality of women's experiences. My critical analysis of autobiographical rape accounts, developed in subsequent chapters, demonstrates that survivors negotiate the telling of their rape story within wider cultural rhetorical frameworks. My primary texts support my argument that even rape situations that embody the attributes of the 'standard rape narrative' are not immune to victim-blaming, community denial, and discourse that upholds patriarchal values. Deeply entrenched cultural narratives dictate the responses of family and friends, police, the judiciary, institutions and publishers, producing 'gatekeepers' of the rape story and preserving an idea of reality that is reproduced in the subsequent representations of rape.

Gatekeepers force not only a particular kind of narrative but a particular way of telling the story, which often results in survivors diluting the politically disruptive potential of their discourse in order to present an acceptable identity and life narrative. The following chapters examine the approaches taken by three distinct rape narratives

---

[46] On the importance of 'bearing witness' see trauma psychiatrist Dori Laub's work with Holocaust survivors (1992: 68). See also Herman on the difficulty of bearing witness when traumatic events are of human design, and those who bear witness are 'caught in the conflict between victim and perpetrator', whereby the perpetrator 'appeals to the universal desire to see, hear, and speak no evil' and the victim 'demands action, engagement and remembering' (1992: 7-8; Stern 2010a: 144).

which politicize the personal by challenging rape myths, the ‘individualizing’ of the rape story, the ‘survivor psyche’ and the rhetoric of resilience, and the responsibility of the wider community. Studies on the literary representation of rape, particularly autobiographical accounts, are minimal, therefore my thesis seeks to rectify that deficit, extend scholarship in this important area and demonstrate the valuable insights into the experience of rape that these writings provide.

2. Challenging Rape Myths in Alice Sebold's *Lucky*

Alice Sebold published her memoir *Lucky* nearly two decades after her experience of violent rape perpetrated by a stranger.[1] At the time, Sebold is told she is 'lucky' to have survived her attack by the police who explain that another girl was murdered and dismembered in the same place. Sebold is also 'lucky' that her experience conforms to many of the attributes contained in the 'standard rape narrative', such as the 'ideal victim' and the stranger rapist (unlike her classmate Maria who is raped – and silenced – by her father and brothers). Nonetheless, Sebold continually encounters responses to her rape that equate rape with sex, minimize the harm of rape, and silence her attempts at speaking out about her experience, demonstrating that while it may be easier to discuss rape perpetrated by strangers, the subject of rape is still shrouded in taboo.

Sebold's style of writing is different to other rape memoirs and resembles other autobiographical sub-genres, such as neglected childhood memoirs, particularly as in telling her story of rape she writes broadly and candidly about her upbringing and dysfunctional family.[2] She resists sentimentality, accepts that bad things happen, and presents herself as a feisty, resilient young woman who takes on the burden of rape's aftermath and the court proceedings with little support from family and friends. In interviews she has stated that she wrote her memoir for those who are unfamiliar with rape. She does not incorporate trauma scholarship into her narrative and does not openly offer a political critique of gender-based violence or rape culture. While her memoir is not overtly political, it possesses considerable potential to educate the community due to the accessible tone and style of her writing.

---

[1] Sebold had previously written about her rape in *New York Times Magazine* (1989). Following this article, she appeared on *Oprah* as 'The victim who fought back' (McCrum 2007).

[2] Sebold acknowledges that each of her family members 'inhabited individual islands of pain' and that her portrayal is subjective (68). In her acknowledgements, Sebold thanks her family 'for being part of the show and sustaining the blows inherent in this [book]. Never true believers in letting it all hang out – they let me hang a good portion of it out nonetheless' (254). In responding to an interviewer's questions about how her parents reacted to the book, Sebold said that the book helped her relationship with her parents by allowing them to feel part of representing the experience of rape (Ross 2003).

Her narrative provides a rich framework through which to critique cultural narratives and gatekeepers of the rape story for many reasons. Unlike the experiences of many rape survivors, Sebold managed to secure the conviction of her attacker and therefore her account offers a powerful insight into firmly established rape myths as they operate not only in cultural discourse, but also in the courtroom.[3] Furthermore, the narrative plotting of *Lucky* does not follow the generic sequence of the *Bildungsroman*, a metamorphosis toward enlightenment, growth and self-discovery in the midst of turmoil, which is a plotline often found in rape memoirs (and in autobiographical texts more generally). Sebold's memoir also resists a conventional narrative resolution and she does not idealize a pre-rape past. Life continues to be difficult in the aftermath and Sebold must still struggle with the alienation and disconnection that follow her experience. In this way, the reader is left with the impression that there is more of this story to come; there is not the sense of finality and closure that concludes many rape memoirs. This may be one of the reasons why so many readers interpreted her novel *The Lovely Bones* as another version of her story of rape.[4]

Sebold's works, and particularly the reception to her books, exemplify the challenges inherent in autobiographical writing and the possibilities of fiction. For example, while Susie Salmon, the protagonist in *The Lovely Bones*, is murdered before the novel begins, it is her voice which tells the story posthumously from heaven. Giving the most disenfranchised of rape victims a voice (those who can never speak because they have been murdered) is of political significance and allows Sebold to explore themes of violence, disconnection, exile and identity. Moreover, a first person omnipresent point of view is rare in literature and allows the reader to listen to multiple stories, offering an important testimony to the impacts of annihilating trauma not only to the victim but also her surviving family.

[3] In most rape memoirs, there is no trial or conviction as the perpetrator is not able to be identified (Dierking 2001; Driscoll 1997; Kalven 1999; Raine 1998; Francisco 1999a).

[4] Some critics have also read *The Lovely Bones* as Sebold's attempt to tell the story of the girl who is murdered in the underground tunnel where Sebold is raped. In an interview, Sebold stated: 'It was never a conscious thing to tell [the other girl's] story' (Viner 2002).

Another point of difference distinguishing Sebold's memoir from other rape memoirs is the type of critical reception and readership Sebold has received, owing mostly to the success of her fictional novel.[5] As Sebold's fiction and nonfiction works have acquired a wider readership and increased publicity, a number of author interviews have allowed Sebold to reflect critically on her own work and to respond to literary commentary, setting up a self-reflective dialogue between Sebold and the literary market (represented by consumers and reviewers) that has illuminated the influence of rape stereotypes and how representations of rape are judged in the literary market.

In this Chapter I will focus on examining how Sebold has chosen to represent the story of her rape and what these representations demonstrate about rape myths in cultural and legal discourse. I argue that the rape story is judged according to these myths at every telling, whether these disclosures are to family, institutions, the courtroom or a literary audience. Through examining critical responses to personalized rape narratives in the case of Sebold, it is evident that the literary market constitutes another 'gatekeeper' of the rape story.

Telling the Rape Story

Like the youthful authorial perspective in *The Lovely Bones,* Sebold's memoir *Lucky* is written in the voice of the eighteen-year-old college student who is raped. The narrative structure of *Lucky* is set out in chronological order in numbered chapters, beginning with her rape and ending with Sebold reflecting on her changed awareness of the world. She starts her first chapter with the words: 'This is what I remember' (13), which frames the reader as privy to a kind of testimony or confession and is a common way to begin rape memoirs.[6] It also positions the account as honest and truthful, but limited by memory and the subjective experience of its author.

The act of rape is narrated in graphic detail with Sebold giving her readers a vivid and descriptive sense of what it was like in the tunnel where she was raped. While Sebold

---

[5] Many critics relate the success of her novel to the cultural mindset of America in a post-9/11 environment where people wanted 'consolation that, even if nearly 3,000 people were vaporised at their desks, they're alive and well upstairs somewhere' (Viner 2002; see also Tanner 2006; Whitney 2010: 351; Cusk 2003; Oates 2005: 127).

[6] For example, see: Raine (1998: 6); Brison (2002); Dierking (2001); Ramsey (1995).

does, at one stage, recite poetry as a way to disconnect from the experience physically, she largely avoids the trend in other rape memoirs to represent the act of rape from a perspective of disassociation or through flashbacks and intrusive memories. This may be a conscious decision to avoid presenting a traumatized subjectivity and make her memoir accessible to her target audience. It may also avoid the situation in which the reader must fill gaps in the text. English Professor Laura Tanner (1990) uses Wolfgang Iser's work on the role of the reader (1978) to argue that through the use of 'structural blocks' and narrative gaps, the reader is tasked with the 'burden of creation' and forced to become the author of the rape in William Faulkner's novel *Sanctuary* (1931). Unlike the gaps in Faulkner's novel and in many survivor narratives, Sebold fills narrative spaces and continually asserts her version of events to counter the competing stories that she faces in the courtroom, in the deposition created by the detective, and in campus gossip.[7]

The narrative structure of Sebold's memoir follows conventions found in novels with a strong plotline tying together the act of violence, the immediate aftermath, the trial and outcome, which occur within the space of a year. Sebold builds suspense, particularly when she encounters her attacker in the street and is able to mobilize the police to arrest him. The plot builds as the reader then follows her through the incorrect identification of her attacker at the police line-up, the malicious tactics of the defense lawyers and an exhausting trial where the most insignificant and trivial detail is used to discredit and confuse her. The conviction of her rapist provides a degree of closure and 'a very big solid and heavy back door to the whole thing' (211). Sebold writes that anyone who had journeyed with her through that experience 'was very happy to finally leave that place' (212).

At times, Sebold tells her story with a degree of detachment, the strong plotlines take over and it is as though she is narrating a story that happened to someone else. On reading the final chapter, however, the full impact of the rape is felt by Sebold. This chapter, titled 'Aftermath', chronicles the promiscuity and heroin that fill the years following the trial as she struggles to comprehend how something that happened so

[7] See Iser on the role of the reader in bringing the literary work into existence (1978; 1972). See also Umberto Eco who argues that texts are designed to produce interpretations and that narrators (or poets) 'should never be able to provide interpretations of their own work' (1992: 820; 1981; 1979; 1990).

long ago could still wield so much power over her (245). It is not until Sebold finds an article that she wrote about her rape for the *New York Times,* quoted in Herman's seminal work *Trauma and Recovery*, that she realizes that she has a long way to go in integrating the trauma into her life's narrative. She concludes her memoir with the start of her recovery, leaving the 'violence' of New York for California and beginning to come to terms with her rape (250).

Sebold's voice, her thoughts, feelings and emotions are prominent throughout the narration of *Lucky*. The reader is confronted with community reactions to the victim and told how each of these responses make the victim feel. After being the subject of campus gossip, having her experience redefined or silenced by the responses of others and enduring a court trial in which lawyers compete over the interpretation of events, Sebold's memoir expresses her desire to have ownership over her story.

When she first presents at the hospital she is met with a sympathetic nurse who remarks that being beaten so badly 'would make the cops listen to [her] more attentively' (26). When Sebold begins to tell her story, however, the police officer interrupts constantly, substitutes her words for his and tells Sebold that aspects of the story, which are important for her, such as her virginity, are 'inconsequential' (39, 83). The policeman 'barks angrily': "just the facts" and when Sebold tries to correct inconsistencies and inaccuracies in her statement, the policeman says they just need "the gist" of the story (40). Sebold puts her name to another's words in the form of the affidavit that she is left to sign, which does not capture the horror – or even the reality – of her experience. Even with all the available evidence, the investigating Detective who interviews Sebold while she is in shock, traumatized and sedated from the medications given to her at the hospital writes in his paperwork that it is his opinion that "this case, as presented by the victim, is not completely factual" (153). The Detective does not believe Sebold: 'virgins were not part of his world' (39, 153).

When Sebold decides to return to university, she is frustrated to find that she cannot leave the experience behind her, nor can she control her story. In her absence she has become a source of gossip and a kind of celebrity. Sometimes she is even told her own story. Sebold is frequently left asking: 'Does this person see me or the rape?' (105). Her conception of language as possessable is reflected when she writes that she

'had become story, not person', and that 'story implies a kind of ownership by the storyteller' (105).

Though Sebold is profoundly affected by the rape, perceiving her world through the lens of a victim of violence and illustrating how every relationship is tainted in some way by her experience, she expends tremendous energy proving to her family and friends that she is unchanged. She presents herself as a strong, sarcastic, self-deprecating young woman, noting that she is 'continually performing, thinking that it was for this that I was loved' (63). When she returns home after the rape, her father asks her if she would like something to eat, she responds by saying: 'That would be nice… considering the only thing I've had in my mouth in the last twenty-four hours is a cracker and a cock' (59). While her parents are shocked, her response 'meant only one thing: The kid they knew was still there'. Sebold is so adept at deflecting the damage with crass jokes and protecting fragile members of her family that at one point her father even says: 'I'm glad it was you and not your sister' (66).

Rape Myths and Stereotypes

Autobiographical rape narratives provide an insight into the deeply entrenched cultural values, myths and stereotypes, which shape the responses given to victims from (often well-meaning) family, friends and institutions. The type of responses that Sebold receives are not dissimilar to the responses described in other rape memoirs and include: minimization of the harms of rape; equating rape with sex; the raped woman as 'damaged goods'; the idea that women want to be raped; and, the cultural silencing and denial of rape.

Some of the people closest to Sebold are unable to comprehend the reality of her experience if it does not fit within very narrowly defined preconceptions about the circumstances surrounding rape. For example, Sebold's father struggles with certain aspects of her story. When he realizes that the rapist was not still in possession of a knife at the moment of the rape penetration, he is confused, and cannot understand how she could have been raped if he wasn't still holding the knife. He says to her: 'how could he have raped you unless you let him?' (66).

Other friends attempt to minimize the harm caused by the experience. For example, one male friend cannot deal with the enormity of the pain he imagines that she is feeling so he reinvents what happened so 'it wouldn't hurt him so much' (115). He tells Sebold: 'I have decided it is like a broken leg and like a broken leg, it will heal' (115). Sebold resists attempts to minimize her experience. When being treated at the hospital, she crumples up the doctor's Valium prescription to throw away, concerned by 'the idea that anyone could sweep this thing that I'd suffered under the carpet' (28). Sebold writes: 'Even then I thought I knew what could happen if I let people take care of me. I would disappear from view. I wouldn't be Alice anymore, whatever that was' (28). Sebold also resists being incorporated into a group of rape survivors, writing: 'It somehow blindsided my sense that I was going to survive' (141).

Similar to minimizing the experience, many friends and family silence or deny the experience of rape. Sebold writes that the urge to tell her story was immediate, she recognizes 'that there was power to be held in sharing my story' (81) after her disclosure leads to her friend's mother opening up for the first time about her rape decades earlier. However, when Sebold first begins to tell her story, she cannot find anyone who will listen to her and hear her story as she intends it to be heard. For example, her mother cannot and will not hear the horrifying details and instead makes Sebold an appointment with the 'family psychiatrist'. Those who visit Sebold in the days following her brutal rape skirt around the word 'rape' ('the word just wasn't one anyone could say', 75). When Sebold makes a point of using the word *rape* she makes her family uncomfortable and is accused by her father of upsetting her mother.

The perception that a raped woman is damaged or a 'fallen woman' is particularly destructive to Sebold. In the early days of the aftermath, the family priest visits to pray for her soul (73), as well as the elderly ladies of the church, one of whom reflects that it 'wasn't such a bad thing to grow up to be an old maid' (75). Tom, a boy that Sebold is interested in, also visits. He is unaware that she has been raped, only that she was beaten and robbed and when Sebold tells him of the rape, she watches him pull away from her, 'without actually getting up to move away, he seemed to invite in as much air as could fit in the space between us' (80). Sebold is concerned that 'no

nice boy will ever want me. I was all those horrible words used for rape; I was changed, bloodied, damaged goods, ruined' (77).

Some men express anger and violence towards her rapist, which alienates Sebold and, in her words, 'left all the real work to the women' (230). In particular, Sebold feels helpless and scared when she is on a patrol with a policeman who becomes violent when telling Sebold of the gang rape of his niece who he repeatedly calls 'ruined'. Enraged, he then enacts revenge on some black students, who were not suspects in Sebold's case but to him represent 'troublemakers'. Meanwhile Sebold sits scared and helpless in the police car: 'I was in the center of it all and simultaneously I realized I didn't exist. I was just a catalyst that made people nervous, guilty, or furious' (117).

Among the most destructive responses are those Sebold receives from the rapist. He looks down her body with such disgust, saying: "You're the worst bitch I ever done this to", making her body 'suddenly horrible. *Ugly* too kind a word… He saw what he had bagged and didn't like his catch' (16). Even years later, Sebold writes that she felt the rapist words, "worst bitch", whenever she undressed in front of other people (30). Another aspect of the rape that Sebold finds troubling is the rapist's apologies and tears following the rape, requiring Sebold to 'parcel out redemption', saying that she forgives him ('I said what I had to. I would die in pieces to save myself from real death', 21). Sebold writes: 'I was shocked by his tears, but by now it was just another horrible nuance I couldn't understand. So he wouldn't hurt me more, I needed to say the right thing' (21). The rapist's attempts to manipulate sexual scripts and redefine the meaning of the assault by requiring that Sebold participate in her own injury and to 'kiss back', reinscribe rape as romance and intensify feelings of shame for Sebold:

> The kissing hurts still. The fact that it was only under my rapist's orders that I kissed back often seems not to matter. The intimacy of it stings. Since then I've always thought that under *rape* in the dictionary it should tell the truth. It is not just forcible intercourse; rape means to inhabit and destroy everything (131).

The rapist's blurring of sexual scripts with violence complicates future sexual experiences for Sebold. This is further compounded by community responses and the inability of many to understand violence as distinct from sex. For example, when

Sebold tells a trusted family psychologist about her rape, the psychologist says: 'Well, I guess this will make you less inhibited about sex now, huh?' (85).

There are other responses that Sebold finds difficult to understand:

> After telling the hard facts to anyone from lover to friend, I have changed in their eyes. Often it is awe or admiration, sometimes it is repulsion, once or twice it has been fury hurled directly at me for reasons I remain unsure of. Some men and lesbians see it as a turn-on or a mission, as if by sexualizing our relationship they can pull me back from the wreckage of that day. Of course, their best efforts are largely useless. No one can pull anyone back from anywhere. You save yourself or you remain unsaved (69).

As a result of the disappointing responses of others, Sebold learns to rely on her own resources and here engages in an individualist discourse, what Driscoll terms in her poems as an 'American way of thinking'. As I discuss in the following chapter, this type of discourse is common in rape memoirs and reflects the 'triumphant individual' as a desirable identity. It can also be a coping mechanism with which to detach from the disappointing responses of others. The undercurrents of resilience and self-sufficiency behind this talk, however, can deflect responsibility from society and position the survivor as responsible for her recovery. While surviving rape takes courage and strength, this discourse can limit the political potential of survivor narratives by assuming that one can overcome difficult circumstances by 'adopting a survivor "psyche"' (Orgad 2009; Rockler 2003: 101; Peck 1996; Naples 2003).

Courtroom Discourse

Sebold is in many ways 'lucky' that the circumstances of her rape has few 'ambiguities' and conforms to many rape myths and stereotypes, she writes:

> I was a virgin. He was a stranger. It happened outside. It was night. I wore loose clothes and could not be proven to have acted provocatively. There were no drugs or alcohol in my system. I had no former involvement with the police of any kind, not even a traffic ticket. He was black and I was white. There was an obvious physical struggle. I had been injured internally – stitches had to be taken. I was young and a student at a private university that brought revenue to the city, he had a record and had done time (176).

In the courtroom, however, she still must prove that the violent assault was not consensual, that she is not racist and that she is a good, innocent girl who knew how

to dress and what to say and who is not filled with revenge but rather is remorseful for her own culpability: being out at the park at night. In her trial, the jurors are given the opportunity to ask questions. The types of questions asked by jurors in Sebold's rape trial indicate the influence of standard rape narratives, victim-blaming and the way jurors convert evidence into familiar stories in assessing the plausibility of a case (Taslitz 1999).[8] Their questions to Sebold mostly concern why she was in the park alone at night ('Didn't you know that you are not supposed to go through the park after nine-thirty at night? Didn't you know that?'). These questions leave Sebold feeling 'numb', she writes: 'They were not getting it' (151). Sebold realizes that she must perform the role of the 'ideal victim' in order to secure a successful outcome:

> So I told them I was stupid, that I shouldn't have walked through the park. I said I intended to do something to warn girls at the university about the park. And I was so good, so willing to accept blame, that I hoped to be judged innocent by them (152).

The defense attorneys, representing her rapist, also draw on standard rape narratives and dwell on inconsequential details, trying to exhaust her, possibly in order to induce emotions that might alienate the jury. Sebold feels threatened and afraid of them (132). One of the attorneys goes 'right to [her] heart' by referring to the most difficult aspect of the rape for Sebold, which was the rapist forcing her to kiss him. Other questions posed by the defense attorneys focused around perceptions of victim responsibility and blame:

> (Defense Attorney Mr. Ryan) …"tell me what you were wearing."
> (Sebold) "Calvin Klein jeans, blue work shirt, heavy beige cable-knit cardigan sweater, moccasins, and underwear." I hated this question. Knew, even on that stand, what it was all about.
> "Was that cardigan sweater one that pulled on or buttoned up the front?"
> "Buttons up the front."
> "You didn't have to take it over your head to get it off? Is that correct?"
> "Right."
> I was seething. I had gotten my energy back because what my clothes had to do with why or how I was raped seemed obvious: nothing (133-134).[9]

[8] See also: Ellison and Munro (2009a; 2009b); Finch and Munro (2005); Taylor (2007).

[9] Court proceedings are also detailed in Brison's memoir, including the way her story is shaped by the prosecution to enhance the perception of her innocence, such as emphasizing her baggy clothing and the unprovoked nature of the assault (2002: 7-8).

A substantial part of Sebold's memoir is devoted to the court proceedings, detailing the questions she was asked and her responses while in the witness stand. From analyzing the responses Sebold gives at cross-examination using frameworks developed by linguists and lawyers including Conley and O'Barr (2005), Taslitz (2007) and Lakoff (1975), I interpret her testimony as generally avoiding the characteristics and stylistic features that are thought to distinguish women's language from men's language. For example, Sebold predominantly gives definite answers, avoiding 'hedge words' (such as 'kind of' and 'sort of') and imprecision about quantities, except where necessary. Nonetheless, as Taslitz notes, 'whether or not a woman speaks "women's language," she will generally be perceived as doing so by jurors at a trial' (2007: 151-152), which is important because "women's language" is often considered less credible (Aries 1996). The combination of gendered language use and gendered narratives 'work primarily at the subconscious level', which Taslitz argues leads 'even the most "feminist" of jurors' to disbelieve victims (2007: 146).

Sebold's account illustrates how power is constructed through linguistic practices in the courtroom and used to discredit rape survivors. Nonetheless, Sebold is eventually successful in proving that she is a credible witness. The conviction of her rapist and the end of the trial provide closure for many in Sebold's life, however the effects and repercussions of rape do not suddenly go away for Sebold and she feels as though she too had been remanded (209).

A further setback to her recovery is the rape of her friend and roommate, Lila, which takes place on Sebold's bed, leading police to suggest that it is a 'revenge rape' for the conviction of Sebold's attacker. Sebold writes that Lila's eyes 'were bottomless – lost. I couldn't have reached her then no matter how hard I tried' (223). Afterwards, Lila rejects Sebold, causing her to question whether she will ever have a normal life, fearing that rape will follow her everywhere (225, 227). She writes: 'Could I ever get back to where I had been? Where was that? A virgin? A freshman in college? Eighteen?' (238).

Critical Response to Sebold's Memoir

Alice Sebold became a bestselling author with her first novel *The Lovely Bones*.[10] Several critics, including radical feminist Andrea Dworkin (2003; Patterson 2003), have positioned her memoir as the greater literary work. *Lucky*, however, went largely unnoticed, had a small print run and only received attention after the success of her novel. *Lucky* was also marginalized by filing systems that consigned her memoir to the categories 'Addiction and Recovery' or 'Women's Studies'. In an interview, Sebold reported that she wrote *Lucky* for people who were not familiar with rape, and that such categorizing of her memoir 'is mind-numbingly, endlessly alienating to the very audience that I wanted to read it' (Weich 2006). Sebold pointed out that other memoirs, even those that are about addictions, have ended up being shelved in the more accessible 'Memoir or Literary Nonfiction' sections (Weich 2006).

By alluding to the marginalization of rape memoirs through filing systems, Sebold identifies another important gatekeeper of the rape story: booksellers. The cataloguing of rape memoirs influence the audience, reception and readership such texts are likely to receive and hence, booksellers as well as publishers can act as gatekeepers of the rape story. The difficulty with relegating Sebold's memoir in 'Addiction and Recovery' is that her memoir is not a self-help book and Sebold reportedly received criticism from some rape victims who were mad that the book doesn't tell survivors how to recover (Weich 2006).[11] Sebold also faced resistance when submitting a poem for a writing competition and is told by one of the judges that she would never win prizes or cultivate an audience at large with subjects like rape (Cusk 2003).

For Sebold, writing *Lucky* was part of the process of writing *The Lovely Bones*, remarking that the story of her own rape was 'getting in the way', she had to 'get it out' before she could 'move on' and tell Susie's story in *The Lovely Bones*. She was encouraged to write the story of her own rape by other writers who believed that her fiction would be 'cleaner and better' after writing her own story first (Weich 2006).

---

[10] *The Lovely Bones* was also made into a movie in 2009, directed by Peter Jackson.
[11] Sebold indicates in the text and in interviews that rape survivors are not her target audience. She does not speak for a group, does not give advice to rape victims and rejects the rape survivor identity, wanting to be seen as a writer first and foremost.

Nonetheless, Sebold resists the suggestions some critics have made that writing *The Lovely Bones* was part of the therapy of working through her own rape (Viner 2002).

Both her memoir and her novel deal with similar themes of rape and violence and how individuals, families and the wider community respond and rebuild in the aftermath. The similarities in storyline and expression has prompted many readers and critics to compare the two works, with one reviewer remarking that by writing fiction that so closely resembles fact, Sebold 'has completely mythologised her life' (McCrum 2007). Referring to *The Lovely Bones*, one interviewer asked Sebold: 'Why write about something so horrible, so unthinkable' as the rape and murder of a 14 year old girl? Sebold answered: 'Because it's part of life… It's very much part of the experience of what it is to live in this culture. It happens all the time' (Bianculli 2009). In interviews, Sebold has rebutted the stereotype of raped women as weak, ruined, passive or falling apart and has insisted that 'you control things by naming them', refusing to refer to her rape as 'that horrible thing that happened' (Viner 2002). Both in her memoir and outside of it, she demands that the community talk about rape and recognize that it is an everyday experience and fear for many women.

Sebold encountered a variety of responses by critics, including crime novelist Ian Rankin who said that he thought less of *The Lovely Bones* when he read of Sebold's actual experience of rape.[12] Sebold stated in a subsequent interview that Rankin's critique 'ripped me a new arsehole', illustrating how critical reception of deeply personal writing can become another experience, which further injures and disempowers the survivor. Regarding Rankin's comment, Sebold stated: 'The one thing I'm certain my rape gave me in terms of writing *The Lovely Bones* is a feeling that I could write a scene of violence with authority. It is extraordinary that knowing I've been raped should lessen my achievement in anything' (Viner 2002).

Another interviewer remarked that Sebold comes across 'as an entirely sane person' as if the critic expected that someone who writes about her experience of rape would be insane, irrational or vengeful (Weich 2006). Indeed, within Sebold's memoir, there are similar expectations made about appropriate victim behavior and expression. For

[12] Rankin made these comments in a panel interview during a BBC *Newsnight Review* (2002) programme presented by Mark Lawson.

example, when Sebold begins to write about her experience in poetry, she faces the tension of forcing uncomfortable realities into creative discourse. A male classmate is shocked by the expression of hatred and rage contained in her poem, and cannot accept or understand her anger, he says, “You’re a beautiful girl”, leaving Sebold to realize that this is something she would ‘come up against time and time again. You could not be filled with hate and be beautiful’ (109). These comments draw attention to the expectation that women’s writing will be passive, nonthreatening and feminine. Sebold’s writing reveals multifaceted internal and external tensions that shape survivor discourse in the courtroom as well as in the literary market. The pressure on survivors to represent their experience ‘appropriately’ is immense and may have a negative impact on the political force of their writing.

Conclusion

Despite writing a memoir from the victim’s perspective, which clearly records the destructive nature of rape stereotypes, Sebold faces further injury and judgment from literary critics who perpetuate stereotypes of rape survivors. Sebold acknowledges that opening her story up to reader interpretation is part of publishing in the literary market, but maintains that the categorizing of her memoir by booksellers alienates her target readership. She finds that despite her story being perceived as a ‘real rape’, deemed ‘worthy’ of prosecution and even of publication as a story, it is still a story that ‘no one wants to hear’ (1989). It is also a story that Sebold feels she has little control over, particularly when it is re-interpreted by police, misconstrued in the courtroom and becomes campus gossip. Sebold must also defend herself against dominant myths about rape which construct the victim as responsible, minimize the harm of rape, stigmatize the rape victim as ‘damaged goods’, equate rape with sex, and act to silence and shame her when she tries to tell her story to others.

In investigating the responses and reactions that Sebold receives both *within* her memoir and *outside* of it, frequent examples of judicial, cultural and literary gatekeepers of the rape story are evident and illustrate how controlled the telling of the rape story is. By examining rape memoirs that conform to the ‘standard rape narrative’, such as Sebold’s *Lucky*, I identify numerous and complex layers of

resistance to talking about rape. While Sebold is 'lucky' to be able to tell her story of rape, she alludes to the stories of other rapes that cannot be told, such as where the victim is murdered or the perpetrator is known to his victim. Sebold's narrative provides a powerful insight into the profound impacts of sexual violence on the victim and illustrates why autobiographical texts are so valuable in revealing the discourses that operate within society that challenge the survivor's ability to construct stories about their lives.

3. Fidelity to Trauma in Frances Driscoll's *The Rape Poems*

In this chapter I undertake a critical analysis of Frances Driscoll's *The Rape Poems*, arguing that her poems effectively challenge dominant cultural frameworks and politicize rape through critiquing discourses of victim responsibility and rejecting the narrative of personal growth. Her poems reveal the multiple layers of social, cultural and political influences that dictate the types of narratives that are recycled about rape and the immense struggle on the part of the survivor to find a representative language that encapsulates the experience of rape. Driscoll's quest for fidelity to the trauma and to make sense of her experience is constantly thwarted by attempts to minimize and silence her experience. These pressures come from many directions.

The rapist attempts to reinscribe the rape as consensual sex and even leaves money in a post-rape endeavor to frame what he has taken as a financial transaction. Even within survivor groups, narratives that project the survivor as embarking on a journey of personal growth act to individualize and de-politicize the rape experience, absolving the rapist and wider society from accountability. These discourses implicate the victim as responsible for both the act of rape and her recovery. Through directly challenging the complex messages that survivors receive and resisting the dominant conventions in the way survivor discourse has often represented rape, Driscoll makes a significant contribution to the rape narrative genre.

Driscoll began writing her poems after she was raped by a man, known to her only as 'Ray', who followed her home in the pretense of caring for her safety after her car broke down in 1987. She published *The Rape Poems*, a collection of 43 poems, in 1997.[1] The poems have been positively received by survivors of rape with one interviewer noting that the poems have led to Driscoll becoming an 'unofficial rape counselor' (Weiss 2001). The poems have reportedly been used in training programs

[1] The poems published in this collection have also featured in poetry magazines, books and articles, including an anthology of poems about rape by Carly Sachs (2007). Eight of the poems were released in 2012 as audio tracks read by Driscoll.

by police departments and rape crisis centers, incorporated into the syllabus of university subjects and have also been adapted for stage performances (Weiss 2001; Brown Paper Tickets 2012).

Driscoll's poems address the inadequacies of language, the exile of rape survivors, the everyday nature of gendered violence and how violence affects the survivor's ability to function with their everyday existence. Driscoll's poems differ markedly from other narratives about rape and trauma, such as those by Brison and Kalven who have written about 'narrative models of recovery'. For Kalven, language allows the victim to externalize the trauma. Likewise, Brison's memoir explores the functions of narrative as 'a social interaction' whereby a subjectivity destroyed by violence can be remade through the act of forming a narrative and finding an audience able to 'bear witness', assisting the survivor in the healing process (2002: 102). Driscoll's poems present a far more complex picture. For Driscoll, language is implicated in the damage. Language fails repeatedly and Driscoll writes that there are no words to describe her experience.

Conveying the Trauma of Rape through Poetry

In representing the experience of rape's aftermath, Driscoll engages a range of literary techniques, which create a sense of chaos, disconnection and uncertainty. Despite many of the poems addressing the failure of language to communicate traumatic experience, poetic form, structure and techniques lend themselves to expressing traumatic symptoms effectively. I will therefore argue that Driscoll's poems also comprise a profound embodiment of trauma and its effects. For example, Driscoll breaks sentences, uses repetition and circular dialogue, rapidly changes subjects and employs opaque imagery that suggests multiple meanings. She also uses vivid descriptions of color and texture to communicate her experience of trauma. For example, Driscoll writes that the landscape of her new reality in the immediate aftermath is filled with an absence of feeling, she stops, for a while, 'all dreaming' and the world is 'without color', 'images holding themselves still in black and white' (29, 30). Eventually, color 'emerges with such vengeance' and texture is vividly described. Driscoll uses these descriptions to express symptoms of PTSD and

fluctuations in intensity of emotions, such as hyper-arousal, avoidance, hypersensitivity, heightened anxiety, disassociation and detachment.

The absence of punctuation in many of the poems creates ambiguity and the possibility of multiple interpretations. At times it is also unclear who is speaking, which is politically significant as it raises further questions about who has the power and ability to speak, whose voice on rape is being heard, and how power struggles over language and meaning are being conducted in a range of discursive sites. For example, the rapist forces his own meaning of the rape, which fluctuates from conveying a sense of male entitlement and possession to portraying his attack as a consensual sexual encounter and requiring that his victim derive some pleasure from the experience of domination. Driscoll describes the rapist as looking 'perfectly comfortable' during the rape, stretched out as if 'everything is normal here'; rather it is she who 'goes a little crazy' (12). The effect of his language, in addition to the cultural silencing and denial which Driscoll faces in the aftermath, is to create a situation in which she experiences a parallel universe. She wonders if she is actually the 'unburied dead', if she will 'only be the shell, all soul scooped out of a woman' (51). She cannot remember who she was prior to the rape and feels entirely separated from human existence, left questioning what 'surviving' rape means.

While most of the poems are written in the first person, *Vocabulary Words*, her most confronting and graphic poem, is written in the third person, echoing her own belief that there are parts of the story which she cannot even begin to tell, and therefore must rely on an externalized other to communicate the experience of rape. Placing herself in the third person also mimics traumatic symptoms of disassociation and a fragmented identity. The traumatized individual 'abandons' herself, unsure of reality with the trauma being so overwhelming it is experienced as something occurring to someone else, as an 'out of body' experience.

This style of writing enables her to convey traumatic symptoms, disassociation and the loss of reason in the aftermath of trauma. Driscoll doesn't simply describe the experience; she uses words to perform it. In several poems, when Driscoll encounters a confronting memory, she breaks the narrative and launches into a discussion of food, cleaning rituals or recipes which calm her breathing, a pattern of avoidance

which develops and is a common symptom of PTSD. In *Reading Material*, Driscoll breaks away from delving deeper into a traumatic memory to discuss deconstructivist architecture:

> …The irreconcilable.
> The deranged. The deformed. The tilted. The warped.
> The unsettling. Sabotaged notions of stability.
> Contorted interiors reflecting the disquiet of our
> world. Designed to cause pain… (4).

Avoidance of triggers becomes a common theme through the poems and the reader is left with disconnected and disjointed thought processes, which speak of the trauma. Despite her attempts to disassociate from triggers, the changed subject often resembles the traumatic memory she seeks to escape, which the above example of deconstructivist architecture demonstrates. Her style is similar to styles found in absurdist literature. In the poem *The Plague*, Driscoll refers to her son studying Franz Kafka and Albert Camus, of which she states: ‘I of course understand none of this’ (55). However, Driscoll replicates an absurdist world, devoid of meaning, through her writing, which consists of ‘incongruous notions’ and mixed metaphors (73).

Driscoll’s poems are not set out chronologically unlike many rape memoirs which have strived to create a coherent, accessible representation of the trauma (one that abides by the rules governing the genre of autobiographical writing, particularly ‘displaying normalcy’). Driscoll leaves the reader in a state of instability and uncertainty (51). There is no sense of resolution or closure, nor is there a trajectory of healing and personal growth.

The Failure of Language

Language in *The Rape Poems* is not portrayed as a panacea offering structure, meaning and the integration of traumatic experience into one’s life narrative. The failure of language occurs in many settings and it is not only Driscoll’s inability to find a representative language to articulate her experience that inhibits her story from being told. The wider community repeatedly fails to listen and bear witness to her trauma. Immediately following the rape, she phones the Rape Crisis Hotline only to find the number has been disconnected. Driscoll calls a friend in another state,

however the awkwardness and silence that follows the word ‘rape’ leads Driscoll to change the subject to the banal and safe: a discussion of the weather (37). Later when being examined at the hospital, Driscoll finds language inaccessible. The examining doctor finds ‘bruise after bruise’ and asks Driscoll to describe the rape, Driscoll says ‘Minor’ and ‘Ordinary’, leaving her body to offer the narrative that literary language cannot.[2]

Words acquire new meanings, for example, Driscoll learns the meaning of the word ‘terror’ (69). Words used in the context of the assault trigger symptoms of PTSD (50). The sense of chaos and anxiety is captured by Driscoll through circular dialogue and repetition, allowing the reader to experience the re-living of intrusive distressing memories with Driscoll.[3] The absence of punctuation creates the sense of a disordered mind, displaced from her body, detached from time itself and transported back to the moment of the rape.[4] Eventually Driscoll, feeling displaced and ‘no longer comfortable’ with language, tries weaving baskets, desperate to create something that offers a remembrance to the rape, allowing her to hold the rape in her hands and feel something, hoping that weaving might guide her somewhere beyond language (40).

In the absence of language ‘for that or for most of what shades a woman’s life’, Driscoll keeps ‘rape scraps’, evidence, labeled ‘This happened here. This happened’ (60). She wants to remain faithful to the trauma and struggles with a disenfranchised grief, where no rituals or sacraments exist, and where attempts at dialogue falter: ‘the examined wound is unwashable’ (60).[5] Driscoll becomes part of a community of ‘women abandoned women’, left in an emotional, social and linguistic exile. Despite their desperate need to communicate, the raped women are lost in translation even to those psychologically trained to analyze the traumatized (60). They contemplate suicide but cannot even form language to write suicide notes (61).

---

[2] This poem, ‘Incomplete Examination’, is reproduced in Appendix A.

[3] For example, see the poems ‘Page 134’ and ‘Common Expression’ in Appendix A.

[4] Dierking also uses poetic rhythm, absence of punctuation (indicating who is speaking) and breaking of sentences to mimic anxiety, as though the writer’s heart is racing with fear and adrenaline, in her poems (2001: 40). See Appendix A.

[5] Religious rituals and symbols of purity are referred to throughout the poem and Driscoll tries to ‘pray language’ in a religious setting, hoping that language can heal her, absolve her of her guilt and set her free (60). However, like language, religion also fails as indicated by Driscoll’s constant reference to being unable to be made clean.

When telling her friend Kate about her experience of rape, Driscoll cannot even name what he did to her, she writes that the 'difficult word' is harder to say than the word 'sodomy'. Language fails, even in the retelling, as the rapist overpowers her and strips away, once more, her agency, destiny and control, imprisoning her in a kind of exile. This part of the story, which is 'so difficult' it takes her 'years to begin to try to say', demonstrates the strong disconnect between language and action. She tells Kate: 'I run. I run very very fast, Kate. But really Kate, I am not/ running. And really I am not even crawling.' After 'inhuman time', Driscoll describes herself as like 'used dishwater,/ there is nothing left of me now' (13).

Everyday Violence and 'Complicated Rituals'

In testifying to the impacts of rape, Driscoll's descriptions extend beyond the inventory of commonly cited physical, psychological and sociological impacts of rape, such as gynecological problems, sleeping difficulties, eating disorders, self-blame, depression, denial, disassociation, thoughts of suicide, and feelings of guilt, shame, isolation, fear and anxiety. Rather than speaking directly to these impacts, Driscoll writes about everyday life, in which the impacts of rape permeate and intrude into every thought, feeling, experience and interaction. Driscoll struggles to understand how an event that lasted only a few hours could profoundly alter her identity and result in her forgetting, and abandoning, the woman she was for 37 years (9, 41).

Illustrating the magnitude of the trauma which consumes her life and how survival in the aftermath is a day-by-day struggle, Driscoll dates several of her poems with references to the number of days passed since the assault, such as '1,572 days later' (5), 'over 2,000 days later' (58) and the 'fifth February' (65). Locating the date by this reference point shows how time is stopped and recalculated for Driscoll from the precise moment of the rape, the point at which she begins a new life in exile. It also illustrates that 'recovery' is not linear or orderly, there is no end point, and the survivor is constantly returning to the traumatic experience.

A visit to the dentist is triggering when the dentist tells her: 'If you can lie still through this/ you can lie still through anything' (31). Likewise, a diaphragm fitting

takes her ‘rapidly five months back’ (27). More than five years after the assault, hearing a single word in an entirely different context produces an emotional breakdown and causes her to ‘jump around back and forth like something caged’ (58). Everyday routines of eating, sleeping, dressing and washing are tainted by the memory of the rape and become ‘complicated rituals’ (42). Even swallowing triggers memories of oral rape (19).

A common theme throughout the poems is the presence of threat everywhere, both within the house and outside of it. The weather is described repeatedly as unstable, appliances break down, the kitchen faucet ‘explodes without warning’, there is trouble with the shower, her friend Kate remains indoors to protect herself, however Driscoll recounts in the news the story of a man who delivers a refrigerator to a woman, ‘saw something he liked’ and murders her (62). This type of violence does not only happen in dark alleyways, this violence penetrates the home. Driscoll’s rapist is never convicted and she is left feeling that he, and others like him, are everywhere. The reality that gendered violence is a prevalent everyday experience is emphasized in Ray’s final words to his victim: ‘I know you may not believe me… But/ I’ll be out there. I’ll be out there. I’ll be/ waiting for you.’ (52).

Driscoll longs for ‘someone else serving guard duty against the dark’ (17). Her therapist says that as long as she feels vulnerable and defenseless she will scream. Driscoll feels that her therapist ‘being both white and male’ does not understand the reality women face: ‘More than a language barrier holds me still’. Driscoll cannot wait for the next life when she is ‘no longer a woman alone in America’ (16). Ending this poem with irony, her sister gives her a short skirt and states: ‘Now, don’t you feel free’ (18). However Driscoll hides away in her son’s baggy clothes, seeking safety in shapeless outfits, which do not invite unwanted attention, not like the dress she wore on the day she was raped, the day Ray ‘saw something he liked’. Her friend Barbara misunderstands ‘the repetition of a few safe clothes’ and announces she is going to do the same and wear ‘just anything she wants’ (39). However, for Driscoll, clothes are ‘a symptom’ and not a (fashion) statement (‘Want has had little/ to do with my recent life’). For Driscoll, there is no ‘choice’ or freedom in the life that follows rape. Driscoll is left feeling dead, an ‘unburied woman’, deprived of a grave (41), without a

language and lacking the ability to connect even with her therapist (61). It seems an injustice, to Driscoll, that women are left carrying the burden and guilt of their rapes, regretting their (physical) survival.

Exile and death are common themes throughout the poems with the survivor feeling entirely cut off from the world: 'Life/ or death was all I thought was/ at stake. Who could have imagined/ this' (50). The closest the reader gets to a redemptive ending is contained in Driscoll's final poem, *Island of the Raped Women*, which won the Pushcart Prize (reproduced in Appendix A). The poem offers an idyllic portrayal of a world of safety and solidarity, where women fill their days in exile with creative pursuits, waking 'eager from dreams' (75). The women 'do not talk of going/back into the world' (76). The women are able to sleep through the night and may even be able to turn off the lights, maybe even sleep naked. While the poem offers a picture of a raped woman's paradise, safe from the world, the island is an imposed exile. These women have abandoned their former selves in order to continue living.

Split Reality: Competing Meanings and the Construction of the Rapist

Rapists often use language as an additional tool in their domination and subjugation of victims. The communicative aspect of rape is often more traumatizing for victims than the physical brutality. This is evident in Driscoll's poems when she writes that she feels nothing, no physical pain, but yet it is the words said and messages conveyed by the rapist, which continue to injure her in the aftermath. Her rapist uses several contrasting linguistic techniques that serve to humiliate, manipulate, shame, degrade, silence, and educe fear and guilt.

Ray leaves five dollars on the table when he leaves, as though paying a prostitute for her services (15). In *Dreams of Girls*, Ray 'concerned with [her] comfort' asks, well into the second hour of his attack, if his zipper is hurting her, "I don't want to hurt you" (9). Driscoll describes him as removing the 'dark/ metal teeth grinding against me', though, by then, 'nothing hurt/ and nothing resembling sound would come out of me' (9). Notably, objects on Ray's person, such as his zipper, are described in threatening and sinister terms, yet Ray is described as 'lovely' and 'kind', illustrating

the power that Ray's self-construction has on her ability to make sense of what is happening to her.

Ray acts as though his behavior is entirely normal despite his victim being evidently injured, traumatized, in a state of shock and distressed. At one point he attempts to apologize, and at another he also scolds her for behaving badly. The contradictions between language and action complicate Driscoll's ability to predict what will happen next in the rape sequence (43). It causes her to question whose behavior is abnormal.

During the assault, he offers to do something for her, as though their encounter is one of consensual sex, existing within the context of sexual negotiation. He uses terms of endearment, calling her 'baby' (43). Ray forces Driscoll to be a participant in her own abuse and violates boundaries of intimacy by re-inscribing romantic and consensual dialogue in the context of rape, positioning his behavior on a continuum of normalized sexual relationships. This blurring of the lines and equating rape with sex is common in other discursive sites, particularly in juridical discourse and the media where two competing and irreconcilable versions of events are pitted against each other. It is useful to return to MacKinnon's concept of a 'split reality' which she uses to describe situations in which men and women experience 'forced sex' in very different ways (1983). MacKinnon argues that men define what rape is, distinguishing the sexual violation of women from what they normally do. This is evident in Driscoll's poems whereby Ray draws on a range of conversational and manipulative techniques to control the meaning that his victim gives to the experience. Not unlike Sebold's rapist who leaves her believing that he viewed the rape as merely a date, Ray's re-inscribing of romantic dialogues defies the stereotypical rapist persona, confusing Driscoll and restricting her ability to describe the rape to others, such as the examining doctor. This is further demonstrated when she describes herself as 'lucky' to have such a kind rapist. In another poem Driscoll writes:

> … When *he* leaves *he* leaves her
> alive. When *he* leaves *he* leaves her a five-dollar bill
> When *he* leaves *he* leaves her in such good condition
> When people say did *he* hurt you, she can honestly say,
> No. *He* did not hurt me. (73).

I have added emphasis to indicate the repetition of the rapist's agency in this poem, which demonstrates the narrative power he possesses, destroying his victim's autonomy and voice. Earlier in this same poem, the reader is given an insight into the brutality of the assault when Driscoll describes it happening to her in the third person, Ray 'slamming parts of her into what does not/ move – wall, furniture, door – pushing her/ along the carpet the way you push/ hard on a rag wiping a bad kitchen', 'pressing down on her so hard/…scraping her into place' (70-71). In responding to the question often asked of rape victims (did he hurt you?) Driscoll exposes the absurdity of such reasoning whereby physical wounds and visible violence are more easily recognized as real traumas, than the emotional and psychological damage. Lees (1993) and MacKinnon (1983) argue that the 'legalistic' definitions and penetrative aspect of rape detracts from the coercive and life-threatening experience as described by survivors.

Politicizing the Personal: Resisting 'Survivor' Discourse

My thesis has argued that cultural silencing, rape myths, literary conventions and legal discourse all act as powerful gatekeepers of the rape story. These influences shape representations of rape, preventing many women from telling their stories and preserving a particular kind of rape story, which is then recycled throughout those same discursive sites. Another powerful inhibitor for many women telling their story, which relates to cultural and literary 'gatekeepers', are the narratives of personal growth and individual triumph that many survivors feel compelled to present when telling their stories. Rape is primarily about power and while many women use language, both spoken and written, as a way to regain power, survivor discourses can often be disempowering and recuperate dominant discourses and myths about rape.

Earlier in this thesis I examined the way a particular story about rape, a 'standard rape narrative', is presented and re-presented in cultural, literary, judicial and survivor discourses. This 'standard rape narrative' often dictates what is considered rape, the context in which rape occurs, who can be raped and who can be considered a rapist, which inhibits the voice of many women (and men) who have been raped in many different circumstances and by a variety of perpetrators. While there is increasing

recognition that rape can happen in many circumstances and contexts, representations of rape still lag behind rape scholarship and statistics.

Another more subtle way that representations of rape have played to dominant discourses is the way the victim has been represented or chosen to represent herself. The trend in autobiographical rape projects has followed other styles of life-writing in presenting a narrative arc with the survivor's subjectivity restored through their journey from crisis to resolution. It is difficult to measure whether these narrative trajectories of personal growth commonly found in autobiographical rape narratives are driven by audience expectation, literary market pressures or the desire of the survivor to present a restored subjectivity. The autobiographical projects that I focus on in this thesis have all defied that trend, which, as I will illustrate, serves an important political objective.

While it may have seemed easier for Sebold to end her memoir after her rapist is convicted and jailed and she returns to her studies, she chooses not to because this is not where her story ends. She tries to resume her pre-assault life and finds herself battling undiagnosed PTSD, turning to drugs and destructive relationships. Sebold ends her memoir with the acknowledgement that she lives 'in a world where the two truths coexist; where both hell and hope lie in the palm of my hand' (2002: 251). Likewise, Kalven ends his memoir with his wife regaining some sense of freedom and returning to running, yet in spite of these gains, the threat of sexual violence remains.

Driscoll takes this further in the poem *Dear Susan* (which is addressed to survivor Susan Brison) by directly challenging the notion of 'survival' when the life that replaces it is one of terror, and disconnection, 'an exile's affectation' (63).[6] Survivors often conclude their narratives by recognizing how the aftermath of rape has forged a stronger, more resilient and self-aware 'survivor', with personal growth often heralded as the only redeeming outcome of a rape for a survivor. Indeed, more than two years following her assault, Brison writes that it is possible to not only survive sexual violence but 'even to flourish after it', noting that she has 'gained important skills and insights', that it is 'an honor to be a survivor… it's the accomplishment of

[6] Driscoll does not cite a particular publication; however she is most likely referring to one or more of Brison's early articles or book chapters (1993a; 1993b; 1994; 1995; 1997).

which I'm most proud' (1994). Brison acknowledges that 'good things have come from the recovery process – the clarity, the confidence, the determination, the many supporters and survivors who have brought meaning back into my world'. These narratives of triumph and overcoming adversity are problematic for Driscoll because the focus is on the survivor to change, to 'recover' and better herself, to find meaning through a meaningless experience, yet society and the rapist remain unchanged, the threat of violence is still everywhere. Driscoll responds to Brison's remark that she is not the same person she was before the assault:

> Dear Susan,
> I, also, left her.
> I left her on the floor in my own house.
> Cooperative girls, they stay where we leave them.
> She sits there still on debris colored carpet in her pretty dress.
> Her face, turned toward the window, sees nothing.
> We abandon ourselves. Name this survival.
> And the planet litters with women abandoned women.
>
> And so, yes, we, mostly, survive. But Susan,
> surviving seems no "accomplishment" to me, no "honor."
> Only really bad luck.
> Just some clever contemporary alternative spelling of exile.
> Our forged afterwards too costly. Worthless. Worthless. (63).

Notably, Brison has written extensively about her rape in the two decades since her earlier articles (1998; 1999; 2000; 2002; 2008; 2013) and has revised her tone, even writing self-reflectively in 2008 about the "gothic novel" narrative style of her earlier writings, observing that they are typical of the structure of many other rape narratives. Rather than revising her earlier writings accordingly, Brison decided to allow her memoir to convey the trajectory of her ideas, citing Ursula Le Guin who writes that it is 'in the feminist mode to let one's changes of mind, and the processes of change, stand as evidence' (Le Guin 1989).

In 2002, she wrote that her story 'doesn't have an ending' and that as the process of constructing identity is life-long, she is constantly revising her life story, stating that just as there are different accounts of her assault, there are different stories of its aftermath (2002: 117, xii, 110, 111; 2008: 188-189, 196). The approach that Brison takes in her later works, especially her most recent article (2013), concentrate less on

her personal experience and more on the political consequences of gender-based violence, arguing that sexual violence should be viewed as group-based injustices to ensure that rape is seen as 'politically significant' (272). She writes that people 'tend to think of rape victims' testimonies as *individual* stories' (269), either of 'interpersonal violence (and thus, completely explained by the particular relationship between the victim and perpetrator) or random violence (and thus totally inexplicable)' (270). She writes:

> Viewing individual acts of violence against women as a part of a much larger phenomenon of gender-based injustice might seem to hold the danger or overwhelming and demoralizing us. But, as depressing as it is to talk about violence against women, I find it, ultimately, encouraging to conceptualize it – and to bear witness to it – as culturally induced, gender-based violence, since doing so enables us to envision – and work towards – eliminating it (274).

In identifying these tensions within survivor narratives, I am not suggesting that surviving rape does not require an enormous amount of strength and resilience, that character building through difficult circumstances should not be recognized, that survivors cannot or should not tell their individual stories or that survivors should bear the responsibility of challenging gender-based violence. However, building on the scholarship of Alcoff and Gray (1993) and Orgad (2009), I aim to draw attention to the way trends within rape narratives can serve the recuperation of dominant discourses. For example, 'individual stories', through no fault of their own, can obscure the political dimensions of gender-based violence because, as noted by Brison in the above quotation, the wider community is intent on viewing sexual violence as interpersonal and apolitical. While survivor narratives often challenge rape stereotypes, a rape-supportive culture and the subordination of women, these social critiques are often lost behind the personal narrative themes of growth and resilience.

Driscoll uses another example of how the 'personal growth' narrative can be imposed on survivors, especially from within groups of survivors who are eagerly searching for meaning. Following Driscoll's rape, a woman who works at the hospital, herself a rape survivor, comforts Driscoll and offers her a way to conceptualize her experience by explaining that this can be a time of personal growth, which Driscoll explains has never been a particularly female goal in her family 'meaning/only the kind of

expansion caused by too many/quarts consumed in one sitting of homemade maple/walnut ice cream' (30).

Here Driscoll resists the 'survivor identity' often imposed on victims. She resists the appeal of the familiar plotlines of good triumphing over evil, the individual overcoming adversity, the redemptive ending and a sense of finality that often encases narrative closures. The effect of the instability in her narrative trajectory enhances the political potential of her poems as the reader is often left unsettled. Even in her first poem, Driscoll aims to challenge her reader and the way society typically turns away from trauma and sexual violence. In this poem Driscoll writes about a kidnapped girl who she reads about in the newspaper: 'kept in a tobacco shed the six days/she was missing from her home' (3). Despite being 'buried' literally and metaphorically in police reports and trivial news, Driscoll does not want her readers to forget her: 'Turning from the page/I can not turn from her' (3).

Driscoll does not minimize the impacts of rape through a confessional mode that focuses on the psychology of the individual survivor. By resisting a conventional narrative arc, Driscoll rejects the responsibility placed on the survivor for her recovery, deflecting the focus on the individual and instead holding the wider community responsible for the normalization of gender-based violence. By alluding to the discrimination and gender-based inequality generally, including the way women of power and influence are depicted in demeaning ways, Driscoll invites readers to draw parallels between the rapist's rhetoric of entitlement and the way society values women. For example, in the poem *What Backlash,* Driscoll contrasts the violence of rape with the treatment of women in power and draws attention to the role of representation in oppression. She refers to portraits of Hillary Clinton and Tipper Gore printed in a magazine, positioning Hillary Clinton on the floor and Tipper Gore looking in a mirror, she imagines Bill Clinton and Al Gore depicted in the same way:

> Yeah, get right down there on the floor, Bill.
> Oh, Al, let's get one of you looking in that mirror (53).

In her genealogy of survivor discourse in contemporary culture, Shani Orgad (2009) examines the construction of the 'survivor' through five discursive sites: the Holocaust, psychotherapy, reality TV, and discourses of health and illness, and of

sexual abuse. Her analysis has particular relevance for rape survivor discourse, especially as 'speaking out' against sexual violence is often heralded as reclaiming political agency (Curtis-Webber 1995). For Orgad, the 'survivor' as an identity is perceived as a desirable mode of being as opposed to the 'victim'. The 'survivor' is seen as a self-responsible and 'empowered' individual with a considerable degree of agency (2009: 151). The image of the survivor focuses less on the individual's actual experience of trauma, rather the focus is on 'representing individual strength, bravery, self-sufficiency, and determination' (150). Thus, the survivor 'is embedded within processes of personalization and privatization of the experience of trauma' which limits the political potential of survivor discourses (152).

Orgad writes that the survivor/victim dichotomy reinforces 'the privileging of the individualized dimension', assuming that one can overcome difficult circumstances by 'adopting a survivor "psyche" and presents suffering as curable' (2009: 153, 155). As Naomi Rockler notes, this kind of discourse 'often poses solutions to systemic problems in terms of the therapeutic, and therefore rechannels women's unrest that might result in social change into individual efforts to cure one's own "dis-ease"' (2003: 101; see also Peck 1996; Naples 2003). Similarly, Orgad states: 'To put it crudely, the survivor is a pertinent embodiment of the individual's success, not the society's failure. By contrast, the victim… may act as a far more effective reminder of the social sources of suffering and its solutions' (2009: 152). Orgad cites Holocaust scholar Lawrence Langer who argues that the renaming of victims as survivors is characterized by 'a language designed to console instead of confront' and encourages avoidance rather than acknowledgement (1995: 5).[7] Langer draws attention to 'cultural' ways of dealing with traumatic experience and his work is relevant to

[7] Langer has made a significant contribution to the study of the Holocaust and has criticized approaches to the Holocaust which emphasize heroism and spiritual triumph, rejecting the reading of a redemptive message into the enormous pain and suffering endured (1995; 1991; 1975). He argues:

> When we speak of the survivor instead of the victim and of martyrdom instead of murder, regard being gassed as a pattern of dying with dignity, or evoke the redemptive rather than the grievous power of memory, we draw on an arsenal of words that urges us to build fences between the atrocities of the camps and ghettos and what we are mentally willing – or able – to face. (1995: 6).

Michael André Bernstein also criticized American representations of the Holocaust, writing that Spielberg's film *Schindler's List* satisfies 'a characteristic American urge to find a redemptive meaning in every event' (1994).

Driscoll's poems, whereby she explicitly identifies 'American ways of thinking' as promoting delusions, avoidance and denial.

Survivors are constantly required to modify their discourse to fit within acceptable limits, particularly to ensure their discourse is not angry or politically disruptive and that 'agency is directed to harmonious and peaceful forums and activities' (Orgad 2009: 144; Higgins and Silver 1991: 4). During a reading of Driscoll's poems at a university campus one audience member commented that the 'reading wasn't as loud or abrasive' as he expected, noting that he had envisaged 'an angry woman, violently unleashing her rage in a microphone' (Bregoli 2001). The expression in this review indicates such a reading would be inappropriate and unacceptable. Alcoff and Gray write that the 'emotional content of survivor discourse often has to be toned down to be accepted', the survivor is 'permitted to be angry but not too angry and to be distressed but not excessively so' and they warn that 'too much' emotion can be viewed as manipulative (285; Hengehold 2000).

Contesting Victim Responsibility

Another way Driscoll redirects attention away from the victim is through mounting a strong rebuttal against victim responsibility. Driscoll defiantly challenges several misconceptions about rape, including that women can avoid rape by being careful, that rape is not that destructive and that rape only happens in certain circumstances. In *Wild Ribbons*, Driscoll describes a young woman who encounters danger after running in the park 'at that hour' (33). As though answering the readers' next question, Driscoll writes:

> … That hour is not specified. There is
> no need. That hour is a bad hour. To be in the park.
> To be at home. To be. There is no good hour. But
> this is a pleasant afternoon and that kind of thinking
> doesn't really sound very American. I foresee instead
> a march down streets with the usual noise, signs.
> Take Back the Night. As though time is the matter.
> And place. Dark time. Dark streets. Whose interests
> do such beliefs serve. But perhaps it is better
> we march, better we continue to fail this quiz. Where
> does it usually happen. a) home b) street. When

> does it usually happen. a) day b) night. Delusion
> is necessary for mental health, claims the article
> my mother sends… (33-34).

Here Driscoll illustrates the tensions between the 'real life' everyday reality for women and American notions of freedom and personal autonomy, as though indicating that acceptance of the prevalence of gender-based violence is contradictory to fundamental beliefs embedded in patriotic discourses. In her social critique, she does not only target a rape-supportive culture, but implicates rape awareness movements, such as *Take Back the Night*, as perpetrating myths and dangerous delusion, which, she speculates, may be 'necessary for mental health' (34). In this same poem, Driscoll writes that the wife of the new vice president has chosen her project: 'Preparedness for disaster'. Driscoll does not indicate what 'disaster' the project refers to, the ambiguity suggesting that it is likely to be predicated on delusions and myths. In the poem 'Unpurchased Batteries', Driscoll alludes to her lack of preparation for mid-hurricane season; it also denotes her surprise at finding herself ill-equipped for trauma's aftermath. Here, social activist discourses form part of the problem, perpetuating myths that lead to women being unprepared for rape and left without a representative language to describe their experience if it does not fit within the standard rape narrative.

Another poem, which emphasizes the extent of victim-blaming, is *What Backlash*, in which accusations are made against the victim to account for rape, which leave the perpetrator notably absent from all responsibility:

> But, why did she keep working for him.
> But, why did she go up to his hotel room.
> But, why did she drive that boy home
> from a bar in the middle of the night.
> But, why did she go into his house (53).

What is especially interesting about Driscoll's poems is that while she engages in a social and political critique of a victim-blaming culture, she is not immune to internalizing these attitudes, demonstrating how strong and influential they are. In several of the poems, Driscoll writes that it is all her fault, even needing reassurance from her sister that she is a 'good girl' (51, 68). In the poem *That She May*, Driscoll traces historical writings on rape from as early as 1390 to elucidate the universal

prevalence of guilt, responsibility, shame and humiliation among rape survivors, causing an increase in suicide attempts following rape.

Survivor self-blame can actually be a positive adaptive strategy and coping mechanism by which survivors can limit feelings of vulnerability by believing that they can modify their behavior to prevent future attacks, thereby giving the survivor a sense of control (Janoff-Bulman 1979). For Brison, attributing blame to the victim can also be a way that people 'protect themselves from the realization that the world in which [violence] occurs is their world' and that imagining the 'victim's shattered life' may disrupt 'illusions about their own safety and control over their own lives' (2002: 9). Driscoll, however, does not allow her readers to become complacent in believing they can protect themselves, and challenges the idea that women can prevent rape by modifying their behavior, as illustrated in the following poem:

> … It could happen to anyone. It
> could happen to Molly who writes a Letter
> to the Editor ending I walk in good lighting
> and never alone. I will not be a victim (57).

In this poem, the 'victim' identity is portrayed negatively by 'Molly' who expresses the view that she can prevent rape by taking certain precautions, thereby refusing to become a victim (of rape). The line 'I will not be a victim' is also reminiscent of the rhetoric of resilience that is forced on women who do find themselves raped, again conveying the message that women are responsible for both their rape and their recovery.

Several other poets have used linguistic techniques, such as satire and second-person perspectives to challenge victim-blaming attitudes. For example, South African poet Moira Richards' *rape sonnet* (2010) constructs the victim as getting herself raped, despite her mother's warnings, and finding herself judged 'guilty' by the court. Richards' poem, reproduced in Appendix A, does not contain any details of the actual rape and the perpetrator is entirely absent from the narrative. Her focus rests exclusively on the 'guilty' victim. The simplicity in the tone, rhythm and expression of her poem does not give an insight into the destructive impact of rape for the victim (other than the shaming of the victim) which epitomizes the minimizing approach in

society, especially where rapes are viewed in a scale of severity organized around the victim's 'liability'. Richards effectively challenges the positioning of responsibility and echoes the experience of many witnesses in rape prosecutions who feel that they, not the rapists, are the ones 'on trial'.

Another poem which has questioned the trivialization of rape is Patricia Lockwood's powerful autobiographical poem *The Rape Joke* (2013a) which attracted substantial attention through social media websites globally within hours of being posted to the website *The Awl*. Commentators stated that the poem, which examines the author's personal experience of rape, 'casually reawakened a generation's interest in poetry' (Groskop 2013) and 'should end the rape joke debate' (Gupta 2013).[8] Notably, the poem is written in the second-person, producing the reader as the raped subject.[9] Lines such as '*come on*, you should have seen it coming', 'YOU were the one who was drunk' and 'you remembered it wrong' (emphasis in original) prevent the reader from being a passive observer and consumer of the action and demand that the reader engage from an intimately personal perspective.

Conclusion

Frances Driscoll offers a vivid and compelling representation of rape trauma in *The Rape Poems*. Despite Driscoll conveying the failure of language to express and communicate her experience of rape, it is these absences and ambiguities that create in poetry a linguistic form that provides an authentic and faithful way to represent the rape experience. Driscoll's poems illustrate how rape myths, victim culpability and narratives of personal growth constrain the political potential of survivor discourse. Her poems draw attention to the destructive nature of rape for both the victim and her community by challenging the cultural frameworks which normalize male sexual aggression and engrain victim responsibility into our cultural discourses. Driscoll constantly questions whether living with this fear, anxiety and everyday violence is what it means to be a woman in America (59), and by doing so, continuously

[8] Lockwood published a selection of the negative responses she received to her poem which illustrate entrenched rape myths and cultural silencing (2013b).
[9] Dierking's poem *I Hurt* is also written from the second-person and transforms the reader into the speaker and the raped subject (2001).

contextualizes her personal experience within a wider context of gender-based violence.

4. Speaking for Others in Jamie Kalven's *Working with Available Light*

> He transforms her from the author of her own narrative, free to plot her life, into the object of his will, a prop in his grim story. A thing that suffers. And he leaves her sealed in silence.
>
> – Jamie Kalven (1999: 282)

The above epigraph is taken from Jamie Kalven's memoir of his wife's rape, *Working with Available Light: A Family's World After Violence* (1999). Kalven is speaking of his wife's rapist and the profound effect of rape on the autonomy and freedom of victims of rape by the forced entry of the attacker into 'her life, her body and her story' (260). His words draw attention to how rape is fundamentally about power and turns its victims into silenced objects, props and things. Using a literary analogy, Kalven highlights the power of language in making sense of experience and having agency over one's life story. His language describing the impact of the rapist's actions is typical of rape memoirs, yet it is particularly unusual in Kalven's account given that Kalven literally becomes the author of his wife Patsy Evans' story.

Patsy's perspective on the act of violence and life in the aftermath are mediated through Kalven who is a journalist by profession. Kalven asserts that his project is intended to heal his wife's psychological injuries by providing her with a space to externalize the trauma through narrative. However, there are troubling moments in his memoir where Patsy resists the telling of her story in this way and risks disappearing when she becomes the object of Kalven's narrative project, rather than its guiding voice. At one point, in a letter addressed to Kalven, she writes that he has 'the friends, the book, the community' and all she has is 'the suffering yet to be done and no one to turn to' (206). Kalven's memoir raises numerous ethical dilemmas that are central to the concerns of power dynamics, language and representational practices in this thesis. By telling someone else's story, Kalven not only jeopardizes literary 'rules', ethics and conventions that dictate autobiographical practices (Eakin 2004), he also

perpetuates a dangerous tradition by which the (white) male voice on sexual violence privileges the female victim's voice.

While it may seem unusual to assign a chapter of my thesis to a male-authored text narrating the story of rape, I have chosen to include Kalven's memoir for several important reasons. Firstly, the presence of a memoir authored by a secondary victim draws attention to the social impacts of rape. Building on this, Kalven weaves in secondary scholarship on trauma to argue that rape should be considered torture and addressed by the wider community as a human rights issue, not a 'women's issue'.

Secondly, Kalven's memoir is unique in providing a perspective on rape that is rarely heard and his memoir has received a broader readership than rape memoirs written by survivors, which tend to be read mostly by survivors. As noted by rape survivor Patricia Weaver Francisco, Kalven's book is one 'that men might actually read' (1999b). This demonstrates the obstacles facing the reception of (primary) survivor discourse and the perception that rape memoirs by survivors are considered too emotional, too angry and too unstable, and are in need of a translator or expert mediator (Alcoff and Gray 1993).

Thirdly, Kalven sets himself the ambitious task of healing his wife's fractured story through his narrative, raising questions about whether such projects could ever be healing. Kalven engages with his privileged position as male storyteller only superficially, and is detached from the potential for his authorship of her story to silence her voice and enact a form of textual and discursive violence.[1] His memoir is marketed to readers as a healing and a 'collaborative' endeavor, both masking and normalizing undercurrents of male sexual aggression as accepted aspects of male behavior and gendered relations.

Fourthly, it is possible that due to the lack of rape memoirs written by supportive others, many literary critics and even some feminist scholars have overlooked the problematic ethical questions the book raises, as though not wanting to discourage a

[1] I use the term discursive violence to refer to how language can be used to victimize, objectify, degrade and silence. Ellen Gorsevski (1998) goes even further to argue that linguistic violence is a form of physical violence.

much needed dialogue on rape.[2] I argue, however, that engaging with the ethical complexities of speaking for others, recognizing language as a source of power, and acknowledging privileged speakers, can aid rather than inhibit conversations on rape.

In this chapter I argue that listening to the impacts of rape as told by secondary victims can help combat against cultural silencing, prevent the shaming of the victim, re-conceptualize rape as gender-based violence, and draw attention to the social and political consequences of rape. However, these narratives must be mindful of their moral and ethical obligations. Narratives told by secondary victims have the potential to disempower survivors, perpetuate rape myths and recuperate dominant discourses.

The 'Expert' Mediator

Alcoff and Gray (1993) note that survivor discourse that is mediated by an 'expert' can recuperate dominant discourses and beliefs that raped women need translation, creating the perception that the survivor is unstable, inarticulate and incapable of meaningfully representing the experience. Alcoff and Gray are writing about survivor discourse that is written in collaboration with psychologists and psychiatrists. It is useful to extend their arguments to discuss the hazards of other perceived 'experts', such as secondary victims writing about rape in the belief that they can be objective, distant observers and can produce discourse that is not inhibited by symptoms arising from the trauma.

Furthering their analysis to apply to secondary victims, I argue that Kalven positions himself as the expert in both a professional capacity (as a journalist) and a personal capacity (as mediator and translator of his wife's trauma). Alcoff and Gray strongly support the idea that survivors can and should be empowered to be experts of their experience. This is consistent with the approach taken by leading trauma psychiatrists. For example, Herman writes that the first principle of recovery is the empowerment of the survivor: 'She must be the author and arbiter of her own recovery' (1992: 133).

[2] For example, Brison mentions Kalven's book in her memoir (2002) only in the context of noting that it diverges from formulaic rape narratives with its lack of resolution in the ending. For reviews and commentary of Kalven's memoir see: Francisco (1999b); Ahmed-Ullah (2000); Brandzel (2001); Brotman (1999); Bush (1999); Fiffer (1999); Gediman and Zaleski (1999); Kirkus Book Review (2010); Mercadante (1999); Schongar (2000); Stein (2000); Lam (2005); Masterson (2005).

Applying this to Kalven's memoir, the dangers of the expert mediator are evident: Patsy does not need translation and is fully capable of representing her own experience through photography; she also repeatedly struggles to be understood by Kalven. In his desire to present a candid journalistic-style investigation of her trauma, Kalven risks violating and revictimizing his wife. Depriving her of her voice and agency could be detrimental to her recovery.

Kalven engages with these ethical dilemmas in his memoir. He questions whether he can report 'from the innermost circle' of his life, 'to tell *this* story from *this* perspective?' (142). The consequences of being objective and distanced from his subject, which are among the demands of his craft as a journalist and writer, 'unnerve' him. He asks: 'As his wife or child cries out to him in distress, what kind of man reserves some part of himself to observe and shape and begin to *make* a representation of the moment?' (281). While the reader is invited to engage ethically with these issues, the effect of first person narration encourages the reader to empathize with the perspective that Kalven presents. This is reinforced when Kalven presents himself as both a victim and his wife's rescuer.

Regarding the latter, it is worthwhile to observe how Kalven projects the narrative theme of himself courageously rescuing his damsel in distress from an inability to articulate her experience, and helping her to heal by piecing together her narrative and shattered life. Conversely, the mythological narratives that hold the greatest resonance for Patsy are those in which she does not return to her original form as a woman, but rather is transformed into a tree, forever safe from (predatory) males.[3] Patsy's responses bear similarities to Driscoll's utopian poem *Island of the Raped Women* in which the exiled women have no desire to return to their lives, but long to be forever removed from the threat and fear of (male) violence (1997: 75-76).

---

[3] I refer here to the story of Daphne (depicted in Ovid's *Metamorphosis*) begging her father to 'change her form' in order to escape Apollo's relentless pursuit of her. Kalven writes that the significance for Patsy was not in the 'obvious parallel: a woman running, in flight from a predatory male' but rather, 'as she put it, "the option of becoming a tree"' (110).

Writing the Impacts of Rape

Kalven's memoir traces the five years following Patsy's rape by a stranger when she is out jogging one day by the Chicago waterfront. The narrative is divided into chapters by chronological years. Key moments within each of the chapters are the anniversaries of the assault and the respite that Patsy receives on returning to her parent's house in Vermont each year.[4] However, these anniversaries do not produce psychological and cognitive distance from the traumatic event. It soon becomes evident to both Patsy and Kalven that recovery is not a linear or orderly process.

Kalven uses a style of writing typical of investigative reporters, interweaving personal reflections, letters and scholarly inquiry throughout the text. As a journalist, Kalven cannot help documenting their experiences, writing: 'I couldn't *not* record what was happening, couldn't *not* respond as a writer. It was as if, at some level, I knew what to do, or perhaps, to be more exact, didn't know what else to do' (141). Writing is Kalven's way of taking 'refuge in action' (67).

His memoir examines the 'ripple' effect of violence not only on Patsy but on its secondary victims – her children, husband, community and friends – demonstrating for Kalven that rape is not a personal issue but a community problem. Many rape survivors have been reluctant to examine the impacts of their rape on others, sometimes expressing the view that they cannot tell the story of others, including husbands and parents. Maintaining clear boundaries and ensuring the focus is on the storyteller is a common approach in rape memoirs and reflects ethical considerations around the privacy of others and the limitations of understanding the subjective experiences of others.

Kalven describes his project as a 'collaboration' in which his wife talks and he writes; yet the voice of his wife Patsy is often absent throughout the text. The few glimpses that the reader is given into her thoughts and feelings suggest that, far from enabling her to tell her story, Kalven's attempts to narrate her experience disempower and disenfranchise her, leading her to feel further exiled from her community. A

[4] For many survivors the rape anniversary is significant as they describe their rape as causing the death of their former self and the birth of a new identity in the aftermath (Brison 2002; Raine 1998).

significant portion of the memoir focuses on the effect of Patsy's rape on Kalven's identity and masculinity, as well as their marriage problems, including his sexual discontent and emotional disconnection from his wife. He attempts to describe what it is like to be 'a man, looking on' (15), also a victim, in many ways rendered helpless, and yet unable to ever fully understand the journey that his wife is on. Kalven acknowledges that he is aware that he is 'uninjured by violence' and yet, simultaneously 'impaired, as if [he] lacked a sense [his wife and other rape survivors] possessed' (251).

In his quest to understand her, Kalven reads the testimonies of other trauma survivors, in particular, Holocaust survivor memoirs. He is especially drawn to survivor Jean Améry's words that 'whoever is tortured is forever tortured' (Améry in Langer 1995). He draws comparisons with his wife's endless torment; how professional setbacks, exposures to triggers, marriage problems and miscommunications can propel her back into that dark hole. Regarding one such professional disappointment, Kalven notes that it 'forced her back into the underlying body of feeling left by the assault. In one sense, it's completely unrelated to the assault, but in another sense nothing is unrelated; the assault touches every dimension of her life' (193-194). These triggering events project her back into 'the condition of feeling homeless, worthless, unmoored, utterly alone' and 'it's as if she had been recaptured by the man who raped her' (313).

In understanding how trauma continues to haunt and oppress those who suffer from traumatic exposure, Kalven observes that surviving rape is not simply about surviving the moment of the attack, it is about surviving the ongoing aftermath:

> To survive, to have her life, she must struggle against that narrative trajectory. That is, we now know, necessarily a lifelong struggle. For beneath her identity, beneath the bonds of love and affection that hold her in the world, is the terrible knowledge of herself reduced under a rapist's hands to "a prey of death." That knowledge is an unending vulnerability (313).

The ending concludes with Patsy regaining some sense of freedom and autonomy, and yet in the last line, Kalven hints that in spite of these gains, darkness, danger and the threat of violence will always loom: 'Hidden in the radiant green, a man waits. In hate-blinded hands, darkness waits' (320). In this way, like Driscoll's poems and Sebold's memoir, the conclusion of Kalven's memoir does not end with resolution or

closure, but further ambiguity, which can be uncomfortable for readers accustomed to narrative closure and resolution. There is no return to their lives-before-the-assault and the life that replaces it is not imbued with meaning and purpose. Kalven writes that despite the passing of time and seasons, they still struggle for perspective and answers; they are still working towards an understanding of what happened (318). He quotes Patsy as saying: “What I experience now is a dark sort of undertow… I don’t expect things to ever get much better than this” (302). It is this ‘narrative trajectory’ that Patsy continually struggles against.

The resistance to resolution in the conclusion is an approach that diverges from the typical rape memoir. Some online reviewers have been critical of this approach, noting that it can be ‘exhausting; one longs for a sense of momentum, of resolution’ and have questioned whether ‘the demands of the [literary] form insist on closure whether or not it has been achieved in life’ (Kirkus Reviews 2010). Kalven is conscious of his audience and generic literary conventions. He considers the tension between fidelity to their experience and ‘the temptations of plot’, writing that: ‘a violent act fascinates us in a way that the lifetime of grieving and healing (or failing to heal) … does not’ (292). Nonetheless, Kalven expresses fidelity to the trauma and positions rape as something which does not disappear or can easily be cured, drawing attention to the lack of resolution not only in the victim’s life but also her family and community who are left with questions, fear and shattered worldviews.

Ownership of the Rape Story

More than three decades ago, Holmstrom and Burgess (1979a) published a paper on the initial reactions of husbands and boyfriends, demonstrating that the rape of a wife or girlfriend had ‘an enormous psychological impact’ on them. Since then, there have been various studies that have examined the effects of rape on families and partners.[5] While the effects on relationships are difficult to quantify, there have been indications that up to eighty percent of the victim’s significant relationships end as a result of the

[5] For further insight on the effects of rape on significant others, see: Orzek (1983); Crome and McCabe (1995); Cwik (1996); Daane (2005); Davis, Taylor and Bench (1995); Feinauer (1982); Foley (1985); Mio and Foster (1991); Remer and Ferguson (1995); Smith (2005); White and Rollins (1981); Wiersma (2003); Morrison (2007).

experience of rape (Allison and Wrightsman 1993; Francisco 1999a).

The effect of rape on significant others remains an under-researched area. Francisco stated that the lack of resources, support and education available for partners contributed to their separation (1999b). She writes that her husband looked as though he also ‘had returned from the dead’ and that they had both ‘been changed that day’; yet she writes that his story is ‘not mine to tell’, nor is she able to discuss the destruction of her marriage following her rape (1999a: 53, 138). Survivors Brison (2002) and Pierce-Baker (1998) have alluded to the impacts of rape on their partners but have maintained clear boundaries in the storytelling process.

Narratives written by supportive non-perpetrating partners and other secondary victims of sexual assault are rare.[6] There are many reasons for the absence of supportive, non-perpetrating male voices on violence against women, including rape being considered a private or ‘women’s issue’, the silencing and taboo of talking about rape, and questions over who is able to tell the story. Brison’s husband Thomas Trezise, also an academic, briefly mentions his wife’s rape in 1990 in the forward of his book on trauma, published in 2013, and explains that this significant event shaped their lives and even academic direction, yet he could not tell his story until his wife had had her opportunity to tell hers. He writes that only in recent years has he ‘begun to find a voice of [his] own’ in which to narrate what happened ‘to her and to me and to us’ (2013: ix-x).[7] Trezise writes that ‘since trauma is intrinsically silencing and Susan’s assault was so clearly gender based, even as time passed I was not about to preempt her by telling the story in public before she had a chance to do so’. Even so, his brief retelling in the preface of his book is reserved and respectful in its (lack of) details and he positions his wife as expert and educator.

In her book *Surviving the Silence*, Pierce-Baker (1998) devotes an entire section on ‘the other side of silence’, giving voice to supportive non-perpetrating men whose lives have been impacted by the rape of their girlfriends, wives and daughters. Pierce-Baker includes the stories of both her father and husband who provide an insight into

[6] Timothy Beneke’s *Men on Rape* (1982) was one of the first books to gather men’s opinions on rape, including perspectives from husbands, lovers, friends, lawyers, policemen, doctors and even one rapist.
[7] Trezise is a Professor of French and Italian at Princeton University. He has previously published on the subject of trauma and testimony in the context of the Holocaust (2008; 2001).

their feelings of helplessness in responding to her in the aftermath, anger at the men who violently raped her and grief at the impacts of rape on their marriage and relationships. Hearing the ‘other side of silence’ bears important witness to the impacts of rape not only on the individual victim but also on her community. The narratives of secondary victims help expose the often-unrecognized social costs of violence against women, drawing what is often silenced and shamed, and considered a ‘personal experience’ or a ‘woman’s issue’ into a political context in which the community is not only impacted by the act of rape, but must also take responsibility in supporting the victim and punishing the perpetrator.

Tom Meagher, the husband of Jill Meagher, who was brutally raped and murdered by the ‘archetypal villain’ Adrian Bayley in 2012, has used his voice and profile to draw attention to the prevalence and normalization of violence against women in situations vastly different to his wife’s experience. In an article for the White Ribbon Campaign, Meagher writes about the “monster myth” around men who commit violence against women, stating that this myth ‘gives a disproportionate focus to the rarest of rapes’ (2014). For Meagher, this myth also ‘validates a limitation on the freedom of women’ by obscuring the social conditions and engrained sexism that enables a culture of violence committed by normal men in everyday circumstances. Meagher writes that the absence of men from conversations around men’s violence against women discourages their involvement and knowledge of the prevalence and diversity of male violence against women and feeds the ‘monster-rapist narrative’. Meagher makes a useful observation on terminology:

> Even the term ‘violence against women’ sounds like a standalone force of nature, with no subject, whereas ‘men’s violence against women’ is used far less frequently. While not attempting to broad-brush or essentialise the all too abstracted notion of ‘masculinity’, male invisibility in the language of the conversation can be compounded by masculine posturing, various ‘bro-codes’ of silence, and a belief, through the monster myth, in the intrinsic otherness of violent men (2014).

In this thesis I have argued that broadening and diversifying the rape story to incorporate narratives that extend beyond the parameters of the ‘standard rape narrative’ provides the wider community with a more realistic understanding of rape, while simultaneously empowering survivors to represent their experience. Narratives

from secondary victims can serve a political purpose in recognizing rape as gender-based violence rather than an individual problem, removing the stigma and shame from victims and raising awareness of the impacts of rape on the community. Engaging men in gender-based violence prevention can counter victim-blaming attitudes by placing the focus on men to not rape women, rather than the emphasis being on women to prevent rapes (Flood 2001; 2003; 2011; Cowburn 2010; Murphy 2009; Crooks et. al. 2007; Piccigallo, Lilley and Miller 2012; Casey and Smith 2010; Powell 2014). Some feminist scholars, particularly those espousing an intersectional perspective, such as bell hooks, have argued that allowing men into the conversation is important to prevent a separationist ideology (hooks 1994; Tarrant 2008).

Since the 1970s, more men have engaged with the feminist movement and created a space for self-reflective meditations on gender, masculinity, patriarchy, power, dominance and human rights (Snodgrass 1977; Lamm 2008; Loewe 2008; Kimmel 2010; Digby 1998; Funk 1993). Men's engagement in feminist causes has been resisted by some feminists who have argued that men's voices can overpower women. Kalven's memoir exemplifies these dangers and I find his writing problematic because his text claims to be informed by feminist understandings and is couched in feminist language, yet there are key moments when he expresses misogynistic attitudes and conveys a sense of male entitlement over female sexuality.

The Dangers of Speaking for Others

In examining the difficulties of speaking for others, several feminists, such as Alcoff and Gray (1993), have turned to Michel Foucault's work on discursive power.[8] Foucault considered power to be everywhere, dispersed and diffused through all levels of social relations. Alcoff and Gray use tensions within Foucault's writings to reflect on the way survivor discourse is not always empowering (1993: 263). While it is beyond the scope of this thesis to examine Foucault's work on power and language in detail, several of his writings (1970; 1972; 1978) draw attention to how discourse has the potential to transform power relations and yet can also reinscribe (women's)

[8] There is extensive scholarship and debate regarding Foucault's ideas on sexual violence, including on the 'desexualization of rape', for example see: Plaza (1981 [1978]); Alcoff (1996); Hengehold (1994); Henderson (2007); Cahill (2000); Ball (2013); Howe (2008); Taylor (2009).

subordination into hegemonic structures. Higgins and Silver allude to this when they question the price that women pay in adapting their speech when writing against silencing, suggesting that the disempowering effects of losing their voice of 'protest' in the patriarchal economy could be 'even worse than [the violence] perpetrated against them' (1991: 4).

In their article outlining the hazards of survivor discourse, Alcoff and Gray argue that survivor discourse which is mediated through another person (such as incest memoirs written in 'collaborations' with experts/psychologists), can further disempower survivors and perpetuate dominant myths about damaged women in need of 'translation'. In an earlier article, Alcoff writes:

> … the practice of speaking for others is often born of a desire for mastery, to privilege oneself as the one who more correctly understands the truth about another's situation or as one who can champion a just cause and thus achieve glory and praise. And the effect of the practice of speaking for others is often, though not always, erasure and a reinscription of sexual, national, and other kinds of hierarchies (1991: 29).

Alcoff's observation is especially relevant in the context of Kalven's memoir, in which he positions himself as the mediator; the voice of clarity that is able to translate and transform his wife's fractured and disjointed speech. Kalven writes from a privileged space as a white, educated, professionally distinguished male. He inhabits power through intersections of race, gender, educational status and wealth. By contrast, the perpetrator of his wife's rape is portrayed as a black, uneducated, impoverished male. Kalven does not sufficiently recognize the way his voice is already privileged through power hierarchies of gender, race, education and socio-economic status. While he is aware of the racial dimensions of his narrative and does explicitly state that his wife was 'utterly clear that rapists are defined by maleness not blackness' (2008), he still presents the social world that he inhabits as being distinctly different from the bad neighborhoods from which rapists emerge. While Kalven acknowledges his own propensity for perpetrating sexual violence, his discussion of rape reproduces dominant myths and cultural framings of rape, conceptualizing the rapist as the deviant 'Other' and skirting over rape in familial contexts.

With regard to gender, Kalven appears not to understand the privileged space that he occupies. He states that as a man he is implicated in heterosexual power structures, yet any challenge he presents to these structures is negated by the intrusive way that he tells Patsy's story. He often appears to be disconnected from his own involvement in a patriarchal economy, which objectifies and degrades women, and from which he directly benefits. For example, Kalven defends heterosexual pornography and, shortly following his wife's rape, even accepted a Hugh M. Hefner First Amendment Award in 1988 given by the Playboy Foundation and held at the Playboy Mansion for completing and editing his father's book on freedom of speech (1988).[9] In his memoir, he describes *Playboy* as 'a safe place, a refuge' and reading *Playboy* 'hungrily', recognizing that he is 'being conditioned to associate sexual arousal with the subordination of women' (73-74). He is aware that heterosexual pornography objectifies women, presenting them as 'rapeable', as mere objects to be 'used and abused' and consumed by 'male power'. Yet over dinner with Christie Hefner he describes being 'almost convinced' that Playboy is a feminist institution (74).

Kalven is constantly defending this sense of male entitlement, ownership and possession over women's bodies and female sexuality, and therefore it is difficult to read his reasoning as simply naïve or misguided. At one point, sexually frustrated by his wife's rejection, he lusts after a female jogger, imagining her long legs wrapped around him. These images – the woman, running alone, along the lakeside, enjoying her freedom, in her own world – are eerily reminiscent of the context and circumstances of his wife's own rape.

In an attempt to provide an honest journalistic account of their experience, Kalven violates literary 'rules' of autobiography by failing to respect the privacy of his wife, such as describing intimate details of their sex life (even to the point of describing the texture of her vagina) and objectifying her body. The eroticizing of her raped body is pornographic and exploitative. In the opening chapter, he describes massaging her

[9] Kalven's approach to pornography and the theory of discursive freedom manifest in his representation of the rape story. Adopting this as his philosophical position allows Kalven to argue against self-censoring his speech. It also enables Kalven to overlook many of the hazards of freedom of speech in the context of gender-based violence, such as enacting discursive violence on victims (Douglas 1995), the dangers of offensive speech, the affective dimension of pornography (MacKinnon 1993b), and speaking for others as potentially constituting a form of violence (Alcoff 1991; Trebilcot 1988).

breasts and buttocks, stroking the area ‘defined by hips and pelvis – a loose and fleshy drum, as soft as an infant’s skin’ (12). Descriptions of Kalven’s sexual pleasure in his wife’s body intersperse with images of the same body possessed and ‘savaged’ by the rapist. He frequently draws parallels between rape and sex, imagining the rapist forcing his hands inside his wife: ‘tenderness and cruelty inhabit the same space in the world. All it takes is two bodies’ (12).

Even prior to the rape, Kalven describes his wife’s distress and dislocation during sex, observing that she absented herself from the experience, her body becoming ‘uninhabited’. Kalven writes that he ‘didn’t recognize her sexual unhappiness’ at first, stating that: ‘For a time, her willingness to do what I wanted to do when I wanted to do it had been enough’. He presumes that she had previously been abused and writes that her pain ‘seemed to lie beyond the reach of language’ (22). Kalven justifies his approach to the narration of her story by stating that Patsy’s assault caused the collapse of the boundaries between the private and public in their lives:

> As I write I frequently come up against inhibitions of privacy and propriety. It’s hard to know how to think about this. Are these barriers to be broken down in order to bring to light that which has been pushed into invisibility? Or are they to be honoured and reinforced as protectors of that which is precious and fragile? My deep intuition is that in telling our story, we are restoring rather than invading our privacy. But I could be wrong (281).

This passage demonstrates the conversational approach that Kalven adopts in addressing his readers, inviting them into his reasoning and justifications. Through Kalven’s hesitations and uncertainties, he positions himself as a martyr, sacrificing his own privacy, risking judgment and revealing uncomfortable, even incriminating, thought processes for the greater good: to aid community understanding and facilitate a much needed dialogue on rape.

At times in the memoir he identifies with the rapist and makes admissions of a predatory nature. For example, when out jogging at the place Patsy is attacked he imagines what the rapist thought as Patsy ran toward him, envisaging that he ‘saw something akin to a pornographic image: a woman as meat, faceless, rapeable’ (105). He recalls the ‘carnal’, ‘animal impulse’, the ‘predator’s exuberance’, that overtakes him during running races when he passes another runner (when breaking the other ‘is

like biting through a bone with your teeth'). He asks of himself whether he can more easily imagine being the rapist than his victim, noting that he resists imagining the rapist's experience beyond a certain point, but asks: 'do I back off because it's too alien or because it's too familiar?'

This scene is difficult for survivors to read, as illustrated by Francisco who refers to her own memoir (1999a) in her review of his book:

> These are lines I simply would never write. Despite numerous similarities in our narrative choices — the use of the same myths, sources, metaphors — there are moments like this in Kalven's book that engage me across an enormous gap. When I speculate about the psyche of the rapist, I never imagine this rush of pleasure in aggression and dominance (1999b).[10]

He also describes reading newspaper articles about the violation and 'annihilation' of women and briefly narrates nine unique cases of horrific attacks on women, which made him feel 'sickened'. Yet in the same paragraph he describes being sexually aroused and 'divided' at his core by the responses such images stir within him. Again, he uses animal metaphors to describe the 'hyena grin shadowing [his] lips' and imagines reading his wife's story in the paper: 'I imagined men throughout the city–men, like me, who were not rapists–reading the same story and silently purring' (92).

Here Kalven normalizes male sexual aggression and his own arousal to sexual violence by positioning his response as common and shared collectively by 'men'. The reference 'throughout the city' also denotes that this response is not isolated to the low socio-economic areas where the rapist emerged. By adding 'men, like me, who were not rapists', Kalven imposes his interpretation on his audience and closes alternative readings. He appears to suggest in this passage that what distinguishes rapists from non-rapists is that rapists act on their arousals.

A particularly distressing moment in the book, which illustrates the hazards of the project he is undertaking, is when Kalven and Patsy argue about the dishes. Earlier in the argument, Kalven attempts to shut down the conversation by insinuating that she is being irrational, he tells her, "Listen to yourself. Can you hear the crazy intensity in

[10] Overall, Francisco's review of Kalven's book is favorable. She argues that this is a book her former husband 'longed for' and opens up urgently needed dialogue about the impacts of rape on relationships.

your voice?" (177). He slams his fist down, opening a cut on his hand, causing his hand to bleed. He writes:

> "Now you listen to me," I commanded…
>
> "Don't you bully me," she cried. "Don't you muscle me."

The language in this scene plays to gender stereotypes with Kalven portraying Patsy as an irrational female and Patsy referring to Kalven's masculine physicality through the words 'bully' and 'muscle'. Kalven then picks up a plastic bottle of the massage lotion he uses in what is the only sexual contact that Patsy is comfortable with, and throws it against a framed poster over their bed, shattering the glass. This results in Patsy becoming 'undone. Her body heaved with sobs' (178). Patsy says to him:

> I always used to be afraid of you. I can't go back to that. I won't. I'll leave… You don't understand, do you? It's not the destruction of property I care about. I feel as if I live in a house of straw. The only sense of home I've had since the attack is inside these walls. That's what you've destroyed. I feel like I don't have a home. It's gone. I feel shattered… How am I going to sleep? I can't possibly sleep in our bed (178).

Kalven clears the glass off the bedspread, only then realizing that 'she was saying something more than that she couldn't sleep in a bed covered with broken glass' (178). For Patsy, 'violence was inside the house', the distinction between her husband and the rapist had collapsed. This is an important scene in the book. It captures a continuum of emotionally controlling and physically aggressive behavior which is normalized in a domestic relationship as a feature of reactive male temperament. Remarkably, Kalven uses the metaphor of repairing broken glass later to describe his narrative project which he conceptualizes as restoring his wife's shattered life (278).

Negating the Political Potential of 'Survivor' Discourse

The political potential of Kalven's memoir to raise awareness of the social impacts and 'ripple effect' of rape is negated by the voyeuristic and disempowering violation of boundaries. Many survivor discourses, especially incest memoirs, have been severely criticized for 'violating' the privacy of others, however, these criticisms have often been in the defense of the perpetrator and have served cultural imperatives of silencing disruptive discourses that threaten patriarchal structures.

Some survivors have faced criticism for representing trauma in a particular way. A recent memoir that has ignited debate and controversy since its publication is Margaux Fragoso's depiction of her childhood sexual relationship with a 57 year-old pedophile in *Tiger, Tiger* (2011). Fragoso's account illustrates the destructive nature of grooming and the crafting of power dynamics in exploitative relationships, which is increasingly recognized by governments, with some jurisdictions legislating on the criminality of grooming (Macreadie 2014). Fragoso was criticized for bringing child abuse and pedophilia into a 'stylized literary space' by presenting a highly aestheticized representation of trauma and failing to represent child abuse in an 'appropriate' way. Some critics and abuse survivors criticized Fragoso for capitalizing on the controversial, thereby continuing 'the cycle of exploitation', and accused Fragoso of producing pedophile porn and eroticizing pedophilia.[11] I refer to Fragoso's memoir as an example of survivor discourse which demonstrates political potential to challenge understandings of sexual abuse, yet arguably tests the limits of reader acceptance. It is possible that without producing such a provocative text, Fragoso's story would not have received the exposure and publicity that it did.

Relating this to Kalven's memoir, I argue that he consciously tests the boundaries in order to create controversy and cultivate exposure for his work. The occasional threads of feminist concepts in Kalven's book abrasively conflict with his voyeuristic representations, producing incongruous and paradoxical discourses. In this way, Kalven's memoir has implications beyond disempowering his wife. By positioning a text that parades as healing and empowering (yet recuperates dominant discourses and further objectifies women), Kalven perpetuates the erasure of survivor voices. Less discerning readers might not question his motives or justifications, which is illustrated by many book reviewers who have entirely ignored the problematic ethical dilemmas.

One of the few book reviews that engaged with the ethics of Kalven's project is Rebecca Mead's review published in *The New Yorker*.[12] Mead described Kalven's portrayal of the book as 'an act of companionship' as 'deeply unsettling'. Mead expressed concern at the 'ambiguous status' of Patsy in the book and wrote that the

[11] See Cardell and Douglas (2013) for a summary of the memoir's critical reception.
[12] Mead has been a staff writer at *The New Yorker* since 1997.

dominant themes of the book are ‘Kalven’s meditation upon his own manliness, and his minute examination of his sexual life and identity in the light of the rape’, with Mead calling it ‘an autobiography of sexual unhappiness’ (Mead 1999).

In response, Kalven’s wife Patsy rebutted Mead’s commentary (in a Letter to the Editor), accusing Mead of approaching the book with a predetermined thesis that ‘a man cannot possibly write about rape without appropriating a woman’s experience’ (Evans 1999). Patsy writes: ‘In the process of misrepresenting the book to conform to this thesis, she has obliterated me’. Patsy also states that the ‘intimate details in our book are in the service of an effort to evoke and explore the world that violence, fear of violence and denial of violence give rise to’ (Evans 1999). However, it is difficult to reconcile these comments by Patsy, and the letters within the memoir (below), which Mead is responding to.[13] In the memoir, Patsy repeatedly alludes to her struggles to be heard and understood, often insisting that she feels as if no one understands (“There is knowing, and there is *knowing*”, 116), leading Kalven to ‘confront the fact that [he doesn’t] know what happened’ (142). In a letter that she writes to Kalven, she states:

> I truly don’t think you know what this feels like. In my worst moments I feel that you have the friends, the book, the community and I have the suffering yet to be done and no one to turn to… I don’t talk to anyone about this, because it’s 2½ years later and I don’t want to be perceived as a poor victim – I don’t really believe that anyone who hasn’t experienced it can understand (206).

Patsy’s reference to ‘the friends, the book, the community’ is distinctly separated from the suffering and the isolation of having an experience that she feels she cannot talk about, despite it being written about. Patsy’s letter suggests that the book is not a therapeutic process for her and indicates that her husband has been consumed by a journalistic fascination with trauma with little regard to the impact and experience of the victim, creating a commodity out of immense personal pain and suffering.[14]

---

[13] As these conflicting perspectives remain unresolved in Kalven’s memoir, I question whether Kalven is the author of the Letter to the Editor rather than Patsy.

[14] English Professor Patricia Yaeger warns about the dangers for academics ‘busy consuming trauma’ who are ‘drawn to these stories from within an elite culture driven by its own economies’ (1997: 228; see also Oliver 2001: 156). Her arguments could also be applied to Kalven in his profession as a journalist. See also Mowitt (2000) on ‘trauma envy’ and Miller and Tougaw (2002: 2) on trauma texts as offering readers the ‘thrill of borrowed emotion’.

Mead refers to this note in her review of the book, stating: 'It's impossible to read such a note, and other intimate details – Kalven even describes the texture of the inside of her vagina – without wondering what Evans' experience of becoming her husband's raw material has been like' (Mead 1999). In another note, Patsy writes to Kalven: "The thing is… you're writing a book, and what I feel can't be described in words" (288). Like Driscoll, Patsy expresses that her experience is not easily captured by language; however Patsy has her own way of representing her experience.

Telling Her Own Story

Patsy's representations of her experience of violence through photography pre-date Kalven's memoir, challenging the idea that she is reliant on Kalven to process and externalize the trauma, and help her to reclaim her voice and her story. Furthermore, her artwork is featured in Kalven's memoir as the *background* to his text (on the title page and at the beginning of chapters), which reflect the way her agency and her engagement with gender-based violence often slip into the background of Kalven's narrative agenda.

As an accomplished photographer,[15] one of Patsy's initial responses to her attack is to creatively represent her experience, which she successfully does, resulting in her artwork appearing in photography exhibitions that have toured internationally.[16] Her installation of twenty-five black and white photographs of her beaten face and the scene of the crime is held in the collection of the Museum of Contemporary Photography in Chicago (Evans 1996). The images are confronting and powerful, vividly illustrating the brutality of rape occurring in an ordinary, everyday public park. Patsy has also been involved in cross-cultural documentary photography and narrative projects to promote dialogue and engagement with survivors, and raise awareness of gender-based violence (Ream and Evans 2014).

Photography metaphors in the memoir express how Patsy experiences her world through illuminations, contrasts and textures. As a creator, Kalven describes her

[15] Patsy is known professionally as Patricia Evans.
[16] Evans' work, displayed in the multi-media contemporary art exhibition *Off the Beaten Path: Violence, Women and Art,* can be viewed online at the Art for Change website (see Bibliography).

preference to 'work with available light', observing that she rarely uses a flash or artificial lighting. Her approach to her subjects is careful and considered, 'neither detached nor intrusive, at once respectful and inquiring', in contrast to Kalven's approach. Kalven connects Patsy's artistic style with the personal qualities of honesty that she displays in relationships. She refuses 'to force perceptions' and does not 'say more than she knows' (27).

Conclusion

The critical approach I have taken with Kalven's memoir contrasts with the tone of my analysis in earlier chapters due to Kalven's controversial representation of the rape story. Had Kalven told *his* story rather than attempt to author hers, respected boundaries and not exploited and objectified her, it would still be a challenging story to tell. Nonetheless, men can and have engaged with issues of violence against women and have been able to respectfully present an account of the community and social ramifications of rape without injuring the victim and recuperating dominant discourses. When those surrounding the victim talk about the wider community impacts of rape it creates a space to conceptualize rape as not merely a 'women's issue', but as a political and social issue. A notable feature of Kalven's memoir is that while his focus is on an individual case of violence, he reframes rape as an act of torture and situates violence against women as a human rights abuse, deserving an appropriate response from the community.

The political utility of Kalven's message on rape as a human rights violation would be stronger had he abided by ethical and literary conventions guiding autobiographical writing. I suspect, however, that Kalven has made deliberate choices to manufacture a contentious text which cannot go unnoticed. In doing so, he has created material antithetical to his stated objectives of facilitating healing and rebuilding severed connections. Patsy's repeated assertions that she continues to feel isolated and alone act as a warning on the dangers of speaking for others.

Conclusion

In this thesis, I have argued that survivor discourse possesses significant potential to inform research into rape myths and how these myths are reproduced throughout socio-cultural, judicial and literary discourses. I have used autobiographical texts which have taken unique approaches to telling the rape story to illustrate how power operates through language. Autobiographical texts remain an underutilized resource in rape scholarship despite first-person narratives illuminating significant social, cultural and legal attitudes that often serve patriarchal perceptions of rape and responsibility.

In the first chapter of this thesis I argued that a useful way of conceptualizing the shaping of rape stories is by examining the primary forces of influence over this story, which I organized into broad categories of cultural, literary and judicial gatekeepers. The autobiographical rape story is a product of the culture from which it emerges and can perpetuate rape myths and thus recuperate dominant discourses by presenting a particular kind of narrative. Survivors negotiate their stories within cultural frameworks, often diluting the political potential of their discourse in order to present an 'acceptable' identity and life narrative, and to have their stories published in the literary market. This often leaves survivors without a representative language to express their trauma.

The contrasting reception of Alice Sebold's memoir *Lucky* and her novel *The Lovely Bones* demonstrates the tensions in representing the story of rape within the publishing market and the 'limits of autobiography' (Gilmore 2001). *Lucky* illustrates that even a story embodying many of the attributes of the 'standard rape narrative' must still compete against cultural silencing. At every telling of the rape story, Sebold faces responses that minimize the harm of rape, equate rape with sex and perpetrate the myth that raped women are 'damaged goods'. Furthermore, Sebold constantly battles to hold onto her story, which is re-interpreted by police, misconstrued in the courtroom and becomes campus gossip. Sebold also learns that she must perform according to rape stereotypes in order to secure the conviction of her attacker.

Even outside the courtroom, Sebold experiences immense pressure to modify her discourse to be accepted. When Sebold begins to represent her experience, initially through poetry, she faces resistance from others who disapprove of her expression of anger. Through the commentary offered by Sebold both within and outside of her memoir, I argue that the influence of literary, cultural and judicial gatekeepers force not only a particular kind of narrative, but a particular style of telling.

The challenge of fidelity to traumatic experience features strongly in Frances Driscoll's *The Rape Poems*. Driscoll rejects cultural narratives of 'personal growth' which deflect the responsibility away from the perpetrator and the wider community. She contests victim responsibility and positions the threat of violence in the context of everyday situations, placing her 'personal' experience within a wider context of gender-based violence. Through poetic form, Driscoll uses paradoxical and incongruous descriptions to accentuate the impacts of trauma and the exiled existence of survivors in the aftermath. By constructing her rapist as 'lovely' and kind, Driscoll reinforces the many repercussions of rape for survivors, including the loss of a representational language. Despite the inadequacies of language, I maintain that Driscoll's poems offer a vivid and compelling testimony of the impacts of rape and challenge cultural tropes of the triumphant survivor that disempower the victim.

Jamie Kalven tests the boundaries of trauma representation in a very different way. In his memoir, Kalven creates a space to conceptualize rape as a political and social issue which impacts entire communities. Nonetheless, I argue that his authorship of his wife's story and the particularly distressing violation of boundaries recuperate dominant discourses. Moreover, Patsy is very capable of representing her story through photography and does not need a mediator or translator. By examining the dangers of speaking for others and the literary, ethical and feminist implications of his project, I argue for survivors to be positioned as the experts of their own story. Other secondary victims have negotiated the telling of their stories in ways that have sought to conceptualize rape as gender-based violence, and yet have maintained clear ethical boundaries, respecting – and not further violating – survivors.

My primary texts provide rich material to examine the complex and multilayered forces impacting the telling of the rape story. Despite these texts being written more

than a decade ago, there is a lack of secondary scholarship and literary analysis both on these texts and in the general area of survivor discourse. In this thesis, I have aimed to provide a modest contribution to this field and pave the way for future research examining how power is at work in representations of rape. Survivors are constantly finding new and innovative ways to tell their story, providing scholars with an abundance of resources to reflect on the construction of the rape narrative.

Future Directions for Survivor Discourse

With new technologies, new ways of representing experience have evolved, which have facilitated the telling of rape experiences that do not conform to stereotypes, as well as enhancing community engagement with these stories. These representations are largely being shaped in social media and the internet. Projects such as *Surviving in Numbers*, *#NoWomanDeservesToBeRaped* (Ford 2014a), #YesAllWomen (Ford 2014b), the Garneau Sisterhood (Mazurok 2010), *Survivor Stories* (2014) and *Project Unbreakable* (2014) have challenged rape myths and cultural silencing.

In particular, *Project Unbreakable*, a website created by photography student Grace Brown in 2011, has received an extensive audience and a positive reception in the wider community. Brown began her project by taking photographs of survivors holding a poster with a quote from their attacker. This has allowed these survivors to reclaim those words that were used to humiliate, disempower, shame and silence them. It has also raised awareness of the diverse types of situations and relationships in which sexual assaults most commonly occur and draws attention to the games, tactics and manipulations used by rapists. The photographs convey the harms caused by rape and ensure that the responsibility remains on the perpetrator by emphasizing the act as a deliberate and forced violation and not a 'miscommunication'. Repossessing the language of the rapist and drawing it into an entirely different context illuminates the linguistic dimensions and communicative aspect of rape. Recently, the photographs illustrating the rhetoric of rapists in *Project Unbreakable* have also been used to challenge 'sexual' scripts in popular culture, such as Robin Thicke's controversial song 'Blurred Lines' in which the lyrics address the supposed 'grey area' between consensual sex and assault (Koehler 2013; Lynskey 2013).

Social media has also enabled the audience to engage with these issues and carry forward messages through user functions such as 'likes', 'shares', 'posts', 'hashtags', 're-tweets' and 'comments'. Other projects that have expanded the interactions between the survivor and her audience are developments in poetry, particularly performance poetry, which has been readily adapted to feminist social activism, such as 'Speak Outs', and spread through YouTube and other websites.[1] Aside from providing an empowering platform in which women have been able to bear witness through an embodied language, these performances also allow the audience to be part of validating and honoring the survivor in a meaningful way and have allowed groups often excluded from other literary forms, to represent their experience.[2]

Through using technological advancements and forums that bypass literary and publishing gatekeepers, survivors are finding creative ways to challenge stereotypical representations of rape and politicize their 'personal' experience by rejecting the dominant discourses that blame and silence the victim. The future direction of survivor representations of rape is promising.

[1] For example, see Staceyann Chin's powerful spoken poem *My First Period* (2009a) which ends with the repetition: 'what happened to me was not my fault'. As each repetition grows louder and stronger, her audience cheers and celebrates her reclaiming 'these unspoken things'. The interaction between survivor and audience is immediate, unlike published accounts, such as Chin's memoir (2009b).

[2] On the subject of street poetry transcending the 'elitist culture' which often limits the audience for poetry, see: Somers-Willett (2009); Smith and Eleveld (2003); Chepp (2012); Dawes (1996); Hoffman (2013).

Bibliography

Abel, G., J. Becker and L. Skinner (1980) 'Aggressive Behavior and Sex', *Psychiatric Clinics of North America,* 3 (2): 133-15.

Adams, P. J., A. Towns and N. Gavey (1995) 'Dominance and Entitlement: The Rhetoric Men Use to Discuss Their Violence Towards Women', *Discourse & Society,* 6 (3): 387-406.

Ahmed-Ullah, N. S. (2000) 'Husband's Book on Rape Stirs Debate', *Chicago Tribune* online, 21 March, viewed 30 January 2014, <http://articles.chicagotribune.com/2000-03-21/news/0003210247_1_gender-debate-victim-advocates-victims-of-sexual-violence>.

Ahrens, C. (2006) 'Being Silenced: The Impact of Negative Social Reactions on the Disclosure of Rape', *American Journal of Community Psychology,* 38: 263-274.

Alcoff, L. (1996) 'Dangerous Pleasures: The Politics of Pedophilia'. In S. Hekman (ed.) *Feminist Interpretations of Michel Foucault.* University Park: The Pennsylvania State University Press.

Alcoff, L. and L. Gray (1993) 'Survivor Discourse: Transgressive or Recuperation?', *Signs: Journal of Women in Culture and Society*, 18 (2): 260-290.

Alcoff, L. (1991) 'The Problem of Speaking for Others', *Cultural Critique,* 20: 5-32.

Allen, M. (1998) *A Visionary Life: Conversations on Personal and Planetary Evolution.* Novato, California: New World Library.

Allison, D. (1996) *Two or Three Things I Know For Sure*. New York: Plume.

Allison, D. (1992) *Bastard Out of Carolina*. New York: Penguin.

Allison, J. and L. Wrightsman (1993) *Rape: The Misunderstood Crime.* California: SAGE Publications.

American Psychiatric Association (2013) *Diagnostic and Statistical Manual: Mental Disorders*. 5th ed. Washington, D.C.: American Psychiatric Association.

American Psychiatric Association (1980) *Diagnostic and Statistical Manual: Mental Disorders*. 3rd ed. Washington, D.C.: American Psychiatric Association.

Améry, J. (1995) 'Torture'. In L. Langer (ed.) *Art from the Ashes: A Holocaust Anthology*. New York: Oxford University Press.

Amir, M. (1971) *Patterns in Forcible Rape*. Chicago: University of Chicago Press.

Amir, M. (1972) 'The Role of the Victim in Sex Offenses'. In H. Resnik and M. Wolfgang (eds.) *Sexual Behavior: Social, Clinical and Legal Aspects*. Boston: Little, Brown.

Anderson, I. and K. Doherty (2008) *Accounting for Rape: Psychology, Feminism and Discourse Analysis in the Study of Sexual Violence*. London and New York: Routledge.

Anderson, I. (2007) 'What is a Typical Rape? Effects of Victim and Participant Gender in Female and Male Rape Perception', *British Journal of Social Psychology,* 46: 225-245.

Angelou, M. (1984 [1969]) *I Know Why the Caged Bird Sings*. London: Virago.

Arata, C. M. and B. Burkhart (1998) 'Coping Appraisals and Adjustment to Nonstranger Sexual Assault', *Violence against Women,* 4: 224-239.

Aries, E. (1996) *Men and Women in Interaction: Reconsidering the Differences.* New York: Oxford University Press.

Armstrong, L. (1990) 'The Personal is Apolitical', *Women's Review of Books,* March, 1-44.

Armstrong, L. (1978) *Kiss Daddy Goodnight*. New York: Hawthorn Books.

Art for Change (n.d.) 'Violence and the Family', *Art for Change* website, viewed 28 May 2014, <http://artworksforchange.org/wp-content/themes/transforms/tours/otbp_tour.htm>.

Art for Change (n.d.) 'Off the Beaten Path: Violence, Women and Art', *Art for Change* website, viewed 28 May 2014, <http://www.artworksforchange.org/exhibition/off-the-beaten-path-violence-women-and-art/>.

Australian Bureau of Statistics (ABS) (2006) *Personal Safety Survey* (Reissue). Catalogue No. 4906.0. Canberra: ABS.

Bachman, R. (1998) 'The Factors Related to Rape Reporting Behavior and Arrest: New Evidence from the National Crime Victimization Survey', *Criminal Justice and Behavior,* 25 (1): 8-25.

Bachman, R. (1993) 'Predicting the Reporting of Rape Victimizations: Have Reforms Made a Difference?' *Criminal Justice and Behavior,* 20: 254-270.

Backhouse, C. (1983) 'Nineteenth-Century Canadian Rape Law 1800-92'. In D. H. Flaherty (ed.) *Essays in the History of Canadian Law.* Vol. 2. Toronto: Toronto University Press.

Baker, K. K. (1999) 'Text, Context, and the Problem with Rape', *Southwestern University Law Review*, 28: 297-307.

Ball, K. (2013) ''More or Less Raped': Foucault, Causality, and Feminist Critiques of Sexual Violence', *philoSOPHIA*, 3 (1): 52-68.

Bamford, K. (2000) *Sexual Violence on the Jacobean Stage.* New York: St. Martin's Press.

Barnes, A. (2007) 'Mis Lit: Misery is Book World's Biggest Boom Sector', *The Independent* online, 4 March, viewed 1 June 2014, <http://www.independent.co.uk/arts-entertainment/books/news/mis-lit-misery-is-book-worlds-biggest-boom-sector-438812.html>.

Barnett, B. (2012) 'How Newspapers Frame Rape Allegations: The Duke University Case', *Women and Law,* 35 (2): 11-33.

Bates, V. (2012) ''Misery Loves Company': Sexual Trauma, Psychoanalysis and the Market for Misery', *Journal of Medical Humanities,* 33: 61-81.

BBC *Newsnight Review* (2002) 'The Lovely Bones by Alice Sebold', programme presented by Mark Lawson, 29 July, *BBC Newsnight* website, viewed 2 May 2014, <http://news.bbc.co.uk/2/hi/programmes/newsnight/review/2159644.stm>.

Bean, K. (2007) *Post-Backlash Feminism: Women and the Media Since Reagan-Bush*. Jefferson, North Carolina: McFarland & Company.

Bellil, S. (2008) *To Hell and Back: The Life of Samira Bellil.* Trans. L. R. McNair. Lincoln: University of Nebraska Press.

Bellil, S. with J. Stoquart (2002) *Dans l'enfer des tournantes.* Paris: Denoël.

Beneke, T. (1982) *Men on Rape.* New York: St. Martin's Press.

Bernstein, M. A. (1994) 'The *Schindler's List* Effect', *The American Scholar*, 63: 429-432.

Bianculli, D. (2009) 'Alice Sebold's Dark Tale Moves to the Silver Screen', *National Public Radio* website, 11 December, viewed 16 August 2012, <http://www.npr.org/templates/transcript/transcript.php?storyld=121292327>.

Bourke, J. (2007) *Rape: A History from 1860 to the Present Day.* London: Virago.

Brandzel, M. (2001) 'Book Reviews: *Working with Available Light*', *Psychiatric Service,* 52 (9): 1262.

Bregoli, M. (2001) 'Rape Poems at WPI', *TechNews* online, student newspaper of Worcester Polytechnic Institute, 66 (9), 3 April, viewed 18 March 2014, <http://www.wpi.edu/News/TechNews/010403/rapepoems.shtml>.

Breuer, J. and S. Freud (1955 [1893]) 'On the Psychical Mechanism of Hysterical Phenomena: Preliminary Communication (1893)'. In *Studies on Hysteria*. Vol. 2 of *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Trans. J. Strachey with A. Freud, A. Strachey and A. Tyson. London: Hogarth Press.

Brison, S. (2013) 'Justice and Gender-Based Violence', *Revue Internationale de Philosophie*, 67 (265): 259-275.

Brison, S. (2008) 'Everyday Atrocities and Ordinary Miracles, or Why I (Still) Bear Witness to Sexual Violence (But Not Too Often)', *Women's Studies Quarterly*, Spring/Summer, 36 (½): 188-198.

Brison, S. (2002) *Aftermath: Violence and the Remaking of a Self*. Princeton: Princeton University Press.

Brison, S. (2000) 'Review – Lucky', *Metapsychology Online Reviews,* 2 February, 4 (5), viewed 30 January 2014, <http://metapsychology.mentalhelp.net/poc/view_doc.php?type=book&id=214>.

Brison, S. (1999) 'The Uses of Narrative in the Aftermath of Violence'. In C. Card (ed.) *On Feminist Ethics and Politics.* Kansas: University Press of Kansas.

Brison, S. (1998) 'Surviving Sexual Violence: A Philosophical Perspective'. In S. French, W. Teays and L. Purdy (eds.) *Violence Against Women: Philosophical Perspectives*. Ithaca and London: Cornell University Press.

Brison, S. (1997) 'Outliving Oneself: Trauma, Memory, and Personal Identity'. In D. T. Meyers (ed.) *Feminists Rethink the Self*. Boulder: Westview Press.

Brison, S. (1995) 'On the Personal as Philosophical', *APA Newsletter*, 95 (1): 37-40.

Brison, S. (1994) 'Surviving Sexual Assault', *Second Opinion,* 20 (2): 10-24.

Brison, S. (1993a) 'Survival Course', *New York Times Magazine (AI)*, 142 (49277): 20.

Brison, S. (1993b) 'Surviving Sexual Violence: A Philosophical Perspective', *Journal of Social Philosophy*, 24 (1): 5-22.

Brooks, P. (1984) *Reading for the Plot: Design and Intention in Narrative*. Oxford: Clarendon Press.

Brotman, B. (1999) 'From Silence to Eloquence: New Books by Rape Survivors have a Decidedly Literary Slant', *Chicago Tribune* online, 24 November, viewed 30 January 2014, <http://articles.chicagotribune.com/1999-11-24/features/9911240069_1_creative-nonfiction-memoir-books>.

Brownmiller, S. (1975) *Against Our Will: Men, Women and Rape*. London: Martin Secker and Warburg Limited.

Brown Paper Tickets (2012) 'Lucky Girl by Frances Driscoll & Tom Juarez', EXIT Studio, San Francisco, Brown Paper Tickets website, viewed 20 March 2014, <http://www.brownpapertickets.com/event/165174>.

Broyard, A. (1992) *Intoxicated by my Illness, and Other Writings on Life and Death.* New York: Clarkson, Patter.

Bruner, J. (1993) 'The Autobiographical Process'. In R. Folkenflik (ed.) *The Culture of Autobiography: Constructions of Self-Representation*. Stanford: Stanford University Press.

Bruner, J. (1991a) 'Self-Making and World-Making', *Journal of Aesthetic Education*, 25 (1): 67-78.

Bruner, J. (1991b) 'The Narrative Construction of Reality', *Critical Inquiry*, 18: 1-21.

Bruner, J. (1990) *Acts of Meaning*. Cambridge, Massachusetts: Harvard University Press.

Bruner, J. (1986) *Actual Minds, Possible Worlds*. Cambridge, Massachusetts: Harvard University Press.

Bureau of Justice Statistics (2003) *Rape and Sexual Assault: Reporting to Police and Medical Attention, 1992-2000* (National Criminal Justice Report No. 194530). Washington, D.C.: U.S. Department of Justice.

Burroughs, A. (2002) *Running with Scissors: A Memoir.* New York: St. Martin's Press.

Burrowes, N. (2014) *The Courage to be Me: A Story of Courage, Self-Compassion and Hope After Sexual Abuse.* London: NB Research Ltd.

Burt, M. (1980) 'Cultural Myths and Supports for Rape', *Journal of Personality and Social Psychology,* 38: 217-230.

Bush, V. (1999) '*Working with Available Light* (Review)', *The Booklist,* 15 February, 95 (12): 1011.

Cahill, A. J. (2009) 'In Defense of Self-Defense', *Philosophical Papers,* 38 (3): 363-380.

Cahill, A. J. (2001) *Rethinking Rape.* Ithaca, New York: Cornell University Press.

Cahill, A. J. (2000) 'Foucault, Rape, and the Construction of the Feminine Body', *Hypatia,* 15 (1): 43-63.

Campbell, R., C. Ahrens, T. Sefl, S. Wasco and H. Barnes (2001a) 'Social Reactions to Rape Victims: Healing and Hurtful Effects on Psychological and Physical Health Outcomes', *Violence and Victims,* 16 (3): 287-302.

Campbell, R., S. Wasco, C. Ahrens, T. Sefl and H. Barnes (2001b) 'Preventing the 'Second Rape': Rape Survivors' Experience with Community Service Providers', *Journal of Interpersonal Violence,* 16: 1239-1259.

Capers, I. B. (2010) 'The Unintentional Rapist', *Washington University Law Review*, 87 (6): 1345-1395.

Cardell, K. and K. Douglas (2013) 'Indecent Exposure? Margaux Fragoso and the Limits of Abuse Memoir', *Prose Studies,* 35 (1): 39-53.

Carter, C. (ed.) (1995) *The Other Side of Silence: Women Tell About Their Experiences with Date Rape.* Gilsum, New Hampshire: Avocus.

Caruth, C. (1996) *Unclaimed Experience: Trauma, Narrative and History*. Baltimore: The John Hopkins University Press.

Caruth, C. (ed.) (1995) *Trauma: Explorations in Memory*. Baltimore: The John Hopkins University Press.

Casey, E. and T. Smith (2010) '"How Can I Not?": Men's Pathways to Involvement in Anti-Violence Against Women Work', *Violence Against Women,* 16 (8): 953-973.

Catty, J. (1999) *Writing Rape, Writing Women in Early Modern England: Unbridled Speech.* Basingstoke: Macmillan.

Chamallas, M. (2005) 'Lucky: The Sequel', *Indiana Law Journal,* 80: 441-471.

Chamallas, M. (2001) 'Deepening the Legal Understanding of Bias: On Devaluation and Biased Prototypes', *Southern California Law Review,* 74: 747-806.

Chare, N. (2008) 'Testimony on Trial: Reviewing Rape in *The Accused*', *Southern Review,* 40 (3): 68-83.

Chepp, V. (2012) 'Art as Public Knowledge and Everyday Politics: The Case of African American Spoken Word', *Humanity & Society,* 36 (3): 220-250.

Chin, S. (2009a) *My First Period – Spoken Word of Staceyann Chin*. Prod. Campus Progress. Perf. Staceyann Chin. *YouTube.* Campus Progress, 17 July 2009, viewed 4 March 2014, <http://www.youtube.com/watch?v=bGk3-OJX7KE>.

Chin, S. (2009b) *The Other Side of Paradise: A Memoir.* New York: Scribner.

Clark, M. D. and M. H. Carroll (2008) 'Acquaintance Rape Scripts of Women and Men: Similarities and Differences', *Sex Roles,* 58: 616-625.

Clark, L. and D. Lewis (1977) *Rape: The Price of Coercive Sexuality.* Toronto: Women's Press.

Classen, A. (2011) *Sexual Violence and Rape in the Middle Ages: Critical Discourse in Premodern German and European Literature.* New York: De Gruyter.

Clay-Warner, J. and C. H. Burt (2005) 'Rape Reporting After Reforms: Have Times Really Changed?' *Violence Against Women,* 11 (2): 150-176.

Coetzee, J. M. (1999) *Disgrace*. London: Vintage.

Coleman, W. (2012) 'Wanda Coleman: The TNB Self-Interview', Poetry Self-Interviews, *The Nervous Breakdown* website, 8 February, viewed 14 March 2014, <http://www.thenervousbreakdown.com/wcoleman/2012/02/wanda-coleman-the-tnb-self-interview/>.

Coleman, W. (2010) 'Rape'. In C. Wertheim (ed.) *Feminaissance*. Los Angeles, California: Les Figues Press.

Coleman, W. (1992) 'Rape'. In A. W. Biddle and T. Fulwiler (eds.) *Angles of Vision: Reading, Writing and the Study of Literature.* New York: McGraw-Hill, Inc.

Collins, P. H. (1991) *Black Feminist Thought.* New York: Routledge.

Conley, J. M. and W. M. O'Barr (2005) *Just Words: Law, Language and Power*. 2nd ed. Chicago: University of Chicago Press.

Cotterill, J. (2004) 'Collocation, Connotation, and Courtroom Semantics: Lawyers' Control of Witness Testimony through Lexical Negotiation', *Applied Linguistics,* 25 (4): 513-537.

Cotterill, J. (2003) *Language and Power in Court: A Linguistic Analysis of the OJ Simpson Trial*. Basingstoke: Palgrave.

Cowburn, M. (2010) 'Invisible Men: Social Reactions to Male Sexual Coercion – Bringing Men and Masculinities into Community Safety and Public Policy', *Critical Social Policy,* 30 (2): 225-244.

Crenshaw, K. (1992) '"Whose Story is it Anyway?"'. In T. Morrison (ed.) *Race-ing Justice and En-gendering Power.* New York: Pantheon Books.

Crenshaw, K. (1991) 'Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color', *Stanford Law Review,* 43: 1241-1299.

Crenshaw, K. (1989) 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracial Politics', *University of Chicago Legal Forum,* 14: 538-554.

Crome, S. and M. McCabe (1995) 'The Impact of Rape on Individual, Interpersonal, and Family Functioning', *Journal of Family Studies*, 1 (1): 58-70.

Crooks, C., G. Goodall, R. Hughes, P. Jaffe and L. Baker (2007) 'Engaging Men and Boys in Preventing Violence Against Women', *Violence Against Women,* 13 (3): 217-239.

Cutting, L. K. (1997) *Memory Slips: A Memoir of Music and Healing*. New York: HarperCollins.

Curtis-Webber, A. J. (1995) 'Not Just Another Pretty Victim: The Incest Survivor and the Media', *Journal of Popular Culture,* 28 (4): 37-47.

Cusk, R. (2003) 'In Need of a Happy Ending', Book Review, *London Evening Standard*, 2 June, viewed 30 March 2014, <http://www.standard.co.uk/home/in-need-of-a-happy-ending-7432367.html>.

Cwik, M. S. (1996) 'The Many Effects of Rape: The Victim, Her Family, and Suggestions for Family Therapy', *Family Therapy*, 23 (2): 95-116.

Daane, D. M. (2005) ‘The Ripple Effects: Secondary Sexual Assault Survivors’. In F. P. Reddington and B. W. Kreisel (eds.) *Sexual Assault: The Victims, the Perpetrators and the Criminal Justice System*. Durham, North Carolina: Carolina Academic Press.

Dale, A., A. Davies and L. Wei (1997) ‘Developing a Typology of Rapists’ Speech’, *Journal of Pragmatics,* 27: 653-669.

Daly, B. (2004) ‘When the Daughter Tells Her Story: The Rhetorical Challenge of Disclosing Father-Daughter Incest’. In C. L. Winkelmann and C. Shearer-Cremean (eds.) *Survivor Rhetoric: Negotiations and Narrativity in Abused Women’s Language*. Toronto: University of Toronto Press.

Davies, S. with A. Holden (1997) *When Worlds Collide: An Ordinary Young Woman Faces Every Woman’s Fears*. Adelaide: Griffin Press.

Davis, A. (1975) ‘Joan Little – The Dialectics of Rape’, *Ms. Magazine,* III (12), June.

Davis, R. C., B. Taylor and S. Bench (1995) ‘Impact of Sexual and Nonsexual Assault on Secondary Victims’, *Violence and Victims*, 10 (1): 73-84.

Dawes, K. (1996) ‘Dichotomies of Reading ‘Street Poetry’ and ‘Book Poetry’, *Critical Quarterly,* Winter, 38 (4): 3-20.

Digby, T. (ed.) (1998) *Men Doing Feminism.* New York: Routledge.

Dierking, K. (2001) *One Red Eye.* Duluth, Minnesota: Holy Cow Press.

Douglas, L. (1995) ‘The Force of Words: Fish, Matsuda, MacKinnon, and the Theory of Discursive Violence’, *Law and Society Review*, 29 (1): 169-190.

Driscoll, F. (1997) *The Rape Poems*. Port Angeles, Washington: Pleasure Boat Studio.

Driscoll, F. (2012) *The Rape Poems*. Read by Frances Driscoll, EAT Poems Series, 13 May.

Dworkin, A. (2003) ‘A Good Rape’, *New Statesman,* 30 June: 51-52.

Eakin, P. J. (2005) ‘Living Autobiographically’, *Biography*, 28 (1): 1-14.

Eakin, P. J. (2004) *The Ethics of Life Writing*. Ithaca, New York: Cornell University Press.

Eakin, P. J. (2001) ‘Breaking Rules: The Consequence of Self-Narration’, *Biography*, 24 (1): 113-127.

Eakin, P. J. (1998) ‘Relational Selves, Relational Lives: The Story of the Story’. In G. T. Fichtelberg and J. Couser (eds.) *True Relations: Essays on Autobiography and the Postmodern.* Westport, Connecticut: Greenwood Press.

Easteal, P. (1994) *Voice of the Survivors.* North Melbourne: Pinifex Press.

Eco, U. (1992) ‘Reading my Readers’, *MLN,* Comparative Literature, 107 (5): 819-827.

Eco, U. (1990) *The Limits of Interpretation.* Bloomington: Indiana University Press.

Eco, U. (1981) ‘The Theory of Signs and the Role of the Reader’, *The Bulletin of the Midwest Modern Language Association,* 14 (1): 35-45.

Eco, U. (1979) *The Role of the Reader: Explorations in the Semiotics of Texts.* Bloomington: Indiana University Press.

Edwards, S. (1981) *Female Sexuality and the Law.* Oxford: M. Robertson.

Ehrlich, S. (2007) ‘Legal Discourse and the Cultural Intelligibility of Gendered Meanings’, *Journal of Sociolinguistics,* 11 (4): 452-477.

Ehrlich, S. (2002) ‘(Re)contextualising Complainants’ Accounts of Sexual Assault,’ *Forensic Linguistics,* 9 (2): 193-212.

Ehrlich, S. (2001) *Representing Rape: Language and Sexual Consent*. New York: Routledge.

Ellison, L. and V. E. Munro (2009a) ‘Of ‘Normal Sex’ and ‘Real Rape’: Exploring the Use of Socio-Sexual Scripts in (Mock) Jury Deliberation’, *Social & Legal Studies,* 18 (3): 291-312.

Ellison, L. and V. E. Munro (2009b) ‘Reacting to Rape: Exploring Mock Jurors’ Assessments of Complainant Credibility’, *British Journal of Criminology,* 29 (2): 202-219.

Ellison, L. and V. E. Munro (2010) ‘Getting to (not) Guilty: Examining Jurors’ Deliberative Processes In, and Beyond, the Context of a Mock Rape Trail’, *Legal Studies,* 30 (1): 74-97.

Estrich, S. (1987a) *Real Rape*. Cambridge, Massachusetts: Harvard University Press.

Estrich, S. (1987b) ‘Rape’, *The Yale Law Journal,* 95 (6): 1087-1184.

Evans, P. (1999) ‘After the Violence’, Letter to the Editor, *New York Times Book Review*, 2 May, p. 14.

Evans, P. (late 1990s) *Hidden in the Radiant Green, A Man Waits. In Hate-Blinded Hands, Darkness Waits.* Installation of twenty-five 11” x 14” B & W photos total size 5’ x 6’ 3”. Exhibited at *Off the Beaten Path: Violence, Women and Art*. An International Contemporary Art Exhibition. The Art Gallery of Calgary, Alberta, Canada, 28 January – 9 March 2013.

Evans, P. (1996) *Untitled.* Installation of twenty five B & W photos, Gelatin silver print. Accession number: 1997:33. Museum of Contemporary Photography, Chicago.

Farley, M. and H. Barkan (1998) ‘Prostitution, Violence against Women and Posttraumatic Stress Disorder’, *Women and Health,* 27 (3): 37-49.

Faulkner, W. (1931) *Sanctuary*. New York: Random House.

Feinauer, L. (1982) ‘Rape: A Family Crisis’, *The American Journal of Family Therapy*, 10 (4): 35-39.

Felson, R. and P. P. Pare (2008) ‘Gender and the Victim’s Experience with the Criminal Justice System’, *Social Science Research,* 37: 202-219.

Felson, R. and P. P. Pare (2005) ‘The Reporting of Domestic Violence and Sexual Assault by Nonstrangers to the Police’, *Journal of Marriage and Family,* 67: 597-610.

Ferguson, F. (1987) ‘Rape and the Rise of the Novel’, *Representations,* 20: 88-112.

Fiffer, S. (1999) ‘A Writer Chronicles His Family’s Life After His Wife Is Assaulted’, *Chicago Tribune* online, 18 April, viewed 30 January 2014, <http://articles.chicagotribune.com/1999-04-18/entertainment/9904180140_1_sexual-assault-violence-sharp>.

Fileborn, B. (2011) *Sexual Assault Laws in Australia*. Melbourne: The Centre for the Study of Sexual Assault, Australian Institute of Family Studies.

Finch, E. and V. E. Munro (2005) ‘Juror Stereotypes and Blame Attribution in Rape Cases Involving Intoxicants’, *British Journal of Criminology,* 45: 25-38.

Fisher, B., L. Daigle, F. Cullen and M. Turner (2003) ‘Reporting Sexual Victimization to the Police and Others: Results from a National-Level Study of College Women’, *Criminal Justice and Behavior,* 30 (1): 6-38.

Flood, M. (2011) ‘Involving Men in Efforts to End Violence Against Women’, *Men and Masculinities,* 14 (3): 358-377.

Flood, M. (2003) 'Engaging Men: Strategies and Dilemmas in Violence Prevention Education Among Men', *Women Against Violence: An Australian Feminist Journal,* 13: 25-32.

Flood, M. (2001) 'Men Stopping Violence: Men's Collective Anti-Violence Activism and the Struggle for Gender Justice', *Development, Special Issue: Violence Against Women and the Culture of Masculinity,* 44 (3): 42-47.

Foley, T. S. (1985) 'Family Response to Rape and Sexual Assault'. In A. W. Burgess (ed.) *Rape and Sexual Assault: A Research Handbook*. New York: Garland Publishing Inc.

Folio Weekly (2001) 'The Rape Poet', 7 August, Folio Weekly, viewed 13 May 2013, <http://www.zoominfo.com/p/Frances-Driscoll/160031369>.

Ford, C. (2014a) 'Brazilian Women Rally: 'I Don't Deserve to be Raped'', 1 April, *The Age* (*Daily Life*) online, viewed 1 April 2014, <http://www.dailylife.com.au/news-and-views/dl-opinion/brazilian-women-rally-i-dont-deserve-to-be-raped-20140331-35tpz.html>.

Ford, C. (2014b) '#YesAllWomen: Twitter's Powerful Reaction to the Santa Barbara Shootings', 26 May, *The Age* (*Daily Life*) online, viewed 18 June 2014, <http://www.dailylife.com.au/news-and-views/dl-opinion/yesallwomen-twitters-powerful-reaction-to-the-santa-barbara-shootings-20140526-38xcc.html>.

Foucault, M. (1978) *The History of Sexuality.* Vol. 1. Trans. R. Hurley. New York: Pantheon.

Foucault, M. (1972) *The Archaeology of Knowledge.* Trans. A. M. Sheridan Smith. New York: Pantheon.

Foucault, M. (1970) *The Order of Things.* New York: Random House.

Fragoso, M. (2011) *Tiger, Tiger: A Memoir*. London: Penguin.

Franiuk, R., J. L. Seefelt and J. A. Vandello (2008) 'Prevalence of Rape Myths in Headlines and Their Effects on Attitudes Toward Rape', *Sex Roles,* (58): 780-801.

Francisco, P. W. (1999a) *Telling: A Memoir of Rape and Recovery*. New York: HarperCollins Publishers.

Francisco, P. W. (1999b) 'Out of the Darkness', *Salon* online, 25 May, viewed 30 January 2014, <http://www.salon.com/1999/05/24/rape/>.

Fraser, S. (1989a) *My Father's House: A Memoir of Incest and Healing*. London: Virago.

Fraser, S. (1989b) 'Abuse: The Experience', *British Medical Journal,* 299 (6701): 731-732.

Freeman, J. (1993) 'The Disciplinary Function of Rape's Representation: Lessons from the Kennedy Smith and Tyson Trials', *Law and Society Inquiry*, 18: 517-546.

French, S. (2003) 'Reflections on Healing: Framing Strategies Utilized by Acquaintance Rape Survivors', *Journal of Applied Communication Research,* 31 (4): 298-319.

Frese, B., M. Moya and J. L. Megias (2004) 'Social Perception of Rape: How Rape Myth Acceptance Modulates the Influence of Situational Factors', *Journal of Interpersonal Violence,* 19 (2): 143-161.

Frey, J. (2003) *A Million Little Pieces*. London: John Murray.

Frohmann, L. (1991) 'Discrediting Victims' Allegations of Sexual Assault: Prosecutorial Accounts of Case Rejections', *Social Problems,* 38 (2): 213-226.

Funk, R. E. (1993) *Stopping Rape: A Challenge for Men.* Philadelphia: New Society Publishers.

Fussell, P. (1975) *The Great War and Modern Memory.* New York: Oxford University Press.

Gavey, N. (2005) *Just Sex? The Cultural Scaffolding of Rape.* East Sussex: Routledge.

Gavey, N. (1999) '"I Wasn't Raped, but…": Revisiting Definitional Problems in Sexual Victimization'. In S. Lamb (ed.) *New Versions of Victims: Feminists Struggle with the Concept.* New York: New York University Press.

Gavey, N. (1991) 'Sexual Victimization Prevalence among New Zealand University Students', *Journal of Consulting and Clinical Psychology*, 59 (3): 464–6.

Gediman, P. and J. Zaleski (1999) '*Working with Available Light: A Family's World After Violence* (Book Review)'. *Publishers Weekly*, 11 January, 246 (2): 58.

Genette, G. (1997 [1987]) *Paratext: Thresholds of Interpretation*. Trans. J. E. Lewin. Cambridge: Cambridge University Press.

Gilmore, L. (2010) 'American Neoconfessional: Memoir, Self-Help, and Redemption on Oprah's Couch', *Biography,* 33 (4): 657-679.

Gilmore, L. (2001) *The Limits of Autobiography: Trauma and Testimony*. Ithaca and London: Cornell University Press.

Gilmore, L. (1994) *Autobiographics: A Feminist Theory of Women's Self-Representation*. Ithaca, New York: Cornell University Press.

Gloeckner, P. (2002) *Diary of a Teenage Girl: An Account in Words and Pictures.* Berkeley, California: Frog.

Gloeckner, P. (2000) *A Child's Life and Other Stories.* Berkeley, California: Frog.

Gorsevski, E. (1998) 'The Physical Side of Linguistic Violence', *Peace Review,* 10 (4): 513-516.

Graham, L. V. (2013) *State of Peril: Race and Rape in South African Literature*. Oxford: Oxford University Press.

Graham, L. V. (2003) 'Reading the Unspeakable: Rape in J. M. Coetzee's *Disgrace',* *Journal of South African Studies*, 29: 433-444.

Gravdal, K. (1991) *Ravishing Maidens: Writing Rape in Medieval French Literature and Law.* Philadelphia: University of Pennsylvania Press.

Gray-Rosendale, L. (2013) *College Girl: A Memoir*. Albany, New York: State University of New York Press.

Groskop, V. (2013) 'Rape Joke: What is Patricia Lockwood's Poem Really Saying?' *The Guardian* online, 26 July, viewed 25 January 2014, <http://www.theguardian.com/society/shortcuts/2013/jul/26/patricia-lockwood-poem-rape-joke>.

Groth, A. N. (1979) *Men Who Rape: The Psychology of the Offender*. New York: Plenum Press.

Gunne, S. and Z. Brigley Thompson (eds.) (2010) *Feminism, Literature and Rape Narratives: Violence and Violation*. New York and London: Routledge.

Guttmacher, M. and H. Weinhofen (1952) *Psychiatry and the Law.* New York: W. W. Norton.

Gupta, P. (2013) 'Patricia Lockwood's "Rape Joke" Should End the Rape Joke Debate', *Salon* online, 26 July, viewed 4 June 2014, <http://www.salon.com/2013/07/25/patricia_lockwoods_rape_joke_ends_rape_joke_debate/>.

Haaken, J. (1999) 'Heretical Texts: *The Courage to Heal* and the Incest Survivor Movement'. In S. Lamb (ed.) *New Versions of Victims: Feminists Struggle with the Concept.* New York: New York University Press.

Hall, K. and M. Bucholtz (eds.) (1995) *Gender Articulated: Language and the Socially Constructed Self.* New York: Routledge.

Harrison, K. (1997) *The Kiss*. New York: Random House.

Harris, K. L. (2011) 'The Next Problem with No Name: The Politics and Pragmatics of the Word *Rape'*, *Women's Studies in Communication,* 34: 42-63.

Heath, N., S. Lynch, A. Fritch, L. McArthur and S. Smith (2011) 'Silent Survivors: Rape Myth Acceptance in Incarcerated Women's Narratives of Disclosure and Reporting of Rape', *Psychology of Women Quarterly,* 35 (4): 596-610.

Henderson, H. (2007) 'Feminism, Foucault, and Rape: A Theory and Politics of Rape Prevention', *Berkeley Journal of Gender, Law & Justice*, 22: 225-253.

Hengehold, L. (2000) 'Remapping the Event: Institutional Discourses and the Trauma of Rape', *Signs: Journal of Women in Culture and Society,* 26 (1): 189-214.

Hengehold, L. (1994) 'An Immodest Proposal: Foucault, Hysterization, and the 'Second Rape'', *Hypatia,* 9 (3): 89-107.

Herman, J. (1992) *Trauma and Recovery: The Aftermath of Violence – From Domestic Abuse to Political Terror*. New York: Basic Books.

Hesford, W. (1999) 'Reading *Rape Stories:* Material Rhetoric and the Trauma of Representation', *College English,* 62 (2): 192-221.

Higgins, L. and B. Silver (eds.) (1991) *Rape and Representation*. New York: Columbia University Press.

Higgins, L. (1991) 'Screen/Memory: Rape and Its Alibis in *Last Year at Marienbad'*. In Higgins, L. and B. Silver (eds.) *Rape and Representation*. New York: Columbia University Press.

Hoffman, T. (2013) *American Poetry in Performance: From Walt Whitman to Hip Hop*. Ann Arbor: University of Michigan Press.

Holmstrom, L. L. and A. W. Burgess (1979a) 'Rape: The Husband's and Boyfriend's Initial Reactions', *Family Coordinator,* 28 (3): 321-330.

Holmstrom, L. L. and A. W. Burgess (1979b) 'Rapists' Talk: Linguistic Strategies to Control the Victim', *Deviant Behavior,* 1 (1): 101-125.

Holmstrom, L. L. and A. W. Burgess (1978) *The Victim of Rape: Institutional Reactions.* New York: Wiley.

hooks, b. (1994) *Outlaw Culture: Resisting Representations.* New York: Routledge.

hooks, b. (1990) *Yearning: 'Race', Gender and Cultural Politics.* Toronto: Between the Lines.

hooks, b. (1989) 'Feminist Politicization: A Comment'. In b. hook, *Talking Back: Thinking Feminist, Thinking Black*. Boston: South End.

hooks, b. (1984) *Feminist Theory: From Margins to Center.* Boston, Massachusetts: South End Press.

Horeck, T. (2004) *Public Rape: Representing Violation in Film and Fiction.* London and New York: Routledge.

Horney, K. (1973 [1935]) 'The Problem of Feminine Masochism'. In J. Miller (ed.) *Psychoanalysis and Women*. New York: Brunner/Mazel.

Horvitz, D. (2000) *Literary Trauma: Sadism, Memory and Sexual Violence in American Women's Fiction.* Albany, New York: State University of New York Press.

Howard, J. (1984) 'The "Normal" Victim: The Effects of Gender Stereotypes on Reactions to Victims', *Social Psychology Quarterly*, 47 (3): 270-281.

Howe, A. (2008) *Sex, Violence, and Crime: Foucault and the "Man" Question.* New York: Routledge-Cavendish.

Illouz, E. (2003) *Oprah Winfrey and the Glamour of Misery: An Essay on Popular Culture.* New York: Columbia University Press.

Iser, W. (1978) *The Act of Reading: A Theory of Aesthetic Response*. London: Routledge and Kegan Paul.

Iser, W. (1972) 'The Reading Process: A Phenomenological Approach', *New Literary History,* 3 (2): 279-299.

Janet, P. (1925 [1919]) *Psychological Healing*. Vol. 1. Trans. E. Paul and C. Paul. New York: Macmillan.

Janoff-Bulman, R. (1979) 'Characterological versus Behavioral Self-Blame: Inquiries into Depression and Rape', *Journal of Personality and Social Psychology,* 37: 1798-1809.

Jordan, J. (2008) *Serial Survivors: Women's Narratives of Surviving Rape.* Annandale, New South Wales: Federation Press.

Juno, A. (ed.) (1997) *Dangerous Drawings: Interviews with Comix and Graphix Artists.* New York: Juno Books.

Kahn. A. S., J. Jackson, C. Kully, K. Badger and J. Halvorsen (2003) 'Calling it Rape: Differences in Experiences of Women who do or do not Label their Sexual Assault Rape', *Psychology of Women Quarterly,* 27: 233-242.

Kalven, H. (1988) *A Worthy Tradition: Freedom of Speech in America.* Ed. J. Kalven. New York: Harper & Row.

Kalven, J. (2008) 'Exploring Race: Wife's Rape Leads to Journey of Discovery', *Chicago Tribune* online, 24 April, viewed 27 January 2014, <http://newsblogs.chicagotribune.com/race/2008/04/the-color-of-ra.html>.

Kalven, J. (1999) *Working with Available Light: A Family's World After Violence*. New York and London: W.W. Norton & Company.

Karpman, B. (1951) 'The Sexual Psychopath', *Journal of Criminal Law and Criminology,* 42: 184-198.

Kilpatrick, D. G., C. N. Edmunds and A. Seymour (1992) *Rape in America: A Report to the Nation.* Charleston, SC: Medical School University of South Carolina, National Victim Center and Crime Victims Research and Treatment Center.

Kimmel, M. (2010) *Misframing Men: The Politics of Contemporary Masculinities.* New Brunswick, New Jersey: Rutgers University Press.

Kirkus Book Review (2010) 'Book Review: *Working with Available Light*', *Kirkus Reviews* online, 20 May, viewed 31 January 2014, <https://www.kirkusreviews.com/book-reviews/jamie-kalven/working-with-available-light/>.

Kitzinger, J. (2008) 'Images of Abusers: Stranger-Danger, the Media, and the Social Currency of Everyday Knowledge'. In K. Throsby and F. Alexander (eds.) *Gender and Interpersonal Violence: Language, Action and Representation,* Basingstoke: Palgrave Macmillan.

Koehler, S. (2013) From the Mouths of Rapists: The Lyrics of Robin Thicke's 'Blurred Lines', *Pacific Standard Magazine* online, 19 September, viewed 5 January 2014, <http://www.psmag.com/culture/mouths-rapists-lyrics-robin-thickes-blurred-lines-66569/>.

Konradi, A. (2007) *Taking the Stand: Rape Survivors and the Prosecution of Rapists*. Westport, Connecticut: Praeger.

Koopman, E., M. Hilscher and G. Cupchik (2012) 'Reader Responses to Literary Depictions of Rape', *Psychology of Aesthetics, Creativity and the Arts*, 6 (1): 66-73.

Koss, M. (1985) 'The Hidden Rape Victim: Personality, Attitudinal, and Situational Characteristics', *Psychology of Women Quarterly,* 9 (2): 193-212.

Koss, M. and S. Cook (1993) 'Facing the Facts: Date and Acquaintance Rape are Significant Problems for Women'. In R. Gelles and D. Loseke (eds.) *Current Controversies on Family Violence.* Newbury Park, California: Sage.

Lakoff, R. (1975) *Language and Women's Place*. New York: Harper & Row.

Lakoff, R. (2000) *The Language War*. Berkeley: University of California Press.

Lam, B. (2005) 'RVA Recognizes Activist Kalven', *The Chicago Maroon* online, 22 April, viewed 30 January 2014, <http://chicagomaroon.com/2005/04/22/rva-recognizes-activist-kalven/>.

Lamb, S. (ed.) (1999) *New Versions of Victims: Feminists Struggle with the Concept.* New York: New York University Press.

Lamm, B. (2008) 'Learning from Women'. In S. Tarrant (ed.) *Men Speak Out: Views on Gender, Sexuality and Power*. New York and London: Routledge.

Langer, L. (1995) *Art from the Ashes: A Holocaust Anthology*. New York: Oxford University Press.

Langer, L. (1991) *Holocaust Testimonies: The Ruins of Memory*. New Haven: Yale University Press.

Langer, L. (1975) *The Holocaust and Literary Imagination*. New Haven: Yale University Press.

Langton, L., M. Berzofsky, C. Krebs and H. Smiley-McDonald (2012) 'Victimizations Not Reported to the Police, 2006-2010', U.S. Department of Justice Programs, Bureau of Justice Statistics, August, NCJ 238536.

Laplanche, J. and J.-B. Pontalis (1980) *The Language of Psycho-Analysis*. London: The Hogarth Press.

Laub, D. (1992) 'Bearing Witness or the Vicissitudes of Listening'. In S. Felman and D. Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*. New York: Routledge.

Lauer, T. (1998) *Hours of Torture, Years of Silence: My Soul was the Scene of a Crime*. Blaine, Washington: The Lauer Group, Inc., RapeRecovery.com.

Lea, S. (2007) 'A Discursive Investigation into Victim Responsibility in Rape', *Feminism & Psychology*, 17 (4): 495-514.

Lea, S. and T. Auburn (2001) 'The Social Construction of Rape in the Talk of a Convicted Rapist', *Feminism & Psychology,* 11 (1): 11-33.

Lees, S. (1996) *Carnal Knowledge: Rape on Trial*. London: Penguin.

Lees, S. (1993) 'Judicial Rape', *Women's Studies International Forum,* 16 (1): 11-36.

Le Guin, U. K. (1989) *Dancing at the Edge of the World: Thoughts on Words, Women, Places.* New York: Grove.

Levi, P. (1993) *Survival in Auschwitz.* New York: Macmillan.

Leys, R. (2000) *Trauma: A Genealogy*. Chicago and London: University of Chicago Press.

Littleton, H., D. Axsom, C. R. Breitkopf and A. Berenson (2006) 'Rape Acknowledgement and Postassault Experiences: How Acknowledgement Status Relates to Disclosure, Coping, Worldview, and Reactions Received from Others', *Violence and Victims,* 21 (6): 761-778.

Littner, N. (1973) 'Psychology of the Sex Offender: Causes, Treatment, Prognosis', *Police Law Quarterly,* 3: 5-31.

Lizotte, A. (1985) 'Uniqueness of Rape: Reporting Assaultive Violence to the Police', *Crime and Delinquency,* 3 (2): 169-190.

Lizotte, A. and F. Wolfson (1981) 'The Social Location of Rape and Reporting: A Victimization Study'. Paper presented at the Annual Meeting of the American Sociological Association. Montreal, Quebec, Canada.

Lockwood, P. (2013a) 'Rape Joke', Poetry Section, *The Awl* website, 25 July, viewed 25 January 2014, <http://www.theawl.com/2013/07/rape-joke-patricia-lockwood>.

Lockwood, P. (2013b) ‘Responses to “Rape Joke”’, Commentary, *The Awl* website, 1 August, viewed 12 March 2014, <http://www.theawl.com/2013/08/responses-to-rape-joke>.

Loewe, B. (2008) ‘How We Enter: Men, Gender and Sexual Assault’. In S. Tarrant (ed.) *Men Speak Out: Views on Gender, Sexuality and Power*. New York and London: Routledge.

Lord, V. B., B. Davis and P. Mason (2008) ‘Stance-Shifting in Language used by Sex Offenders: Five Case Studies’, *Psychology, Crime & Law,* 14 (4): 357-379.

Lovrod, M. (1998) ‘Art/i/fact: Rereading Culture and Subjectivity through Sexual Abuse Survivor Narratives’. In G. T. Fichtelberg and J. Couser (eds.) *True Relations: Essays on Autobiography and the Postmodern.* Westport, Connecticut: Greenwood Press.

Lubet, S. (2002) *Nothing But The Truth: Why Trial Lawyers Don’t, Can’t, and Shouldn’t Have to Tell the Whole Truth*. New York: New York University Press.

Lynskey, D. (2013) ‘Blurred Lines: the Most Controversial Song of the Decade’, *The Guardian* online, 14 November, viewed 4 January 2014, <http://www.theguardian.com/music/2013/nov/13/blurred-lines-most-controversial-song-decade>.

MacKinnon, C. (2013) ‘Intersectionality as Method: A Note’, *Signs: Journal of Women in Culture and Society,* 38 (4): 1019-1030.

MacKinnon, C. (1993a) ‘Turning Rape into Pornography: Postmodern Genocide’, *Ms.,* 4 (1): 24-30.

MacKinnon, C. (1993b) *Only Words.* Cambridge, Massachusetts: Harvard University Press.

MacKinnon, C. (1983) 'Feminism, Marxism, and the State: Toward Feminist Jurisprudence', *Signs: Journal of Women in Culture and Society*, Summer, 8 (4): 635-658.

Macreadie, R. (2014) *Crimes Amendment Grooming Bill 2013*. Melbourne: Parliamentary Library, Parliament of Victoria.

Madigan, L. and N. C. Gamble (1991) *The Second Rape: Society’s Continual Betrayal of the Victim.* New York: Macmillan.

Mandall, L. (1999) *Misogynous Economies: The Business of Literature in Eighteenth-century Britain.* Lexington: University Press of Kentucky.

Maran, M. (2010) *My Lie: A True Story of False Memory*. San Francisco: Jossey-Bass.

Mardorossian, C. (2011) 'Rape and the Violence of Representation in J. M. Coetzee's *Disgrace', Research in African Literatures,* 42 (4): 72-83.

Mardorossian, C. (2003) 'Review of *Rethinking Rape* and *Rape on the Public Agenda* and *New Versions of Victims', Signs: Journal of Women in Culture and Society,* 29 (1): 265-269.

Mardorossian, C. (2002) 'Toward a New Feminist Theory of Rape', *Signs: Journal of Women in Culture and Society,* 27 (3): 743-775.

Marshall, E. (2004) 'The Daughter's Disenchantment: Incest as Pedagogy in Fairy Tales and Kathryn Harrison's "The Kiss"', *College English,* 66 (4): 403-426.

Masterson, K. (2005) 'Rape Victims' Activist Honored', *Chicago Tribune* online, 22 April, viewed 30 January 2014, <http://articles.chicagotribune.com/2005-04-22/news/0504220356_1_sexual-assault-sexual-violence-victims>.

Mathieson, C. and H. Stam (1995) 'Renegotiating Identity: Cancer Narratives', *Sociology of Health and Illness*, 17 (3): 283-306.

Matoesian, G. (2001) *Law and the Language of Identity: Discourse in the William Kennedy Smith Rape Trial.* London: Oxford University Press.

Matoesian, G. (1993) *Reproducing Rape: Domination Through Talk in the Courtroom*. Cambridge: Polity.

Mazurok, K. (2010) 'Universally Particular: The Garneau Sisterhood's Challenge to the Rape Script', *Canadian Journal of Women and the Law,* 22 (2): 463-484.

McCrum, R. (2007) 'Adventures in Disturbia', *The Observer*, *The Guardian* online, 14 October, viewed 22 December 2013, <http://www.theguardian.com/books/2007/oct/14/fiction.features>.

McGuffey, C. S. (2013) 'Rape and Racial Appraisals: Culture, Intersectionality, and Black Women's Accounts of Sexual Assault', *Du Bois Review,* 10 (1): 109-130.

McMullin, D. and J. W. White (2006) 'Long-term Effects of Labeling a Rape Experience', *Psychology of Women Quarterly,* 30: 96-105.

Mead, R. (1999) 'Aftershock', *New York Times Book Review*, 11 April, p. 14.

Meagher, T. (2014) 'The Danger of the Monster Myth', *White Ribbon Blog* website, 17 April, viewed 18 April 2014, <http://whiteribbonblog.com/2014/04/17/the-danger-of-the-monster-myth/>.

Meili, T. (2003) *I am the Central Park Jogger*. New York: Scribner.

Mercadante, L. (1999) 'An Assault and a Healing: '*Working with Available Light: A Family's World After Violence*' (Review)', *The Christian Century,* 17 November, 116 (32): 1131-1132.

Miller, N. K. and J. Tougaw (eds.) (2002) *Extremities. Trauma, Testimony and the Community.* Chicago: University of Illinois Press.

Minnich, E. K. (1998) 'Feminist Attacks on Feminisms: Patriarchy's Prodigal Daughters', *Feminist Studies,* 24 (1): 159-176.

Mio, J. S. and J. D. Foster (1991) 'The Effects of Rape upon Victims and Families: Implications for a Comprehensive Family Therapy', *The American Journal of Family Therapy*, 19 (2): 147-159.

Mitchell, F. (2001) 'Frances Driscoll: The Rape Poems', *Poets and Writers Magazine,* 29 (3): 43-46.

Montei, A. (2010) 'Wanda Coleman on the Healing Power of Women's Writing', Ms. Magazine blog, 1 April, viewed 14 July 2013, http://msmagazine.com/blog/2010/04/01/wanda-coleman-on-the-healing-power-of-womens-writing/.

Morrison, Z. (2007) 'Caring about Sexual Assault: The Effects of Sexual Assault on Families, and the Effects on Victim/Survivors of Family Responses to Sexual Assault', *Family Matters,* Australian Institute of Family Studies, no. 76.

Mowitt, J. (2000) 'Trauma Envy', *Cultural Critique,* 46: 272-297.

Muchoki, S. (2011) 'Vocabulary Used by Sexual Offenders: Meaning and Implications', *Culture, Health & Sexuality,* 13 (1): 101-113.

Muehlenhard, C., S. Danoff-Burg and I. Powch (1996) 'Is Rape Sex or Violence? Conceptual Issues and Implications'. In D. M. Buss and N. M. Malamuth (eds.) *Sex, Power, Conflict, Evolutionary and Feminist Perspectives.* New York: Oxford University Press.

Muehlenhard, C. L. and L. A. Kimes (1999) 'The Social Construction of Violence: The Case of Sexual and Domestic Violence', *Personality and Social Psychology Review,* 3 (3): 234-245.

Murphy, M. (2009) 'Can "Men" Stop Rape?: Visualizing Gender in the "My Strength is Not for Hurting" Rape Prevention Campaign', *Men and Masculinities,* 12: 113-130.

National Research Council (2014) *Estimating the Incidence of Rape and Sexual Assault.* Washington, D.C.: The National Academies Press.

Naples, N. A. (2003) 'Deconstructing and Locating Survivor Discourse: Dynamics of Narrative, Empowerment, and Resistance for Survivors of Childhood Sexual Abuse', *Signs: Journal of Women in Culture and Society*, 28 (4): 1151-1185.

Oates, J. C. (2005) *Uncensored: Views & (Re)views*. New York: Ecco.

O'Hara, S. (2012) 'Monsters, Playboys, Virgins and Whores: Rape Myths in the News Media's Coverage of Sexual Violence', *Language and Literature,* 21 (3): 247-259.

Oliver, K. (2001) *Witnessing: Beyond Recognition.* Minneapolis and London: University of Minnesota Press.

Orgad, S. (2009) 'The Survivor in Contemporary Culture and Public Discourse: A Genealogy', *The Communication Review,* 12: 132-161.

Orzek, A. M. (1983) 'Sexual Assault: The Female Victim, Her Male Partner, and Their Relationship', *Personnel and Guidance Journal*, 62 (3): 143-46.

Paglia, C. (1991) *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickenson.* New York: Vintage.

Painter, N. (1992) 'Hill, Thomas, and the Use of Racial Stereotypes'. In T. Morrison (ed.) *Race-ing Justice and En-gendering Power.* New York: Pantheon Books.

Pateman, C. (1980) 'Women and Consent', *Political Theory,* 8 (2): 149-168.

Patterson, C. (2003) 'Alice Sebold: Rape and Redemption', *The Independent*, 6 June.

Parrot, A. (1991) *Acquaintance Rape and Sexual Assault Prevention Training Manual.* 5th ed. Holmes Beach, Florida: LP Learning Publications.

Parrot, A. and L. Bechhofer (eds.) (1991) *Acquaintance Rape: The Hidden Crime.* New York: Wiley.

Pazmino, C. (1995) *Survivors of Rape.* Townsville: Vicky Seal.

Peck, J. (1996) 'The Mediated Talking Cure: Therapeutic Framing of Autobiography in TV Talk Shows'. In S. Smith and J. Watson (eds.) *Getting a Life: Everyday Uses of Autobiography.* Minneapolis, Minnesota: University of Minnesota.

Pelzer, D. (2001 [1993]) *A Child Called 'It'*. London: Orion.

Peterson, B. (1991) *Dancing with Daddy: A Childhood Lost and a Life Regained*. New York: Bantam.

Peterson, Z. D. and C. L. Muehlenhard (2007) 'Conceptualizing the "Wantedness" of Women's Consensual and Nonconsensual Sexual Experiences: Implications for How Women Label Their Experiences with Rape', *Journal of Sex Research,* 44 (1): 72-88.

Peterson, Z. D. and C. L. Muehlenhard (2004) 'Was it Rape? The Function of Women's Rape Myth Acceptance and Definitions of Sex in Labeling Their Own Experience', *Sex Roles,* 50 (3/4): 129-144.

Philadelphoff-Puren, N. (2005) 'Contextualising Consent: The Problem of Rape and Romance', *Australian Feminist Studies*, 20 (46): 31-42.

Philadelphoff-Puren, N. (2003) 'The Right Language for Rape', *Hecate,* 29 (1): 47-58.

Phillips, L. (1994) *Moving On: A Journey Through Sexual Assault*. Rozelle, New South Wales: Sally Milner Publishing.

Piccigallo, J., T. G. Lilley and S. L. Miller (2012) '"It's Cool to Care about Sexual Violence": Men's Experiences with Sexual Assault Prevention', *Men and Masculinities,* 15 (5): 507-525.

Pierce-Baker, C. (1998) *Surviving the Silence: Black Women's Stories of Rape*. New York and London: W.W. Norton & Company.

Pillsbury, S. (2003) 'A Different Kind of Courage, A Different Kind of Peace', *Ohio State Journal of Criminal Law,* 1: 356-369.

Planty, M., L. Langton, C. Krebs, M. Berzofsky and H. Smiley-McDonald (2013) 'Female Victims of Sexual Violence, 1994-2010', U.S. Department of Justice Programs, Bureau of Justice Statistics, March, NCJ 240655.

Plaza, M. (1981 [1978]) 'Our Damages and Their Compensation', *Feminist Issues,* 1 (3): 5-35.

Plummer, K. (1995) *Telling Sexual Stories: Power, Change and Social Worlds.* London: Routledge.

Poletti, A. (2011) 'Coaxing an Intimate Public: Life Narrative in Digital Storytelling', *Continuum: Journal of Media &Cultural Studies,* 25 (1): 73-83.

Poletti, A. (2008a) *Intimate Ephemera: Reading Young Lives in Australian Zine Culture.* Melbourne: Melbourne University Press.

Poletti, A. (2008b) 'Auto/Assemblage: Reading the Zine', *Biography,* 31 (1): 85-102.

Polkinghorne, D. (1991) 'Narrative and Self-Concept', *Journal of Narrative and Life History*, 1 (2 & 3): 135-153.

Powell, A. (2014) 'Bystander Approaches: Responding to and Preventing Men's Sexual Violence Against Women', *ACSSA Issues*, no. 17, Australian Centre for the Study of Sexual Assault.

Presser, L. (2009) 'The Narratives of Offenders', *Theoretical Criminology*, 13 (2): 177-200.

Projansky, S. (2001a) *Watching Rape: Film and Television in Postfeminist Culture*. New York: New York University Press.

Projansky, S. (2001b) 'The Elusive/Ubiquitous Representation of Rape: A Historical Survey of Rape in U.S. Film, 1903-1972', *Cinema Journal,* 41 (1): 63-90.

Project Unbreakable (2014) 'About Project Unbreakable', *Project Unbreakable: The Art of Healing* website, viewed 1 April 2014, <http://project-unbreakable.org/>.

Ptacek, J. (1999) *Battered Women in the Courtroom*. Boston: Northeastern University Press.

Raine, N. V. (1998) *After Silence: Rape and My Journey Back*. New York: Three Rivers Press.

Ramsey, M. (1995) *Where I Stopped: Remembering Rape at Thirteen.* New York: G.P. Putnam's Sons.

Randall, M. (1987) *This is About Incest*. Ithaca, New York: Firebrand Books.

Ravenscroft, K. and M. James (2012) *We Will Not Go Quietly*. Melbourne: Dawn Press and Elgin Printers.

Ravenscroft, K. (2012) 'Day 1: Safe at Home, Safe at Work', *16 Impacts of Sexual Assault* blog, 25 November, viewed 22 December 2013,

<http://16impacts.wordpress.com/2012/11/25/day-1-safe-at-home-safe-at-work/>.

Read, S. and L. Miller (1993) 'Rapist or 'Regular Guy': Explanatory Coherence in the Construction of Mental Models of Others', *Personality and Social Psychology Bulletin,* 19 (5): 526-540.

Ream, A. (author) and P. Evans (photographer) (2014) *Lived Through This: Listening to the Stories of Sexual Violence Survivors*. Boston: Beacon Press.

Remer, R. and R. A. Ferguson (1995) 'Becoming a Secondary Survivor of Sexual Assault', *Journal of Counseling and Development*, 73 (4): 407-413.

Richards, M. (2010) 'rape sonnet', *New Coin Poetry*, 46 (1): 26.

Robinett, J. (2007) 'The Narrative Shape of Traumatic Experience', *Literature and Medicine,* 26 (2): 290-311.

Rockler, N. R. (2003) 'Entertainment, the Personal, and the Political: Therapeutic Rhetoric and Popular Culture Controversies', *The Communication Review,* 6 (2): 97-115.

Roiphe, K. (1993) *The Morning After: Sex, Fear, and Feminism on Campus.* Boston: Little, Brown.

Ross, P. (2003) ''Everybody Said Don't Look at the Rapist in Court. But I Looked at Him Intensely': An Interview with Alice Sebold', *The Sunday Herald*, 15 June, p. 6.

Ruff-O'Herne, J. (1994) *50 Years of Silence.* Sydney: Editions Tom Thompson.

Russ, J. (1983) *How to Suppress Women's Writing*. Austin: University of Texas Press.

Russell, D. (1982) *Rape in Marriage*. New York: Macmillan.

Ryan, K. (2011) 'The Relationship between Rape Myths and Sexual Scripts: The Social Construction of Rape', *Sex Roles,* 65: 774-782.

Ryan, K. (1988) 'Rape and Seduction Scripts', *Psychology of Women Quarterly,* 12: 237-245.

Sachs, C. (ed.) (2007) *The Why and the Later: An Anthology of Poems about Rape and Sexual Assault*. Cleveland: Deep Cleveland Press.

Sage Publishing (2009) *Beyond Silence: Voices of Childhood Sexual Assault*. Charlottetown: Acorn Press.

Saunders, C. (2001) *Rape and Ravishment in the Literature of Medieval England.* Suffolk and Rochester: D.S. Brewer.

Saward, J. with W. Green (1990) *Rape: My Story*. London: Bloomsbury.

Schaffer, K. and S. Smith (2004) *Human Rights and Narrated Lives: The Ethics of Recognition*. New York: Palgrave Macmillan.

Scheppele, K. (1989) 'Foreword: Telling Stories', *Michigan Law Review,* 87: 2073-2098.

Schongar, K. (2000) 'Book Review: *Working with Available Light*', *Magill's Book Reviews*, January, p. 1.

Scully, D. and J. Marolla (1984) 'Convicted Rapists' Vocabulary of Motive: Excuses and Justifications', *Social Problems,* 31 (5): 530-544.

Scully, D. (1990) *Understanding Sexual Violence: A Study of Convicted Rapists*. New York: Routledge.

Schlenker, B. R. and B. W. Darby (1981) 'The Use of Apologies in Social Predicaments', *Social Psychology Quarterly,* 44 (3): 271-278.

Sebold, A. (2008) *The Almost Moon*. London: Picador.

Sebold, A. (2004 [2002]) *The Lovely Bones: A Novel*. New York: Back Bay Books.

Sebold, A. (2002 [1999]) *Lucky*. London: Picador.

Sebold, A. (1989) 'Speaking of the Unspeakable', *New York Times Magazine,* 26 February.

Shapiro, B. L. and J. Schwarz (1997) 'Date Rape: Its Relationship to Trauma Symptoms and Sexual Self-Esteem'*, Journal of Interpersonal Violence,* 12: 407-419.

Sielke, S. (2002) *Reading Rape: The Rhetoric of Sexual Violence in American Literature and Culture, 1790-1990.* Princeton: Princeton University Press.

Smith, M. (2005) 'Female Sexual Assault: The Impact on the Male Significant Other', *Issues in Mental Health Nursing*, 26 (2): 149-167.

Smith, M. and M. Eleveld (eds.) (2003) *The Spoken Word Revolution: Slam, Hip-Hop, and the Poetry of a New Generation*. Naperville, Illinois: Sourcebooks MediaFusion.

Smith, S. (1993) *Subjectivity, Identity, and the Body: Women's Autobiographical Practices in the Twentieth Century.* Bloomington: Indiana University Press.

Smith, S. (1987) *A Poetics of Women's Autobiography*. Bloomington and Indianapolis: Indiana University Press.

Smith, S. and J. Watson (2001) *Reading Autobiography: A Guide for Interpreting Life Narratives*. Minneapolis and London: University of Minnesota Press.

Snodgrass, J. (ed.) (1977) *For Men Against Sexism.* Albion, California: Times Change Press.

Somers-Willett, S. B. A. (2009) *The Cultural Politics of Slam Poetry: Race, Identity and the Performance of Popular Verse in America*. Ann Arbor, Michigan: University of Michigan Press.

Sommers, C. H. (1994) *Who Stole Feminism? How Women Have Betrayed Women.* New York: Simon & Schuster.

Stein, A. (2000) 'Couples Share Stories of Rape, Assault', *Chicago Tribune* online, 8 November, viewed 30 January 2014, <http://articles.chicagotribune.com/2000-11-08/features/0011080275_1_sexual-assault-assault-women-charlotte-pierce-baker>.

Stern, J. (2010a) *Denial: A Memoir*. New York: HarperCollins.

Stern, J. (2010b) 'Why Does Terrorism Fascinate Me? Because of the Terror in my Past', *Washington Post* online, 20 June, viewed 7 January 2014, <http://www.washingtonpost.com/wp-dyn/content/article/2010/06/18/AR2010061803205.html>.

Stockton, S. (2006) *The Economics of Fantasy: Rape in Twentieth-Century Literature.* Columbus: Ohio State University Press.

Strosser, M. (1989) *Rape Stories.* motion picture. Women Make Movies. Directed by M. Strosser.

Survivor Stories (2014) 'Survivor Stories', website hosted by *tumblr*, viewed 4 January 2014, <http://survivorstories.tumblr.com>.

Surviving in Numbers (n.d.) 'About the Organization', *Surviving in Numbers* website, viewed 1 April 2014, <http://www.survivinginnumbers.org/about>.

Swain, C. (1992) 'Double Standard Double Bind: African-American Leadership after the Thomas Debacle'. In T. Morrison (ed.) *Race-ing Justice, Engendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality.* New York: Pantheon Books.

Swift, J. (1997) *Intricate Moves: Poems about Rape*. Connecticut: Chicory Blue Press.

Tal, K. (1996) *Worlds of Hurt: Reading the Literatures of Trauma*. Cambridge: Cambridge University Press.

Tanner, L. (2006) *Lost Bodies: Inhabiting the Borders of Life and Death.* Ithaca, New York: Cornell University Press.

Tanner, L. (1994) *Intimate Violence: Reading Rape and Torture in Twentieth-Century Fiction.* Bloomington: Indiana University Press.

Tanner, L. (1990) 'Reading Rape: *Sanctuary* and *The Women of Brewster Place*', *American Literature*, 62 (4): 559-582.

Tarrant, S. (ed.) (2008) *Men Speak Out: Views on Gender, Sexuality and Power*. New York and London: Routledge.

Taslitz, A. (2007) 'Forgetting Freud: The Courts' Fear of the Subconscious in Date Rape (And Other) Cases', *Boston University Public Interest Law Journal,* 16 (2): 145-194.

Taslitz, A. (2005) 'Willfully Blinded: On Date Rape and Self-Deception', *Harvard Journal of Law & Gender,* 28: 381-446.

Taslitz, A. (2000) 'Race and Two Concepts of the Emotions in Date Rape', *Wisconsin Women's Law Journal,* 15 (1): 381-446.

Taslitz, A. (1999) *Rape and the Culture of the Courtroom.* New York: New York University Press.

Taylor, C (2009) 'Foucault, Feminism, and Sex Crimes', *Hypatia*, 24 (4): 1-25.

Taylor, N. (2007) 'Juror Attitudes and Biases in Sexual Assault Cases', *Trends and Issues in Criminal Justice*, no. 344. Canberra: Australian Institute of Criminology.

The Lovely Bones (2009) motion picture. Paramount Pictures. Directed by P. Jackson.

Tiersma, P. (1999) *Legal Language*. Chicago: Chicago University Press.

Tjaden, P. and N. Thoennes (2006) *Extent, Nature and Consequences of Rape Victimization: Findings from the National Violence Against Women Survey*. Washington, D.C.: U.S. Department of Justice, National Institute of Justice.

Tjaden, P. and N. Thoennes (2000) *Full Report on the Prevalence, Incidence, and Consequences of Violence against Women.* Washington, D.C.: U.S. Department of Justice.

Trebilcot, J. (1988) ‘Dyke Methods or Principles for the Discovery/Creation of the Withstanding’, *Hypatia,* 3 (2): 1-13.

Trezise, T. (2013) *Witnessing Witnessing: On the Reception of Holocaust Survivor Testimony*. New York: Fordham University Press.

Trezise, T. (2008) 'Between History and Psychoanalysis: A Case Study in the Reception of Holocaust Survivor Testimony', *History & Memory*, 20 (1): 7-47.

Trezise, T. (2001) 'Unspeakable', *The Yale Journal of Criticism*, 14 (1): 39-66.

Ullman, S. (2010) *Talking about Sexual Assault: Society's Response to Survivors*. Washington, D.C.: American Psychological Association.

Ullman, S. and H. Filipas (2001) ‘Predictors of PTSD Symptom Severity and Social Reactions in Sexual Assault Victims’, *Journal of Traumatic Stress*, 14: 369-389.

Vachss, A. (1993) *Sex Crimes*. New York: Random House.

Valenti, J. (2014) ‘Rape Victims Shouldn’t Have to Suffer in Silence and Keep Their Rapists’ Secrets’, *The Guardian* online, 15 May, viewed 18 June 2014, <http://www.theguardian.com/commentisfree/2014/may/15/columbia-rape-list-victims-secrets>.

van der Kolk, B. A. and O. van der Hart (1995) ‘The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma’. In C. Caruth (ed.) *Trauma: Explorations in Memory*. Baltimore: The John Hopkins University Press.

Vidal, M. and J. Petrack (2007) ‘Shame and Adult Sexual Assault: A Study with a Group of Female Survivors Recruited from an East London Population’, *Sexual and Relationship Therapy,* 22 (2): 159-171.

Viner, K. (2002) ‘Above and Beyond’, *The Guardian* online, 24 August, viewed 27 August 2012, <http://www.guardian.co.uk/books/2002/aug/24/fiction.features>.

Virdi, J. (2006) ‘Reverence, Rape – and then Revenge: Popular Hindi Cinema’s “Women’s Film”’. In A. Burfoot and S. Lord (eds.) *Killing Women: The*

Visual Culture of Gender and Violence. Waterloo, Ontario: Wilfrid Laurier University Press.

von Hentig, H. (1940) 'Remarks on the Interaction of Perpetrator and Victim', *Journal of Criminal Law and Criminology,* 31: 303-309.

Wagner, T. (2007) *The Making of Me: Finding My Future After Assault*. Sydney: Pan Macmillan Australia.

Walker, S. (1997) 'Rape as Literary Theme', *Identities & Issues in Literature,* September: 1-3.

Wall, K. (1988) *The Callisto Myth: From Ovid to Atwood: Initiation and Rape in Literature.* Kingston: McGill-Queen's University Press.

Ward, C. (1995) *Attitudes Toward Rape: Feminist and Social Psychological Perspectives*. London: Sage.

Warshaw, R. (1988) *I Never Called it Rape.* New York: Harper & Row.

Waterhouse-Watson, D. (2013) *Athletes, Sexual Assault and 'Trials by Media': Narrative Immunity.* New York: Routledge.

Weich, D. (2006) 'The World Meets Alice Sebold', *Powells* website, 10 October, viewed 16 August 2012, <http://www.powells.com/blog/interviews/the-world-meets-alice-sebold-by-dave/>.

Weiss, K. (2010) 'Too Ashamed to Report: Deconstructing the Shame of Sexual Victimization', *Feminist Criminology,* 5 (3): 286-310.

Weiss, K. (2009) '"Boys Will Be Boys" and Other Gendered Accounts', *Violence Against Women,* 15 (7): 810-834.

Weiss, T. (2001) 'The Poetry of a Rape Survivor', *Hartford Courant* online, 6 June, viewed 13 May 2013, <http://articles.courant.com/2001-06-06/features/0106061393_1_massachusetts-review-poems-negative-capability>.

White, H. (2004) 'Figural Realism in Witness Literature', *Parallax,* 10 (1): 113-124.

White, P. N. and J. C. Rollins (1981) 'Rape: A Family Crisis', *Family Relations*, 30: 103-109.

Whitehead, E. (2001) *Witness Satisfaction: Findings from the Witness Satisfaction Survey 2000*. Home Office Research Study 230. London: HMSO, Home Office Research, Development and Statistics Directorate.

Whitlock, G. (2010) ‘Remediating Gorilla Girl: Rape Warfare and the Limits of Humanitarian Storytelling’, *Biography,* 33 (3): 471-497.

Whitlock, G. (2008) ‘Letters from Nauru’, *Life Writing,* 5 (2): 203-217.

Whitlock, G. (2007) *Soft Weapons: Autobiography in Transit.* Chicago: University of Chicago Press.

Whitlock, G. (2000) *The Intimate Empire: Reading Women’s Autobiography.* London: Cassell.

Whitlock, G. and K. Douglas (2009) *Trauma Texts.* London: Routledge.

Whitney, S. (2010) ‘Uneasy Lie the Bones: Alice Sebold’s Postfeminist Gothic’, *Tulsa Studies in Women’s Literature,* 29 (2): 351-373.

Wiehe, V. R. and A. L. Richards (1995) *Intimate Betrayal: Understanding and Responding to the Trauma of Acquaintance Rape.* Thousand Oaks, California: Sage.

Wiersma, N. S. (2003) ‘Partner Awareness Regarding the Adult Sequelae of Childhood Sexual Abuse for Primary and Secondary Survivors’, *Journal of Marital and Family Therapy*, 29 (2): 151-164.

Williams, J. and K. Holmes (1982) ‘In Judgment of Victims: The Social Context of Rape’, *Journal of Sociology & Social Welfare*, 9 (1): 154-169.

Williams, J. and K. Holmes (1981) *The Second Assault: Rape and Public Attitudes*. Westport, Connecticut: Greenwood Press.

Wood, L. and H. Rennie (1994) ‘Formulating Rape: The Discursive Construction of Victims and Villains’, *Discourse Society,* 5: 125-148.

Wurtzel, E. (2002) *More, Now, Again*. London: Virgo.

Wurtzel, E. (1994) *Prozac Nation: Young and Depressed in America: A Memoir*. London: Quartet.

Yaeger, P. (1997) ‘Consuming Trauma; or, The Pleasures of Merely Circulating’, *Journal X,* 1 (2): 226-51.

Ziegenmeyer, N. with L. Warren (1992) *Taking Back my Life.* New York: Summit Books.

Appendix B: Marketing and Paratexts of Narratives

Appendix B reproduces the covers of the works of Alice Sebold, Frances Driscoll and Jamie Kalven, as discussed in the Introduction of this thesis.

Left to right: front and back cover of Alice Sebold's *Lucky* (2002 [1999]); front cover of *The Lovely Bones* (2004 [2002]); front cover of *The Almost Moon* (2008).

Left to right: front and back cover of Jamie Kalven's *Working with Available Light* (1999); front and back cover of Frances Driscoll's *The Rape Poems* (1997).

University Library

A gateway to Melbourne's research publications

Minerva Access is the Institutional Repository of The University of Melbourne

Author/s:
Macreadie, Rachel Sarah Jo

Title:
Politicizing the personal: reading gender-based violence in rape survivor discourse

Date:
2014

Persistent Link:
http://hdl.handle.net/11343/42052