

Reading Rape The Rhetoric Of Sexual Violence In American Literature And Culture 1790 1990

Jim Crow, Literature, and the Legacy of Sutton E.

Griggs - Tess Chakkalalal
2013-09-15

Imperium in Imperio (1899) was the first black novel to countenance openly the possibility of organized black violence against Jim Crow segregation. Its author, a Baptist minister and newspaper editor from Texas, Sutton E. Griggs (1872-1933), would go on to publish four more novels; establish his own publishing company, one of the first secular publishing houses owned and operated by an African American in the United States; and help to found the American Baptist Theological Seminary in Tennessee.

Alongside W. E. B. Du Bois and Booker T. Washington, Griggs was a key political and literary voice for black education and political rights and against Jim Crow. Jim Crow, Literature, and the Legacy of Sutton E. Griggs examines the wide scope of Griggs's influence on African American literature and politics at the turn of the twentieth century. Contributors engage Griggs's five novels and his numerous works of nonfiction, as well as his publishing and religious careers. By taking up Griggs's work, these essays open up a new historical perspective on African American literature and the terms that continue to shape American political

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thought and culture.

Contesting Slave Masculinity in the American South - David

Stefan Doddington 2018-07-12

Highlights competing masculine values in slave communities and reveals how masculinity shaped resistance, accommodation, and survival.

Rethinking Rufus - Thomas A. Foster 2019-05-01

Rethinking Rufus is the first book-length study of sexual violence against enslaved men.

Scholars have extensively documented the widespread sexual exploitation and abuse suffered by enslaved women, with comparatively little attention paid to the stories of men.

However, a careful reading of extant sources reveals that sexual assault of enslaved men also occurred systematically and in a wide variety of forms, including physical assault, sexual coercion, and other intimate violations.

To tell the story of men such as Rufus—who was coerced into a sexual union with an enslaved woman, Rose, whose resistance of this union is widely celebrated—historian

Thomas A. Foster interrogates a range of sources on slavery: ~~Culture 1790-1990~~

early American newspapers, court records, enslavers' journals, abolitionist literature, the testimony of formerly enslaved people collected in autobiographies and in interviews, and various forms of artistic representation.

Foster's sustained examination of how black men were sexually violated by both white men and white women makes an important contribution to our understanding of masculinity, sexuality, the lived experience of enslaved men, and the general power dynamics fostered by the institution of slavery.

Rethinking Rufus illuminates how the conditions of slavery gave rise to a variety of forms of sexual assault and exploitation that affected all members of the community.

Gender and Race in Antebellum Popular Culture

- Sarah N. Roth 2014-07-21

In the decades leading to the Civil War, popular conceptions of African American men shifted dramatically. The

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savage slave featured in 1830s' novels and stories gave way by the 1850s to the less-threatening humble black martyr. This radical reshaping of black masculinity in American culture occurred at the same time that the reading and writing of popular narratives were emerging as largely feminine enterprises. In a society where women wielded little official power, white female authors exalted white femininity, using narrative forms such as autobiographies, novels, short stories, visual images, and plays, by stressing differences that made white women appear superior to male slaves. This book argues that white women, as creators and consumers of popular culture media, played a pivotal role in the demasculinization of black men during the antebellum period, and consequently had a vital impact on the political landscape of antebellum and Civil War-era America through their powerful influence on popular culture.

Rape-Revenge Films -

Alexandra Heller-Nicholas

2021-03-29 **Culture 1790 1990**

~~Often considered the lowest~~
depth to which cinema can plummet, the rape-revenge film is broadly dismissed as fundamentally exploitative and sensational, catering only to a demented, regressive demographic. This second edition, ten years after the first, continues the assessment of these films and the discourse they provoke. Included is a new chapter about women-directed rape-revenge films, a phenomenon that--revitalized since #MeToo exploded in late 2017--is a filmmaking tradition with a history that transcends a contemporary context. Featuring both famous and unknown movies, controversial and widely celebrated filmmakers, as well as rape-revenge cinema from around the world, this revised edition demonstrates that diverse and often contradictory treatments of sexual violence exist simultaneously.

Handbook on Sexual Violence -

Jennifer M. Brown 2011-10-19

This book contextualizes the complexity of sexual violence

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within its broader context - from war to the resolution of interpersonal disputes - and covers a wide span including sexual harassment, bullying, rape and murder as well as domestic violence. Written by leading academics from a variety of disciplines, contributions also include commentaries that relate the research to the work of practitioners. Despite advances made in the investigation of sexual offences, evidence still points to a continued belief in the culpability of victims in their own victimization and a gap between the estimated incidence of sexual violence and the conviction of perpetrators. Adopting an implicitly and explicitly critical stance to contemporary policy responses that continue to fail in addressing this problem, this book focuses on attitudes and behaviour towards sexual violence from the point of view of the individual experiencing the violence - perpetrator and victim - and situates them within a broader societal frame. It is through an

understanding of social processes and psychological mechanisms that underpin sexual violence that violence can be combated and harm reduced, and at this individual level that evidence-based interventions can be designed to change policy and practice. The Handbook is split into four sections: 'Legacies: Setting the Scene' offers a critical overview of historical, legal and cultural processes which help to explain the origins of current thinking and offer steers for future developments 'Theories and Concepts' examines contemporary thinking on sexual violence and reviews explanatory frameworks from a number of perspectives 'Acts of Sexual Violence' reviews a number of specific types of sexual violence, elaborating the range of circumstances, victims and perpetrators with a view to addressing the general and pervasive nature of such violence thus contradicting narrow cultural stereotyping 'Responding to Sexual Violence' overviews and

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evaluates current policies and practices and offers new ideas to develop different types of interventions. The editors' conclusion not only draws out the key themes and ideas from contributions to the Handbook, but also considers the nature of and the extent to which any progress has been made in understanding and responding to sexual violence. This will be a key text for students and academics studying sexual violence and an essential reference tool for professionals working in the field including police officers, probation staff, lawyers and judges.

Women and Crime - Stacy L. Mallicoat 2013-04-30

This text provides a comprehensive and unique view into the world of women interacting with the criminal justice system.

Reading Rape - Sabine Sielke 2009-02-09

Reading Rape examines how American culture talks about sexual violence and explains why, in the latter twentieth century, rape achieved such significance as a trope of

power relations. Through attentive readings of a wide range of literary and cultural representations of sexual assault--from antebellum seduction narratives and "realist" representations of rape in nineteenth-century novels to *Deliverance*, *American Psycho*, and contemporary feminist accounts--Sabine Sielke traces the evolution of a specifically American rhetoric of rape. She considers the kinds of cultural work that this rhetoric has performed and finds that rape has been an insistent figure for a range of social, political, and economic issues. Sielke argues that the representation of rape has been a major force in the cultural construction of sexuality, gender, race, ethnicity, class, and indeed national identity. At the same time, her acute analyses of both canonical and lesser-known texts explore the complex anxieties that motivate such constructions and their function within the wider cultural imagination. Provoked in part by

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contemporary feminist criticism, ~~Reading Rape~~ also challenges feminist positions on sexual violence by interrogating them as part of the history in which rape has been a convenient and conventional albeit troubling trope for other concerns and conflicts. This book teaches us what we talk about when we talk about rape. And what we're talking about is often something else entirely: power, money, social change, difference, and identity.

The Unspeakable - Amy L. Hubbell 2013-10-03

The Unspeakable: Representations of Trauma in Francophone Literature and Art is situated at the crossroads of language, culture and genre; it contends that suffering transcends time, space and cultural specificity. Even when extreme trauma is silenced, it often still emerges in surprising and painful ways. This volume draws together examples from throughout the Francophone world, including countries such as Algeria, Morocco, Lebanon, Rwanda,

Cameroon, Congo, Côte d'Ivoire, Haiti, New Caledonia, Quebec and France, and across genres such as autobiography, poetry, theater, film, fiction and visual art to provide a cohesive analysis of the representation of trauma. In addition to the survivors' expression of trauma, the witnesses and receivers are also taken into account. By gathering studies that explore diverse bodily and psychological traumas through tropes such as repetition, silence and working-through, it tackles ethical responsibility and interrogates how expressive forms evoke a terrible reality through the use of imagination. The aim of this volume is not to question if suffering is representable, but rather to examine to what extent art surpasses its own limitations and goes straight to its essence. **The Unspeakable** hopes to provide models for the cultural translation of trauma, because, when represented and released from silence and isolation, trauma can give way to the arduous process of

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healing.

~~*The Delectable Negro* – Vincent~~

Woodard 2014-06-27

Winner of the 2015 LGBT

Studies Award presented by

the Lambda Literary

Foundation Unearths

connections between

homoeroticism, cannibalism,

and cultures of consumption in

the context of American

literature and US slave culture

that has largely been ignored

until now Scholars of US and

transatlantic slavery have

largely ignored or dismissed

accusations that Black

Americans were cannibalized.

Vincent Woodard takes the

enslaved person's claims of

human consumption seriously,

focusing on both the literal

starvation of the slave and the

tropes of cannibalism on the

part of the slaveholder, and

further draws attention to the

ways in which Blacks

experienced their consumption

as a fundamentally homoerotic

occurrence. *The Delectable*

Negro explores these

connections between

homoeroticism, cannibalism,

and cultures of consumption in

the context of American

literature and US slave culture.

Utilizing many staples of

African American literature

and culture, such as the slave

narratives of Olaudah Equiano,

Harriet Jacobs, and Frederick

Douglass, as well as other less

circulated materials like James

L. Smith's slave narrative,

runaway slave advertisements,

and numerous articles from

Black newspapers published in

the nineteenth century,

Woodard traces the racial

assumptions, political

aspirations, gender codes, and

philosophical frameworks that

dictated both European and

white American arousal

towards Black males and

hunger for Black male flesh.

Woodard uses these texts to

unpack how slaves struggled

not only against social

consumption, but also against

endemic mechanisms of

starvation and hunger designed

to break them. He concludes

with an examination of the

controversial chain gang oral

sex scene in Toni Morrison's

Beloved, suggesting that even

at the end of the twentieth and

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beginning of the twenty-first century, we are still at a loss for language with which to describe Black male hunger within a plantation culture of consumption.

State of Peril - Lucy Valerie Graham 2015-07-30

Considering fiction from the colonial era to the present, *State of Peril* offers the first sustained, scholarly examination of rape narratives in the literature of a country that has extremely high levels of sexual violence. Lucy Valerie Graham demonstrates how, despite the fact that most incidents of rape in South Africa are not interracial, narratives of interracial rape have dominated the national imaginary. Seeking to understand this phenomenon, the study draws on Michel Foucault's ideas on sexuality and biopolitics, as well as Judith Butler's speculations on race and cultural melancholia. Historical analysis of the body politic provides the backdrop for careful, close readings of literature by Olive Schreiner, Sol Plaatje, Sarah Gertrude

Millin, Njabulo Ndebele, J.M. Coetzee, Zoë Wicomb and others. Ultimately, *State of Peril* argues for ethically responsible interpretations that recognize high levels of sexual violence in South Africa while parsing the racialized inferences and assumptions implicit in literary representations of bodily violation.

Transgressing Women -

Jamaluddin Aziz 2012-01-17

Transgressing Women focuses on the literary and cinematic representation of female characters in contemporary noir thrillers. The book argues that as the genre has grown, expanded and been subverted since its initial conception, along with the changing definition of gender, the representation of a female character has also inevitably gone through some dramatic changes. So, the book asks some important questions: What links the female characters in canonical noir to their contemporary counterparts? Is gender division still relevant in a text

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that transgresses gender boundaries? What happens when it is the human body itself that betrays the traditional definition or constitution of a human being? While many have written about the male protagonists and the femmes fatales in the noir genre, little attention has been given to the 'other' female characters who inhabit the noir world and are transgressors themselves. The main concern of the book is to trace the transgressive female characters in contemporary noir thrillers - both novels and films - by engaging itself with some of the most topical debates within both (post)feminist and postmodernist theories. The book is structured around two key concepts - space and the body. These temporal and spatial indicators are central in contemporary cultural theories such as postmodernism and post-feminism, along with other theorizations of gender and the noir genre. This means that the analysis is drawn from the classical noir examples and will

then arrive at the neo-noir sub-genre, and then will move on to the most recent phenomenon in the genre, 'future noir'.

Violence in Francophone African and Caribbean Women's Literature - Chantal Kalisa 2009-01-01

Chantal Kalisa examines the ways in which women writers lift taboos imposed on them by their society and culture and challenge readers with their unique perspectives on violence. Comparing women from different places and times, Kalisa treats types of violence such as colonial, familial, linguistic, and war-related, specifically linked to dictatorship and genocide. She examines Caribbean writers Michele Lacrosil, Simone Schwartz-Bart, Gisèle Pineau, and Edwidge Danticat, and Africans Ken Begul, Calixthe Beyala, Nadine Bar, and Monique Ilboudo. She also includes Sembène Ousmane and Frantz Fanon.

Framing the Rape Victim - Carine M. Mardorossian 2014-05-13

Winner of the 2016 Nonfiction

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Category from The Authors' Zone In recent years, members of legal, law enforcement, media and academic circles have portrayed rape as a special kind of crime distinct from other forms of violence. In Framing the Rape Victim, Carine M. Mardorossian argues that this differential treatment of rape has exacerbated the ghettoizing of sexual violence along gendered lines and has repeatedly led to women's being accused of triggering, if not causing, rape through immodest behavior, comportment, passivity, or weakness. Contesting the notion that rape is the result of deviant behaviors of victims or perpetrators, Mardorossian argues that rape saturates our culture and defines masculinity's relation to femininity, both of which are structural positions rather than biologically derived ones. Using diverse examples throughout, Mardorossian draws from Hollywood film and popular culture to contemporary women's fiction and hospitalized birth

emphasizing that the position of dominant masculinity can be occupied by men, women, or institutions, while structural femininity is a position that may define and subordinate men, minorities, and other marginalized groups just as effectively as it does women. Highlighting the legacies of the politically correct debates of the 1990s and the terrorist attacks of 9/11, the book illustrates how the framing of the term "victim" has played a fundamental role in constructing notions of agency that valorize autonomy and support exclusionary, especially masculine, models of American selfhood. The gendering of rape, including by well-meaning, sometimes feminist, voices that claim to have victims' best interests at heart, ultimately obscures its true role in our culture. Both a critical analysis and a call to action, Framing the Rape Victim shows that rape is not a special interest issue that pertains just to women but a pervasive one that affects our society as a whole.

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Faulkner and Whiteness - Jay
Watson 2011-05-11

William Faulkner wrote during a tumultuous period in southern racial consciousness, between the years of the enactment of Jim Crow and the beginnings of the civil rights movement in the South.

Throughout the writer's career racial paradigms were in flux, and these shifting notions are reflected in Faulkner's prose.

Faulkner's fiction contains frequent questions about the ways in which white Americans view themselves with regard to race along with challenges to the racial codes and standards of the region, and complex portrayals of the interactions between blacks and whites.

Throughout his work Faulkner contests white identity-its performance by whites and those passing for white, its role in shaping the South, and its assumption of normative identity in opposition to nonwhite "Others." This is true even in novels without a strong visible African American presence, such as *As I Lay Dying*, *The Hamlet*, *The Town*,

and *The Mansion*. Faulkner and Whiteness explores the ways in

which Faulkner's fiction addresses and de-stabilizes the concept of whiteness in American culture. Collectively, the essays argue that whiteness, as part of the Nobel Laureate's consistent querying of racial dynamics, is a central element. This anthology places Faulkner's oeuvre-and scholarly views of it-in the contexts of its contemporary literature and academic trends exploring race and texts.

Writing the Survivor - Robin E. Field 2020-07-15

Writing the Survivor: The Rape Novel in Late Twentieth-Century American Fiction identifies a new genre of American fiction, the rape novel, that recenters narratives of sexual violence on the survivors of violence and abuse, rather than the perpetrators. The rape novel arose during the women's liberation movement as women writers collectively challenged the traditional erasure of female subjectivity and agency found in earlier

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representations of sexual violence in American fiction.

The rape novel not only foregrounds survivors and their stories in a textual centering that affirms their dignity and self-worth, but also develops new narratological strategies for portraying violent, disturbing subject matter. In bringing together many key women's texts of the last decades of the 20th century, the rape novel demonstrates the centrality of sexual assault to women's fiction of this era. The rape novels of the 21st century continue the political activism inherent in the genre—educating readers, offering community to survivors, and encouraging social activism—as the stories of male survivors are increasingly told. A radical reconsideration of late twentieth-century American novels, *Writing the Survivor* underscores the importance of women's activism upon the novel's form and content and reveals the portrayal of rape as rape to be an interethnic imperative.

Politicization of Sexual Violence — Carol Harrington

2016-04-22

In the 1990s, feminist scholars on the politics of rape experienced a sudden surge of interest in their, until then, marginal field. Why was the 1990s the right time for rape to become an international security problem?

Furthermore, why suddenly in the 1990s did rape become problematized as an international issue not just by the feminist fringes of protest movements but also by intergovernmental bureaucracies? To explore these questions, Carol Harrington traces the historical change in the politicization of rape as an international problem and explains how early international women's organizations gained expert authority on rape by drawing on abolitionist rhetoric of bodily integrity. She discusses why they abandoned their politicization of rape in the inter-war period and why rape only reappeared as an international security question

Reading Rape The Rhetoric Of Sexual Violence In American Literature And Culture 1790-1990 requiring gender expertise on trauma after the Cold War. ~~also speaks to a range of~~

German #MeToo - Elisabeth Krimmer 2022

This volume of new essays represents a collective, academic, and activist effort to interpret German literature and culture in the context of the international #MeToo movement, illustrating and interrogating the ways that rape cultures persist.

Women's Narratives of the Early Americas and the Formation of Empire - Mary McAleer Balkun 2016-04-08

The essays in this collection examine the connections between the forces of empire and women's lives in the early Americas, in particular the ways their narratives contributed to empire formation. Focusing on the female body as a site of contestation, the essays describe acts of bravery, subversion, and survival expressed in a variety of genres, including the saga, letter, diary, captivity narrative, travel narrative, verse, sentimental novel, and

autobiography. The volume also speaks to a range of female experience, across the Americas and across time, from the Viking exploration to early nineteenth-century United States, challenging scholars to reflect on the implications of early American literature even to the present day.

Roads of Her Own - Alexandra Ganser 2009-01-01

Reading Jack Kerouac's classic *On the Road* through Virginia Woolf's canonical *A Room of One's Own*, the author of this book examines a genre in North American literature which, despite its popularity, has received little attention in literary and cultural criticism: women's road narratives. The study shows how women's literature has inscribed itself into the American discourse of the Whitmanesque "open road", or, more generally, the "freedom of the road". Women writers have participated in this powerful American myth, yet at the same time also have rejected that myth as fundamentally based on gendered and racial/ethnic

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hierarchies and power structures, and modified it in the process of writing back to it. The book analyzes stories about female runaways, outlaws, questers, adventurers, kidnappees, biker chicks, travelling saleswomen, and picaras and makes theoretical observations on the debates regarding discourses of spatiality and mobility—debates which have defined the so-called spatial turn in the humanities. The analytical concept of transdifference is introduced to theorize the dissonant plurality of social and cultural affiliations as well as the narrative tensions produced by such pluralities in order to

better understand the textual worlds of women's multiple belongings as they are present in these writings. Roads of Her Own is thus not only situated in the broader context of a constructivist cultural studies, but also, by discussing narrative mobility under the sign of gender, combines insights from social theory and philosophy, feminist cultural geography, and literary studies. Key names and concepts: Doreen Massey - Rosi Braidotti - Literary Studies - Spatial Turn - Gendered Space and Mobility - Nomadism - Road writing - Transdifference - American Culture - Popular Culture - Women's Literature after the Second Wave - Quest - Picara.

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