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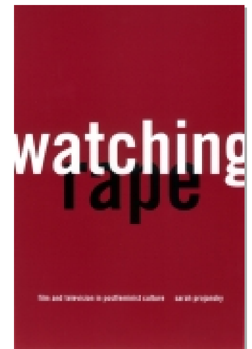
Notes



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Notes

NOTES TO THE INTRODUCTION

1. After two separate hung jury trials, during which five women testified against him, University of California, Davis, student Robert Lugo pled no contest to four of the original "21 rape-related charges" in order to avoid a pending third trial (Keene 1999).

2. Relatedly, during a class presentation when one of my students asked her classmates how old they were when they first found out about rape, *every one* of the students who responded reported first encountering rape through the mass media. Their examples included the film *The Accused* (1988), the television show *Little House on the Prairie*, and *Parents* magazine.

3. Parent and Wallace base this claim on interviews with ex-slaves. In no way am I suggesting either that this strategy was altogether effective or that slaves did not often fiercely resist these sometimes subtle attempts at indoctrination. My point is that slave holders intended to use rape as a means for social control.

4. On racial specificity in antebellum law, see, for example, Bardaglio and Sommerville. Overall, African American men faced much harsher and more frequent punishments for rape than did white men. Jennifer Wriggins (1983) makes this point and connects it to continued racism in early 1980s court practices. See Kimberlé Crenshaw (1991) for a discussion of continuing racism in U.S. rape convictions and sentencing in the 1990s.

5. For example, see Ida B. Wells-Barnett (1909), Angela Y. Davis (1981a), Bardaglio, Sommerville, Martha Hodes (1993), and Robyn Wiegman (1993).

6. Davis criticizes the following feminist analyses of rape: Susan Brownmiller, *Against Our Will: Men, Women, and Rape* (1975); Shulamith Firestone, *The Dialectic of Sex: The Case for Feminist Revolution* (1971); Jean MacKellar, *Rape: The Bait and the Trap* (1975); and Diana E. H. Russell, *The Politics of Rape: The Victim's Perspective* (1975). Other scholars who challenge racism in Brownmiller's highly influential *Against Our Will* include Wriggins (128 n.155), Valerie Smith (1990, 158), and Catherine Clinton (1994, 206).

7. Davis's discussion is a reminder of Wells-Barnett's discussion of this myth. Also see Hazel V. Carby (1985; 1987).

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8. By moving from the beginning of the twentieth century (in this section) to the last few decades of the twentieth century (in the next section), I do not mean to imply either that rape narratives did not continue to function in various ways in between these two periods, or that feminist activism did not begin to discuss rape until the 1970s. Rather, I choose to focus on the 1970s because this was the first time feminism and rape were both highly visible in popular culture, often appearing in concert with each other. For discussions of rape in the intervening years, see, for example, Mary E. Odem (1995) on the increase in age of consent laws through the 1920s as a means of both controlling young women and addressing their experiences of abuse; Patricia A. Turner (1993) on rumors about interracial rape contributing to a June 1943 riot in Belle Isle, Detroit (51); Elaine Tyler May (1988) on cold war era "hysteria" over an "alleged wave of sex crimes" (96); and Ruth Rosen (2000) on Betty Millard's 1947 suggestion that "it might be interesting to consider the question of rape as a form of violence practiced against women" (quoted in Rosen, 31) rather than as a form of "aggressive sex" (Rosen, 31). This "rape reform concept" of rape as violence, not sex, did not become a commonly accepted feminist truth until the 1970s.

9. See Davis (1975) for a discussion of the Joanne Little case.

10. For more detailed discussions of the history of rape law reform, see Nancy A. Matthews (1994), Cassia Spohn and Julie Horney (1992), and Carole Goldberg-Ambrose (1992).

11. See Crenshaw for a more recent discussion of these continuing racist structures in rape law and in some feminist antirape work.

12. See Jeanne March, Alison Geist, and Nathan Caplan (1982); Susan Estrich (1987); and Gregory M. Matoesian (1993).

13. For a cogent and varied discussion of rape culture, see the anthology *Transforming a Rape Culture*, edited by Emilie Buchwald, Pamela R. Fletcher, and Martha Roth (1993).

14. Susan Jeffords (1988) offers an excellent discussion of rape in war and the military from a media/cultural studies perspective. On rape in the context of masculine sports, see Jeffrey R. Benedict (1998).

15. While Laura Mulvey (1975) does not discuss rape per se, I borrow her concept of women as objects-to-be-looked-at, developed in her feminist psychoanalytic analysis of classical Hollywood cinema.

16. See Liz Kelly (1988) on sexual violence as a continuum. For a cogent analysis of sexual harassment on the street as one example of the "everydayness" of sexual violence, see Carol Brooks Gardner (1995).

17. See Tami Spry (1995) for a thoughtful discussion of the limiting nature of *both* "victim" and "survivor" as terms to describe women who have been raped. In order to avoid the passivity of "victim" and the implicit reference to trauma in the term "survivor," throughout this book I have chosen to use the admittedly more unwieldy phrase "women who have been raped." I make an effort to avoid

even saying "her rape" or "her rapist" in order to resist defining rape as something that "belongs" to women or is somehow their responsibility.

18. See Martha McCaughey (1997) for a brief discussion of the history of feminist self-defense classes and for an analysis of the more recent movement of self-defense into popular culture generally. See Shannon Jackson (1993) for a race- and class-based critique of some self-defense classes and for a discussion of their overreliance on a stranger-rape model. I discuss self-defense more fully in chapter 6.

19. I draw the information in this paragraph from my own experience during training and as a volunteer at a rape crisis center and from the following two essays: Amy Fried (1994) and Rebecca Campbell, Charlene K. Baker, and Terri L. Mazurek (1998).

20. For more on a critique of traditional rape crisis and domestic violence centers and on the specificity of centers geared toward the needs of women of color, see Anannya Bhattacharjee (1997), Crenshaw, Sandyha Shukla (1997), and United States Commission on Civil Rights (1992, 174–80). In particular, I develop a discussion of African American women's relationship to rape more fully in chapter 5.

21. I do not conceive of my activism and my scholarship as separate; nevertheless, they do sometimes lead me to ask the different kinds of questions and to make the different kinds of arguments I discuss in this paragraph.

22. Girls, boys, and men, while not the primary focus of this book, also face rape.

23. Also see Cuklanz (2000) for a discussion of this process during this time period, particularly in relation to television.

24. Jeffords (1991) argues that the roles of victim, protector, and villain in the long-standing tradition of the captivity narrative helped to facilitate and possibly bring about the fighting of the Persian Gulf War (208). She argues that this narrative had "the overall purpose of requalifying the United States as international and national protector . . . [and served] the very construction of citizenship in the new world order" (210). Furthermore, she points out that in this context rape functioned primarily as a metaphor to justify U.S. protectionism; the popular press rarely mentioned actual rapes of Kuwaiti women during the war and never mentioned actual rapes of Iraqi, Saudi, and U.S. women. Public discourse about the rape of Bosnian women by Serbian forces, however, figured prominently in constructing the United States as primary protector and thus central citizen of the "new world order" (e.g., see the following cover stories: "A Pattern of Rape: War Crimes in Bosnia," in *Newsweek* [Post et al. 1993] and "Exclusive! New Testimony from the Rape/Death Camps Reveals *Sexual Atrocities* Being Used as Pornography" in *Ms.* [MacKinnon 1993]). During the more recent Kosovo situation, as during the Gulf War, rape functioned only metaphorically until late in the U.S. news coverage. However, in April 1999 the *New York*

Times reported mass rapes in one short paragraph (Perlez 1999). By June, rape became a featured topic in a front-page *New York Times* article, entitled “Deny Rape or Be Hated: Kosovo Victims’ Choice” (Bumiller 1999). On rape as genocide in Rwanda, see the *New York Times* editorial “When Rape Becomes Genocide” (1998).

25. See Esther Madriz (1997) for an ethnographic study of the way fear of crime, including rape, constrains women’s lives in ways that are not only inconsistent with, but also directly contradictory to, statistics on the prevalence of rape and other violent crime.

26. See Kyra Pearson (1995), Rosalind Pollack Petchesky (1981), Katha Pollitt (1990), and Sheila Scraton (1994), respectively, for analyses of the intersections of these topics with postfeminism.

27. On Davis’s discussion of pre-1980s women of color feminism, see Rosa Linda Fregoso (1999). Fregoso also cites Lisa Lowe (1997) on this point.

28. For a fuller discussion of how strategic whiteness has functioned historically to elide issues of race, see Sarah Projansky and Kent A. Ono (1999).

29. For analyses of print journalism depictions of actual cases, see Helen Benedict (1992) and Marian Meyers (1997). For analyses of rape on television, see Cuklanz (1996; 2000) and Sujata Moorti (1995). For analyses of rape narratives in a non-U.S. context, see Jenny Sharpe (1993). Some important work has been done on rape in U.S. film (e.g., Jeffords [1988], Julia Lesage [1981], Gina Marchetti [1993], and Shohat [1991a]), and I rely on this scholarship throughout this book. Nevertheless, to my knowledge no book-length study of rape in film has been published before now.

30. See Kathleen Rowe (1995b) for a discussion of her approach to a similar cross-media project focused on “a ‘topos’ . . . of the unruly woman” (54).

31. For books on these media spectacles, see Cynthia Baughman (1995), David Lavery (1995), Robert Gooding-Williams (1993), Toni Morrison (1992), Susan Jeffords and Lauren Rabinovitz (1994), and Taylor Harrison, Sarah Projansky, Kent A. Ono, and Elyce Rae Helford (1996), respectively.

32. For example, see Henry Jenkins (1992) and Jacqueline Bobo (1995).

33. For an analysis that does address audience response to representational violence, see Philip R. Schlesinger et al. (1992).

34. See Lynn A. Higgins and Brenda R. Silver (1991) for a discussion of the long-standing absent presence of rape in narrative.

35. Chapter 5 primarily examines representations of African American women, but it does include one example of a Black woman from Nigeria living in the United States. Hence, I shift back and forth between the terms “Black” and “African American,” as appropriate. While narratives about the rape of all women of color offer potential challenges to postfeminism’s whiteness, I choose to focus on Black women in particular in this chapter because they are the second most common racialized group to appear in rape narratives, after white women. See

chapter 5 for a fuller discussion of the logic behind and admitted limitations of my choice.

NOTES TO CHAPTER 1

1. This leaves the study of the specificities of the representation of rape in independent, alternative, avant-garde, and activist film and video for a separate project. I examine some of these texts in chapter 6.

2. I begin with 1903 because, although I assume there must be earlier examples, this is the first year in which I have found a representation of rape in film. I end with 1979 because the remainder of this book addresses rape films in the context of post-1980 postfeminist culture.

3. For example, see Lynn A. Higgins and Brenda R. Silver (1991) and Ella Shohat (1991a).

4. Vasey draws on Lea Jacobs (1991) to make this point.

5. A look through *Reader's Guide to Periodical Literature* from the late 1800s to the present supports this linear argument about popular culture texts' increasing attention to rape. The entries under "rape" and related categories held fairly steady at a few citations per decade until the 1970s, but since then they have grown exponentially. I do not mean to imply that the *actual* numbers of rapes have increased; rather, I would suggest that the *explicit* public discussion of rape has increased. Additionally, the explicitness of article titles shifts, for example, from "Night of Terror, a Lifetime of Anguish" (Bernstein 1956) to "Women against Rape" (1973).

6. Molly Haskell implicitly makes the same point with the title of her 1973 book, *From Reverence to Rape*, one of the first book-length studies of women and film. While her discussion of rape in the book is cursory, her title implies that female characters in film were protected during the Production Code era; whereas, by the early 1970s they more often faced assault. Scholars such as Vivian C. Sobchack (1977), Susan L. Brinson (1989), and Carol J. Clover (1992) make similar arguments. For example, Clover writes that although "rape—real, threatened, or implied—has been a staple of American cinema more or less from the beginning," it was "typically a side theme . . . until the early 1970s" (137).

7. "Internet Movie Database," http://us.imdb.com/search.html, and "Motion Picture: Database," http://www.tvguide.com/MovieDb/MovieSearch.asp. Additionally, I used the keyword search function available with the CD-ROM "Cinemania 97."

8. For example, I draw on Julia Lesage's (1981) and Gina Marchetti's (1993) work on *Broken Blossoms* (1919).

9. I also have relied heavily on suggestions from friends and colleagues who are aware of my research. I cannot overstate how valuable these chance references have been.

10. For example, without providing examples of the other "rape fantasies" to which she refers, in an otherwise excellent analysis Marchetti writes, "*As in many rape fantasies*, [*The Cheat* (1915)] offers a peculiar invitation to women to identify with the attacker, to see themselves as pitted against the same authority that he opposes in trying to possess her" (23, emphasis added). Similarly, Joel Shrock (1997) overgeneralizes when he writes, "Popular films reflected and capitalized upon these sexual, ethnic, racial, and cultural tensions by depicting evil rapists as African Americans and immigrants of the criminal classes. The rapist in these early films *always* represents cultures that were considered uncivilized and underdeveloped by native-born Americans of the middle and upper classes" (73, emphasis added). Even more problematically, Haskell virtually ignores rape in *From Reverence to Rape*, even though the title seems to promise a substantial analysis of the topic.

11. For example, see *The Jungle* (1914), *The American Beauty* (1916), *The Fool's Revenge* (1916) (drugged); *Body and Soul* (1915) (amnesia); and *Infidelity* (1917) (hypnotism). One film, *The Girl o' Dreams* (1916), uses a childlike state, produced by the shock of a shipwreck, as a mark of hypervictimization.

12. For example, see *La Vie de Boheme* (1916) and *Faith of the Strong* (1919).

13. For example, see *The Innocence of Ruth* (1916) and *The Devil's Circus* (1926).

14. For example, see *The Human Orchid* (1916), *The Ragged Princess* (1916), and *A Man's Law* (1917).

15. Both Halliwell (1988) and Wayne Wilson (1988) claim *Johnny Belinda* is the first post–World War II film to represent rape directly.

16. *Peyton Place* (1957) also represents a rape that transforms a woman into a silent figure.

17. For example, see *Pull Down the Curtains, Suzie* (1904).

18. For example, see *What Happened in the Tunnel* (1903).

19. For example, see *The Miller's Daughter* (1905).

20. Many other films include employer attacks. For example, see *The Hand of Destiny* (1914), *Help Wanted* (1915), *Pearls of Temptation* (1915), *The End of the Rainbow* (1916), *The Shop Girl* (1916), *The Love That Lives* (1917), *The Devil's Playground* (a serial that ran from May 1917 to June 1918), and *The Grain of Dust* (1918). Not only working-class jobs are dangerous for women. See *When a Woman Sins* (1918) and *The Call of the Soul* (1919) (nurses), *Something New* (1920) (writer), and *The Arab* (1915) and *Auction of Souls* (1919) (missionaries). Also see my discussion below of rape in the context of the art, singing, dance, and theater worlds. This link between work and rape is particularly common in the 1910s, but later films include it as well. For example, see *$20 a Week* (1935), *The House by the River* (1950), and *Killer's Kiss* (1955). In the 1970s, anxiety about women in public spaces emerged in relation to women in prison in rape films such as *Terminal Island* (1973) and *Caged Heat* (1974).

21. For example, see *The Unbroken Road* (1915), *Mr. Goode, the Samaritan* (1916), and *The Sunset Princess* (1918).

22. For example, see *The Great Divide* (1915), *June Friday* (1915), and *The Sunset Princess* (1918). *The Unbroken Road* (1915) combines both an elopement and a false marriage.

23. For example, see *Maiden and Men* (1912), *Betty and the Buccaneers* (1917), *The Little American* (1917), *The Painted Lie* (1917), *Beach of Dreams* (1921), *The Sheik* (1921), *The Thief of Bagdad* (1924), *My Official Wife* (1926), and *Son of the Sheik* (1926).

24. Also see, for example, *The Almighty Dollar* (1916), *Barbary Sheep* (1917), *The Devil's Assistant* (1917), *Easy Money* (1917), *A Woman Alone* (1917), *A Desert Wooing* (1918), *Her Husband's Honor* (1918), and *A Modern Salome* (1920). In some films, the flirtatious woman does not face rape but is replaced in her husband's or lover's life by a vulnerable woman whom he rescues from rape. In this context, a vulnerable woman who is nearly raped enters marriage while an independent woman now faces undesired solitude. For example, see *Tangled Lives* (1918) and *Two Women* (1919).

25. For example, see *Woman Hungry* (1931), *Call Her Savage* (1932), *The Painted Woman* (1932), *Panama Flo* (1932), *Riding for Justice* (1932), *Stowaway* (1932), *Tess of the Storm Country* (1932), *Three Wise Girls* (1932), *Man of the Forest* (1933), *She Had to Say Yes* (1933), and *The Ship of Wanted Men* (1933).

26. On sexual tension in screwball comedies, see, for example, Stanley Cavell (1981), Kathleen Rowe (1995a), and David R. Shumway (1991).

27. *Breakfast for Two* (1937).

28. *Next Time I Marry* (1938).

29. Like many screwball comedies, this film also includes violence directed at the man by the woman; in fact, it includes *sexual* violence from the woman to the man. For example, in addition to Doris slapping Stephen, a later scene reverses this exchange when he slaps her in frustration and she kisses him in response. Nevertheless, the violence is primarily directed against the woman. As in *His Girl Friday* (1940) and many other screwball comedies, in *We're Not Dressing* the constant shifting between the man and the woman having the upper hand ends with his control both over the culmination of the narrative and over her.

30. For example, see *The Round Up* (1941), *Frenchman's Creek* (1944), and *Jubal* (1956). Also see *Strange Illusion* (1945), in which a widow recklessly dates a villain who attempts to rape her daughter.

31. For example, see *I Was a Shoplifter* (1950).

32. For example, see *The Accused* (1949).

33. For example, see *Anatomy of a Murder* (1959).

34. For example, see *A Streetcar Named Desire* (1951).

35. For example, in *Seven Brides for Seven Brothers* (1956), based on "The Rape of the Sabine Women," the narrative itself functions as a coercive agent that requires the "brides" to fall in love with the "brothers."

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36. For example, see *Miss Sadie Thompson* (1953).

37. See *Kitty Foyle* (1940), in which Mark coerces Kitty into a date by threatening to reveal the fact that she is faking a feminine faint if she does not comply.

38. Also see *The Chapman Report* (1962), *Of Love and Desire* (1963), *Candy* (1968), *Puzzle of a Downfall Child* (1970), and *A Walk in the Spring Rain* (1970).

39. This tension is based on nationality as well as class. The film takes place in England, Amy's home, but David is from the United States.

40. Films that celebrate the possibility of cross-class romance, depending on rape as a plot device, include *Highway of Hope* (1917) and *The Little Runaway* (1918). A few films, such as *La Vie de Boheme* (1916), depict romantic relationships between people of different classes as doomed.

41. See Marchetti (27–32) and Staiger (1995) for a development of this argument.

42. For example, see *Hand of Destiny* (1914), *Samson* (1915), *The Road Called Straight* (1919), and *The Road of Ambition* (1920). More tempered films that depict wealthy men as villainous include an additional character from the same class (and usually from the same family) who saves the woman from rape. For example, see *Help Wanted* (1915), *A Woman's Honor* (1916), *Beloved Jim* (1917), and *The Shuttle* (1918).

43. For example, see *The Mischief Maker* (1916), *The Cabaret Girl* (1918), *A Desert Wooing* (1918), and *The Mask* (1918).

44. For example, see *The Cheat* (1915), *Diamonds and Pearls* (1917), *The Mask* (1918), and *A Modern Salome* (1920).

45. For example, see *The Littlest Rebel* (1914), *Into the Primitive* (1916), *Hell Morgan's Girl* (1917), and *A Rich Man's Plaything* (1917).

46. Lesage writes, "It seems clear beyond the need for any more elaboration here that Burrows' breaking into the closet with an ax and dragging the cowering Lucy out between the broken boards visually symbolizes rape" (52). Lesage's claim that this scene clearly symbolizes rape "beyond the need for any more elaboration" is perhaps unpersuasive. Part of the goal of feminist criticism that analyzes connotative rape, as I argue throughout this book, is to provide the elaboration Lesage claims is unnecessary. Interestingly, despite her claim, she does provide specific examples to support her point. In addition to discussing the examples I include here, she discusses the "role of the bed in the visual composition and mise-en-scène" (52).

47. Both Lesage and Marchetti argue that an intertitle that assures the spectator that Cheng's interest in Lucy is not sexual functions to introduce and reinforce the idea that it is, in fact, sexual. Furthermore, Marchetti argues that Burrows "reacts to the theft of Lucy as a rape" (36).

48. For example, see *The Jungle* (1914), *The House of a Thousand Scandals* (1915), *Unprotected* (1916), *A Rich Man's Plaything* (1917), *Cheating the Public* (1918), and *The Belle of the Season* (1919).

49. Nevertheless, in the 1935 film *Crime and Punishment* a woman loses her job because she resists her employer's husband's attempt to rape her, throwing her family further into poverty. A villainous wealthy man appears again in the 1940 film *Secrets of a Model*.

50. Films that depict the entertainment world as dangerous to women through the theme of rape or attempted rape include *The Butterfly Girl* (1917), *Man and Woman* (1920) (circus); *The Cabaret Girl* (1918) (cabaret); *Bobbie of the Ballet* (1916), *The Quest for Life* (1916), *The Stolen Kiss* (1920) (dance); *The American Beauty* (1916), *The Mischief Maker* (1916), *Not My Sister* (1916), *The Soul of Kura-San* (1916), *The Painted Lie* (1917), *It Happened in Paris* (1919) (art world); *The On-the-Square-Girl* (1917), *Runaway Girls* (1928) (clothes modeling); *Bend in the Bone* (1915), *The Luring Lights* (1915), *Bread* (1918) (acting setting); *The Bravest Way* (1918) (singing); and *Modern Love* (1918) (acting and art world). Some films depict male artists as saviors but do not place the rape narratives in the context of an art world: for example, *The Twin Triangle* (1916), *Unprotected* (1916), and *The Auction of Virtue* (1917). Other films depict male artists as rapists, but again do not place the rape narratives in the context of the art world: for example, *The Saintly Sinner* (1917) and *The Black Gate* (1919).

51. For example, see *The Sins of Nora Moran* (1933).

52. For example, see *Panama Flo* (1932).

53. For example, see *Cheating Blondes* (1933) and *Killer's Kiss* (1955).

54. For example, see *Law of the Sea* (1931), *Stowaway* (1932), *Tess of the Storm Country* (1932), and *Moontide* (1942).

55. Also see, for example, *Riot in Juvenile Prison* (1959) and *Riot on Sunset Strip* (1967). For additional examples of "violent youth" films, see *Mad Dog Coll* (1961), *Lady in a Cage* (1964), *Change of Habit* (1969), and *Gas-s-s-s* (1970). *The Violent Years* (1956) represents a violent *female* youth who rapes an innocent young man. Films also link rape to other social class groups, including motorcycle gangs: for example, *Devil's Angels* (1967), *The Glory Stompers* (1967), *The Savage Seven* (1968), *The Cycle Savages* (1969), *Satan's Sadists* (1969), *C.C. and Company* (1970), *The Peace Killers* (1971), *The Young Graduates* (1971), and *Sharks* (1974); alcohol users (especially in the 1910s during the debate over prohibition): for example, *The Luring Lights* (1915), *The Silent Battle* (1916), *Susan Rocks the Boat* (1916), *The Fringe Society* (1917), *Hell Morgan's Girl* (1917), *The Highway of Hope* (1917), *Coals of Fire* (1918), *The Family Skeleton* (1918), and *The Sign Invisible* (1918); and drug users: for example, *Black Fear* (1915), *June Friday* (1915), *The Devil's Needle* (1916), *The Devil's Assistant* (1917), *The Border Raiders* (1918), *A Romance of the Underworld* (1918), *Riot on Sunset Strip* (1967), *The Hooked Generation* (1968), and *The Cycle Savages* (1969).

56. See Herman Gray (1995) for a discussion of a similar process in late-twentieth-century assimilationist television texts. I discuss his argument in more depth in chapter 2.

57. For a related argument about the reification of racial categories in a recent video about mixed race people (*Doubles: Japan and America's Intercultural Children* [1995]), see Kent A. Ono (1998).

58. Of course, Cheng is too late actually to rescue Lucy, which is another bend in the standard narrative.

59. I should point out that (the examples I discuss in this section notwithstanding) the overwhelming majority of rape films sublimate race by depicting rape as something that happens between white women and white men who are not aware of themselves as racialized.

60. For example, see Angela Y. Davis (1981a), Hazel V. Carby (1985), and Patricia A. Turner (1993).

61. For example, Asian American men (Ono 1997).

62. Also see, for example, *Forgiven; Or, The Jack of Diamonds* (1914) and *The Great Divide* (1915).

63. It is important to point out that Gus never actually attempts to rape Little Sister in *Birth of a Nation*; he simply chases her until in fear she jumps to her death. Nevertheless, characters in the film, contemporary spectators (see Staiger 1992), and many scholars interpret his actions as attempted rape. Scholars address the diverse roles rape plays in this film, for example, to signify white men as saviors of civilization (Shrock), to produce a new representational mode (Ferguson 1987), to produce both racist and resisting spectators (Diawara 1988), and to explain public protest (Staiger 1992).

64. *Red River* (1948).

65. *The Searchers* (1956).

66. *The Searchers*.

67. *Stagecoach* (1939).

68. *Stagecoach* and *Union Pacific* (1939). See J. P. Telotte (1998) for a discussion of differences between the two scenes of (almost) murder as protection from rape in *Stagecoach* and *Union Pacific*. Telotte also discusses a similar scene in *Birth of a Nation*.

69. See Peter Lehman (1990) for a fuller discussion of the many ways rape functions in *The Searchers*. About *The Searchers* Clover writes,

> Outright rape is rare in the western, but it could be argued that the possibility of sexual violation inheres in the abduction situation. It certainly hovers about the abduction of Lucy in *The Searchers*. "They'll raise her as one of their own, until she's of age to . . ." an experienced frontiersman predicts, his voice discreetly trailing off. When her body is found, her brokenhearted fiancé asks, "Did they . . . Was she . . . ?" "Don't ask!" comes the brusk answer. (136–37)

70. For example, see *Comanche Station* (1960), *Duel at Diablo* (1966), *Cannon for Cordoba* (1970), and *Ulzana's Raid* (1972).

71. In *Blazing Saddles* (1974), another self-defined antiracist comedic western, a one-line joke—"people stampeded and cattle raped"—turns on a reversal of two standard western tropes.

72. For example, see *A Continental Girl* (1915), *The Sign Invisible* (1918), and *Just Squaw* (1919).

73. Also see, for example, *The Promise* (1917). In chapter 5 I develop a fuller analysis of the historical displacement of Black women's experience of rape.

74. For example, *Baree, Son of Kazan* (1918) also deals with a white man's attempted rape of a Native American woman. *A Fallen Idol* (1919) offers a similar narrative about a Hawai'ian princess.

75. This ending is significantly different from the films in which white women in the United States face rape by men of color: those "couples" are rarely, if ever, reconciled.

76. The same narrative structure appears in *The Savage Seven* (1968), although it takes place in contemporary times and depicts a battle between Native Americans and a white motorcycle gang.

77. Micheaux's *Body and Soul* (1925) also confronts stereotypes of African American men as rapists, although perhaps in a less challenging way. By representing an African American man as a rapist, and then "taking it back" by making that rape only part of an anxious mother's dream, the film emphasizes the power of the stereotype but simultaneously reproduces that stereotype. The dream does not alter the stereotype, as does the complex crosscutting sequence of the (separate) rape and lynching in *Within Our Gates*; instead, the film simply defines the stereotype as false.

78. *Massacre* (1934) and *Naked in the Sun* (1957), for example, have very similar narrative trajectories.

79. Also see, for example, *The Lawless* (1950), *Sergeant Rutledge* (1960), and *The Intruder* (1961). Some 1970s films continue to distance racism as a historical problem. For example, in *Soldier Blue* (1970), a western, soldiers rape and massacre a group of Native Americans who are coming to make peace with them. Rape is also distanced through comedy, as in *Hi, Mom!* (1970) when African American actors put blackface on the liberal white audience that has come to see their performance and then beat, rob, and rape them to show them what it is like to be African American. A white police officer (who is one of the performers), of course, does not believe the white audience's stories.

80. *Lady Sings the Blues* is relatively unusual (although not surprising, given a general villainization of African American men) among the films I examine here because it depicts a man of color raping a woman of color in a contemporary U.S. context. As Ella Shohat and Robert Stam (1994) and Shrock argue, films rarely depict women of color as sympathetic rape victims, if they depict them as victims at all. Shohat and Stam and Davis (1981a) point out that this invisibility helps mask the history of sexual violence as a form of gender and racial

oppression of women of color, as Davis puts it, rendering African American women "unrapable." Much of Shohat and Stam's work on this topic is based on Shohat's 1991 article "Gender and Culture of Empire: Toward a Feminist Ethnography of the Cinema."

81. See Susan Jeffords (1988) for a development of the enemy/friend argument in relation to a more recent film, *Opposing Force* (1986).

82. Films from the 1910s that address immigration in contexts other than white slavery include *The Lure of New York* (1913), *The Jungle* (1914), and *The Yellow Passport* (1916).

83. Like some of the films discussed above, this shift also links fears of abduction to fears about women in public spaces of the city.

84. Also see Shelley Stamp (2000) on white slavery films. Stamp also discusses public anxiety over sexual dangers for women in the space of the movie theater itself.

85. Furthermore, the white rapist is sometimes reformed, or at least martyred, in the process of protecting other whites from the attack by indigenous people. Titles here include *The Last Egyptian* (1914), *The Next in Command* (1914) (Arab world), and *The Explorer* (1915) (Africa).

86. Also see, for example, *Beware* (1919), *Fires of Faith* (1919), and *Something New* (1920).

87. See Nadine Naber (2000) for a discussion of a "media-type [that] portrays generic Arab–Middle Eastern–Muslim men as irrationally violent, particularly towards women" (44). She argues that this media-type continues into the present.

88. Richard Koszarski (1990) lists both *The Thief of Bagdad* and *Son of the Sheik* as the top third and fourth popular films during their years of release, respectively (33). Shrock lists both *The Sheik* and *The Thief of Bagdad* as two of the five top grossing films during their years of release (87).

89. Studlar identifies a similar conversion through planned and thwarted rape in a later Fairbanks film, *The Gaucho* (1928).

90. Films that include a sea setting function similarly to desert locale narratives. While the villain is most often white in these films, he is most often also coded as "outside" society as a result of his life at sea. Furthermore, the woman's sexual vulnerability defines the peril of being lost at sea. For example, see *The Sea Wolf* (1913), *The Girl o' Dreams* (1916), *Into the Primitive* (1916), *The Ship of Doom* (1917), *When a Man Sees Red* (1917), *The Call of the Soul* (1919), *Beach of Dreams* (1921), and *The Black Pirate* (1926).

91. Also see, for example, *East of Borneo* (1931), *The Savage Girl* (1932) (Africa), *The Flaming Signal* (1933) (Hawai'i), *Picture Brides* (1933) (South America), and *Island Captives* (1937).

92. In addition to films that take place in colonial settings, a few films depict the "foreign" man's "invasion" of the United States. For example, see *Infidelity* (1917) and *Love Letters* (1917).

93. Also see, for example, *The Captive* (1915) and *The Outlaw's Revenge* (1915).

94. For example, see *The War of Wars; Or, The Franco-German Invasion* (1914), *Three of Many* (1916), *The Little American* (1917), *A Daughter of France* (1918), and *Beware* (1919).

95. See especially *The Little American* (1917) and *The Child Thou Gavest Me* (1921).

96. Titles here include *The Birth of a Race* (1918), *The Kaiser, the Beast of Berlin* (1918), *To Hell with the Kaiser* (1918), *Behind the Door* (1919), *The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns* (1919), *The Heart of Humanity* (1919), and *The Unpardonable Sin* (1919). By the early 1920s World War I films with rapes were less common, although the reformation narrative reappears, for example, in *The Child Thou Gavest Me* (1921). It also appears in a modified version in *The Devil's Circus* (1926), in which a German American rapist becomes an object of pity because he is blinded while fighting for Germany during the war. Other late 1910s, 1920s, and early 1930s films deal with the Russian Revolution rather than World War I generally, using rape as a defining element of a "foreign" character's villainy. Titles include *At the Mercy of Men* (1918), *Her Story* (unknown date, 1920, 1921, or 1922), *My Official Wife* (1926), *The Red Sword* (1929), *Resurrection* (1931), *The Yellow Ticket* (1931), and *Rasputin and the Empress* (1933).

97. Also see, for example, *First Yank in Tokyo* (1945) and *Women in the Night* (1948) for films that use rape to depict Japanese men's villainy. See Michael Renov (1989) for a discussion of similar World War II depictions in nonfilm U.S. propaganda.

98. Also see, for example, *Dragon Seed* (1944).

99. Additional films that depict the villainy of Nazis through rape include *Assignment in Brittany* (1943), *The Strange Death of Adolf Hitler* (1943), *Enemy of Women* (1944), *The Hitler Gang* (1944), and *The Unwritten Code* (1944).

100. Also see, for example, *Cry of Battle* (1963), *In Harm's Way* (1965), *A Time for Killing* (1967), *The Desperados* (1969), and *Hornet's Nest* (1970). Relatedly, some westerns depict tensions between white outlaws and white heroes that are heightened by rape as a way to tell a story of nation formation. For example, see *The Arizona Gunfighter* (1937), *Day of the Outlaw* (1959), *The Deadly Companions* (1961), *Posse from Hell* (1961), *Hud* (1963), *Welcome to Hard Times* (1967), *Hang 'em High* (1968), *The Stranger Returns* (1968), *Two Mules for Sister Sara* (1970), and *The Magnificent Seven Ride!* (1972).

101. For example, see *My Old Man's Place* (1972), *The Visitors* (1972), and *Welcome Home, Soldier Boys* (1972).

102. While there were films that dealt with suffrage (see Stamp Lindsey 1995), none of the *rape* films I found directly referenced women's suffrage.

103. See Nancy F. Cott (1987) and Davis (1981b) on early-twentieth-century feminism, and see Kathy Peiss (1986), Staiger (1995), and Lauren Rabinovitz (1998) on links between that feminism and entertainment culture.

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104. On 1960s and 1970s feminism, see, for example, Davis (1981b), Barbara Ryan (1992), and Ruth Rosen (2000). On the representation of feminism in 1960s and 1970s popular culture, see, for example, Susan J. Douglas (1994) and Bonnie J. Dow (1996b).

105. See Staiger (1995) for an analysis of the representation of consumer culture in *The Cheat*. She argues that the film grapples with both the dangers and the necessities of consumerism. The problem for the text is to find just the right amount of and context for women's capitalist consumption.

106. Also see, for example, *A Continental Girl* (1915), *The Ragged Princess* (1916), *Treason* (1933), and *Daughter of Shanghai* (1938).

107. A prerelease screening of this film was held for the Brooklyn Women's Bar Association. At this time, women served on juries in only six states; New York was not among them. It was not until 1975 (with *Taylor v. Louisiana*, 95 S. Ct. 692) that the Supreme Court struck down all state laws restricting women's service on juries (Otten 1993, 86).

108. *Bobbie of the Ballet* (1916) also represents a threatened family and even challenges family law in the process. This film deals with the legal right of a single woman to raise her own brother and sister.

109. Several films, including *The New Moon*, were made about a nonexistent Soviet law that outlawed marriage, making women "public property" (Brownlow, 448). *The New Moon* "made inventive use of the American Expeditionary Force to Russia; troops arrive in the nick of time to rescue the women from a fate worse than death" (Brownlow, 449).

110. Emma Goldman, in particular, advocated free love from a feminist perspective. See Candace Falk (1990) and Emma Goldman (1910).

111. Also see, for example, *The Island of Regeneration* (1915), *The Mischief Maker* (1916), and *Empty Arms* (1920).

112. See the introduction for a brief overview of 1960s and 1970s feminist antirape activism.

113. Also see, for example, the earlier film *The Sinister Urge* (1961).

114. For example, in *Against Our Will* Susan Brownmiller (1975) writes, "Any female may become a victim of rape. Factors such as extreme youth, advanced age, physical homeliness, and virginal life-style do not provide a foolproof deterrent or render a woman impervious to sexual assault" (388).

115. Even feminist scholars who are generally understood to be arguing that pornography causes rape place the causal link between pornography and rape in a social context. Furthermore, they *reject* the concept that only "crazy" men, such as "mad bombers," are susceptible to pornography's influence. For example, see Catharine A. MacKinnon and Andrea Dworkin (1997) and Dworkin and MacKinnon (1988). For an analysis of pornography as one of many "sex debates" within feminism and an argument for moving beyond either rejecting or em-

bracing pornography from a feminist perspective, see Lynn S. Chancer (1998). For feminist analyses of pornography from film, media, and cultural studies perspectives, see Linda Williams (1989) and Jane Juffer (1998).

116. Also see, for example, *Sunshine Molly* (1915), *The Family Skeleton* (1918), *Love's Battle* (1920), and *Beach of Dreams* (1921).

117. See the debate structured around *Stella Dallas* in *Cinema Journal* for a useful illustration of various feminist perspectives on the representation of oppression, spectatorial positioning, and feminism in melodrama (Gallagher 1986; Gledhill 1986; Kaplan 1985a, 1985b, 1986; Petro and Flinn 1985; Williams 1984, 1986).

118. *Sadie Thompson* was remade as *Rain* in 1932 and as *Miss Sadie Thompson* in 1953.

119. Title cards explicitly say that "Pago Pago" is in the "sultry south seas," where (implicitly white) U.S. marines are in exile from both "white men" and "white women."

120. This footage has been lost and thus is reconstructed with publicity stills and intertitles in the surviving print. The representation of rape available to modern audiences, then, is only suggested by stills of Alfred looming behind Sadie, reaching toward her with claw-like hands. The surviving moving images begin again the next day, after the rape.

121. In other sections of the film, the cinematography and editing often allow the spectator to share Lewt's perspective, including, for example, point of view shots of Pearl that show her hips swinging as she walks away from the camera and her bare shoulders as she swims alone.

122. Also see, for example, *Outrage* (1950).

123. Mayne writes, "In this space of heterosexual coupling, in other words, the women exercise far more control than they did in the roadhouse. The confines of the college offer the women control over the rituals of heterosexual courtship, a control not available to them once they leave the safe space of the college for the roadhouse" (136).

124. Paradoxically, this scene contributes to the film's implication that another woman who does *not* defend herself is at least partially at fault for her own subsequent rape.

125. For example, see *The Hunting Party* (1971), *Last House on the Left* (1972), *Enter the Dragon* (1973), *Buster and Billie* (1974), *Death Wish* (1974), *Massacre at Central High* (1976), and *Another Man, Another Change* (1977). *Deliverance* (1972) displaces women altogether, making a man the victim and men the avengers of rape.

126. Also see Barbara Creed (1993). Both Clover and Creed complicate their discussions of these films as potentially feminist by theorizing how it is that male viewers gain pleasure from rape-revenge films. Also see Lehman (1993) on this question. Here, however, I am more interested in women's (whether characters or

spectators) potential pleasure in a revenge made necessary because of the failure of men, culture, and law to address the feminist understandings of rape these films articulate.

127. Additional 1970s rape-revenge films include *The Animals* (1970), *Death Weekend* (1977), and *Messidor* (1978). As Clover, Creed, and Lehman (1993) discuss, the genre continues in the 1980s as well.

128. I return to a discussion of this issue in chapter 6.

129. See note 10 for a critique of this tendency in some scholarship.

130. For important film studies work on rape, see, for example, Shohat (1991a), Shohat and Stam, Marchetti, and Lesage.

NOTES TO CHAPTER 2

1. *Time* magazine, in particular, has been particularly invested in depicting postfeminism. Amelia Jones (1992) makes this point and mentions five issues of *Time* over a three-year period that feature postfeminism: December 4, 1989, Fall 1990, January 20, 1992, March 9, 1992, and May 4, 1992.

2. For a discussion of nineteenth-century feminism's roots in the abolition movement, see Barbara Ryan (1992, 14–16) and Angela Y. Davis (1981b, 30–45).

3. For example, in Anthony's "Constitutional Argument" speech, delivered throughout 1872 and 1873, she said,

> An oligarchy of wealth, where the rich govern the poor; an oligarchy of learning, where the educated govern the ignorant; or even an oligarchy of race, where the Saxon rules the African, might be endured; but this oligarchy of sex which makes father, brothers, husband, sons, the oligarchs over the mother and sisters, the wife and daughters of every household; which ordains all men sovereigns, all women subjects—carries discord and rebellion into every home of the nation. (473)

Also see Davis (1981b, 110–26) for an analysis of racism in some nineteenth-century and early-twentieth-century feminism.

4. On the history of "first-wave" feminism, see, for example, Nancy F. Cott (1987), Davis (1981b), and Ryan.

5. Not to mention that there is a long and rich history of women's activism that preceded the "naming" of a U.S. woman's movement in the mid-1800s. See, for example, the anthology *Women Imagine Change: A Global Anthology of Women's Resistance from 600 B.C.E. to Present* (Delamotte, Meeker, and O'Barr 1997).

6. See the March 9, 1992, cover of, yet again, *Time* magazine, featuring Steinem with Susan Faludi as representative 1990s feminists.

7. Patrice McDermott (1995) details this trend in the early 1990s, citing cover stories and articles from *Mother Jones* and the *Atlantic*. Additionally, see "Is the Left Sick of Feminism?" (Hochschild 1983); "The Awful Truth about Women's

Lib" (Jong 1986); "When Feminism Failed" (Dolan 1988); "Is Feminism Dead?" (1989); "Onward, Women!" (Wallis 1989), a *Time* story advertised on the cover with the question "Is there a future for feminism?"; and "Why the Women Are Fading Away" (Collins 1998). Although some of these articles are written by at least fairly well-known self-defined feminists who hope to save some version of feminism (such as Arlie Hochschild and Erica Jong), their titles alone nevertheless invite an anxious look at feminism and suggest that feminism may well be dead or dying, no matter what the author's stated perspective is on that death.

8. The "strident and lesbian" feminists reference that Jones criticizes comes directly from Claudia Wallis's 1989 *Time* article.

9. For an analysis of *The Blackman's Guide to Understanding the Blackwoman* as an example of antifeminist backlash, see Kimberlé Crenshaw (1991, 1253).

10. McDermott discusses some of these authors in the context of the early 1990s, focusing the most attention on Sommers. But a decade earlier, Hochschild pointed out in *Mother Jones* that "leftist" scholars were participating in a backlash against feminism, particularly Jean Bethke Elshtain (1981) with her book *Public Man, Private Woman*.

11. I hesitate to include Wolf in this list because she is the only one of these authors who is likely to appear on women's studies syllabi as an example of a profeminist feminist and because her first book, *The Beauty Myth* (1992), has been so influential for feminism and includes important insights about and critiques of a beauty culture. Nevertheless, *Fire with Fire*, in particular, shares with the other books I list here a characterization of all feminisms other than its own as victim feminism, thus implying that women who do not "choose" to take "control" and access their "power" are at fault for their own oppression. In that sense, I would argue that Wolf's *Fire with Fire* champions antifeminist feminist postfeminism.

12. Also see, for example, Wallis.

13. For a critical analysis of popular press representations of African American women as inadequate single mothers, see June Jordan (1993) and Wahneema Lubiano (1992).

14. Dow is quoting Phyllis Japp (1991) here.

15. Later in her discussion, Dow does address the subsequent seasons in which Murphy has a child but argues that, because the series represents Murphy as responding to a "biological imperative" (151) and because "almost everyone around Murphy (all men, interestingly enough) is better at motherhood than she is" (155), the pregnancy and birth are "consistent with [the show's] original premise that Murphy approaches life much like a man would" (158).

16. Faludi also cites Bolotin as the first to use the term "postfeminism."

17. While making class distinctions, Ehrenreich cites a spring 1986 Gallup poll that shows working-class and "'non-white'" women to be more favorably disposed to feminism than are middle-class women (216).

18. Ginia Bellafante (1998) makes a similar argument in *Time*: feminism is "dead because it has won. Some wags have coined a phrase for this: Duh Feminism" (58).

19. Ehrenreich does point out that the media probably overemphasize the existence of this young woman, but she still claims that she exists on college campuses.

20. In the context of abortion, Probyn (1993) points out that "we have to recognize that the choice in prochoice opens up a semiotic space now occupied by antiabortionists. Thus the discourse of choice is redirected and comes to mean that fetuses have the right to choose" (279).

21. Scholarly critics writing about postfeminism (e.g., Dow 1996b; Walters 1995) often point to the lack of structural analysis in even the more feminist-friendly postfeminist representations. While I share this critique and am making it here, I would not want to forward a structural analysis as the only potential feminist response to postfeminist discourses in popular culture. For one thing, many articles about postfeminism in the popular press *do* include at least some structural analysis, pointing out that women hit a "glass ceiling" and that they face sexual harassment as a class, rather than as individuals, for example (e.g., Wallis, Bellafante). Additionally, I would argue that an analysis of social structure is not sufficient because it implies a division between "representation" (individualistic postfeminism) and "materiality" (analysis of social structure) that avoids the materiality of representation.

22. He bases this claim on the publication of fiction that defines itself as "chick lit." For example, see Cris Mazza and Jeffrey DeShell's (1995) anthology *Chick-Lit: Postfeminist Fiction*. While this fiction does represent a type of postfeminism, I do not discuss it in this chapter because it does not generally appear in the mainstream press. Also see *Making for the Open: The Chatto Book of Post-Feminist Poetry, 1964–1984* (Rumens 1985). Similar to the postfeminist fiction, some artists define themselves or are defined by art critics as "postfeminist" (e.g., see Carson et al. 1987; Gagnon 1990; and Plagens). Again, because this art does not generally circulate in mass-mediated culture, I do not discuss it here. This literature and art, both of which *embrace* the term "postfeminism," have some similarities to the small amount of scholarly theory that embraces the label "postfeminism" (e.g., Mann 1994; Brooks 1997).

23. Ruth Shalit (1998) claims that the phrase "do-me feminists" was coined by *Esquire* magazine. Regardless, it appears fairly frequently in popular press postfeminist representations (e.g., see Friend 1994 and the related concept of "rock-me feminism" [France 1996]).

24. See Jones (1991) for a discussion of masquerade film theory in relation to the "bad news" film *Presumed Innocent*.

25. The now defunct site was www.pfplayground.com.

26. While I focus on her discussion of popular film here, Modleski also weaves this analysis together with a critique of "men in feminism" as a form of postfeminist theory in the academy.

27. Dow's (1996b) analysis of the mid-1980s sitcom *Designing Women* breaks with this linear history slightly because she argues that it is more feminist than postfeminist, primarily because it presents a form of consciousness-raising through women's bonding. Nevertheless, she points out that much of the *explicit* feminist rhetoric that appeared in *The Mary Tyler Moore Show* and *One Day at a Time* is no longer present in *Designing Women*.

28. For a discussion of postfeminism in the 1920s, see Susan Bordo (1990, 152) and Cott (282).

29. See Virginia Valian (1999) for a discussion of some of these continued forms of gender discrimination.

NOTES TO CHAPTER 3

1. On the virgin/vamp dichotomy, see Benedict's title and Meyers's chapter 4.

2. For a brief discussion of some of the major arguments of feminist antirape activism, see the introduction.

3. For an analysis of the gray spot or "blue blob" that covered Patricia Bowman's face during the trial, as well as a feminist discussion of the complexities of naming and of the representation of rape, see Jann Matlock (1993).

4. *Glamour*'s "Are You a Bad Girl?" (Wolf 1991b) is a reprint of the *Washington Post* article "We're All 'Bad Girls' Now" (Wolf 1991a). I cite from the *Glamour* version here.

5. See the antirape video *The Date-Rape Backlash* (1994) (which I discuss in chapter 6) for a discussion of the complex links between Roiphe and Gilbert. See Sharon Johnson (1992) for a critique of Gilbert's work as a (poorly researched) "conservative backlash." Gilbert's two primary articles on this topic are the earlier "The Phantom Epidemic of Sexual Assault" (1991), which Roiphe does not cite, and "Realities and Mythologies of Rape" (1992), which she does cite.

6. The press comments on this trend from time to time. For example, see Caryl Rivers (1974), Daniel Goleman (1984), Dorothy Rabinowitz (1991), Claudia Dreifus (1992), and Michael Logan (1994).

7. For example, see the films *Superman II* (1980), *Pretty Woman* (1990), *Braveheart* (1995), *Strange Days* (1995), and *The Messenger: The Story of Joan of Arc* (1999) and the television shows *Equalizer* and *Law and Order*.

8. *The Accused* has received a great deal of both scholarly and popular attention and is the film that people—from my family, to friends, to colleagues, to feminist activists, to students, to hairdressers, to video store clerks—most often mentioned when I told them the topic of this book, throughout the writing process.

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9. For additional examples of arguably progressive texts that nevertheless include particularly assaultive rape scenes, see the films *Sophie's Choice* (1982), *Casualties of War* (1989), *Handmaid's Tale* (1990), *Dead Man Walking* (1995), and *Higher Learning* (1995) and the made-for-cable movie *Bastard Out of Carolina* (1996).

10. On explicit battle scenes in antiwar films, see, for example, Jeanine Basinger (1986, 98), Andrew Kelly (1993, 220), and Claudia Springer (1988). There is an important difference between antiwar films and antirape films, however. Some people would argue that war is necessary, despite its violence, while no one (or at least very few people) would argue that rape is "necessary." In other words, it is socially acceptable to believe that some wars are necessary, but it is not socially permissible to argue that some rape is necessary. Thus it is possible to argue that explicit war scenes are more "necessary" than explicit rape scenes in order to prove that war is "horrific."

11. Also see my discussion of explicit rape scenes in antirape films and videos in chapter 6.

12. For an analysis of audiences that found *The Accused* "disturbing" in much the same way I discuss it here, see Philip Schlesinger et al. (1992, 166).

13. Many horror/thriller films use rape or the threat of rape as a fulcrum for a narrative about the transformation of a meek woman into a powerful independent woman who protects herself and sometimes her friends and family. In addition to *Trial by Jury*, see the films *The Hand That Rocks the Cradle* (1992), *The Juror* (1996), *Scream* (1996), and *Kiss the Girls* (1997).

14. While Killearn does not immediately die from Mary's stab wound, both the wound and her decision to keep the rape secret from Robert contribute to his later death.

15. For example, also see the made-for-television movie *Settle the Score* (1989) and the films *Clan of the Cave Bear* (1986), *Sleeping with the Enemy* (1991), and *Moll Flanders* (1996).

16. White defines this narrative trajectory, but without directly addressing rape.

17. Also see, for example, the films *Robin Hood: Prince of Thieves* (1991), *Alien 3* (1992), *Bad Girls* (1994), and *Nell* (1994) and the made-for-television movie *Without Her Consent* (1990).

18. For a discussion of how masculinity functions in an additional military film, see Nancy Armstrong (1998) on *G.I. Jane* (1997).

19. On the racialization of the enemy rapist, see, for example, chapter 1, Jeffords (1991), Kent A. Ono (1997), Michael Renov (1989), and Ella Shohat (1991b).

20. See Elizabeth Gleick (1996) for an example of public discussions of rape in the military in relation to Tailhook.

21. On rape in the military, see Jeffords (1988); on rape and sports, see Jeffrey R. Benedict (1998); and on rape and fraternities, see Peggy Reeves Sanday (1990). Also see my discussion of this feminist antirape argument in the introduction to this book.

22. For example, see Craig Donegan (1996) and Alycee J. Lane (1994). As Lane argues, it is important not to conflate the arguments against and experiences of African Americans with those of lesbians and gays in the military. Instead, she offers an *intersectional* analysis of gender, race, and sexuality in her essay. Nevertheless, the examples she includes of arguments against African Americans (e.g., "black bodies as filthy" [1076]) and against lesbians and gays (e.g., "lifting the ban would threaten the 'safety' of all Americans because it would result in the creation of a 'second class' military" [1080]) illustrate a general logic that the inclusion of "others" in the military causes a problem.

23. I would argue, for example, that Bobby Trippe, who is raped in the earlier film *Deliverance* (1972), plays this more straightforward emasculated role. The lead character, Lewis Medlock (played by Burt Reynolds), not Bobby, takes over the narrative after the rape.

24. For additional examples of men who face rape or attempted rape and thus come to understand women's experiences more fully, see, for example, the film *Switch* (1991) and the October 9, 1998, episode of *Sabrina the Teenage Witch*.

25. Cuklanz (2000) argues in her later book, in fact, that "sympathy for and legitimation of victim experiences of rape were the most common rape reform ideas to find acceptance in the mainstream mass media examined [1980s prime-time television episodes]" (156).

26. I would not want to push this optimistic reading of *Beverly Hills 90210* too far, however. Laura's reinterpretation of the encounter, her subsequent unstable mental health (see the May 4, 1994, episode), and Steve's status as a regular sympathetic character all point toward a reading of this example as part of a larger antifeminist backlash suggesting that women who claim rape cannot be trusted.

27. For additional bathing scenes, see, for example, the made-for-television movies *Without Her Consent* (1990) and *The Rape of Dr. Willis* (1991) and the films *The Jagged Edge* (1985) and *Thousand Pieces of Gold* (1991).

28. For examples of hospital scenes, see various episodes of *ER*, *Law and Order*, *In the Heat of the Night*, and *Cagney and Lacey*. Also see *The Rape of Richard Beck* and *The Accused*. Cuklanz discusses numerous hospital scenes throughout her book *Rape on Prime Time*. Also see Deborah D. Rogers (1991), who discusses an examination scene in the soap opera *Santa Barbara*.

29. For a related argument to the one I present in this section, see Cuklanz (2000), especially chapter 3.

30. For discussions of Sarah's lack of a flashback see, for example, Carol J. Clover (1992, 150) and Cuklanz (1996).

31. This made-for-television movie is a remake of the 1948 film of the same title that I discuss in chapter 1.

32. For example, see the episode of *L.A. Law* discussed below and the made-for-television movies *The Advocate's Devil* (1997) and *Our Guys: Outrage in Glen Ridge* (1999).

33. For example, see the films *Higher Learning* (1995) and *School Daze* (1988) and the *Beverly Hills 90210* episode discussed above.

34. For example, see *Leaving Las Vegas* and *The Accused*.

35. For example, see *The Accused*, *Our Guys: Outrage in Glen Ridge, Leaving Las Vegas*, and *The General's Daughter*.

36. *School Daze* (1988), which takes place on a historically Black college campus, is an important exception.

37. See chapter 5 for an analysis of the much less frequent representation of Black women's relationship to rape.

38. For a related analysis of this episode of *L.A. Law*, see Michael Awkward (1995).

39. In 1992 my local affiliate was KWWL, Cedar Rapids, Iowa.

40. And, as the Tyson example illustrates, this racialized figure does emerge, especially in the news. See my discussion in the introduction of this chapter of Cuklanz's (1996) analysis of fiction as more progressive than the news and Benedict's (1992) and Meyers's critique of racism in news reporting on rape. Also see Moorti's discussion of the Mike Tyson and the Central Park jogger cases in relation to the William Kennedy Smith case.

41. While I also would critique some feminist antirape activism for privileging whiteness (see chapter 6), I would point out that some feminist literature on rape does address the specificity of race (e.g., Bhattacharjee 1997; Crenshaw 1991; Davis 1981a; Shukla 1997; and Smith 1990). See chapter 5 for a fuller discussion of this point.

42. On the concept of "rape culture," see the anthology *Transforming a Rape Culture* (Buchwald, Fletcher, and Roth 1993). On the male gaze as sexually assaultive in this context, see Sarah Ciriello's chapter of this book.

43. For example, see the films *My Bodyguard* (1980), *Superman II* (1980), *Diner* (1982), *Back to the Future III* (1990), *Cape Fear* (1991), *Joy Luck Club* (1993), *Mary Shelley's Frankenstein* (1994), *Circle of Friends* (1995), *Just Cause* (1995), *Eraser* (1996), *The Real Blonde* (1997), and *Gladiator* (2000).

44. For example, see the film *Matewan* (1987).

45. For example, see the made-for-television movie *Blood and Orchids* (1986) and the films *Passage to India* (1984) and *Rosewood* (1996).

46. For example, see the films *Heaven's Gate* (1980), *Untamed Heart* (1993), *Braveheart* (1995), *Con Air* (1997), and *Out of Sight* (1998).

NOTES TO CHAPTER 4

1. For examples of relatively recent discussions of *Thelma and Louise*, see Terry Diggs (1998) and Jay Maeder (1997).

2. "Should We Go Along for the Ride: A Critical Symposium on *Thelma and Louise*," edited by Toni Kamins and Cynthia Lucia for *Cineaste* in 1991, and "The

Many Faces of *Thelma and Louise*," edited by Ann Martin for *Film Quarterly* in 1991–92.

3. Janet Abrams (1991), Manohla Dargis (1991), and Amy Taubin (1991).

4. Essays and book chapters include Ann Althouse (1992), Jane Arthurs (1995), Michael Atkinson (1994), Marleen Barr (1991, 1993), Jack Boozer (1995), Mia Carter (1993), Peter N. Chumo II (1991–92, 1994), Dana L. Cloud (1998), Jane Collings (1996), Brenda Cooper (1999), Linda Frost (1998), Cindy L. Griffin (1995), Cathy Griggers (1993), Lynda Hart (1994), Jim Healey (1995), Susan N. Herman (1992), Karen Hollinger (1998), Barbara Johnson (1993), Louise J. Kaplan (1993), Pat MacEnulty (1992), Glenn Man (1993), Cara J. MariAnna (1993), James F. Maxfield (1996), David Metzger (1991), Joyce Miller (1996), Susan Morrison (1992), Ann Putnam (1993), Janice Hocker Rushing (1992), Elizabeth V. Spelman and Martha Minow (1992), Shirley A. Wiegand (1997), and Sharon Willis (1993, 1997).

5. For example, I have inadvertently come across discussions of *Thelma and Louise* in the following sources: Carol J. Clover (1992), Teresa de Lauretis (1994), Judith Grant (1993), Philip Green (1998), Camilla Griggers (1997), Douglas Kellner (1995), Kirsten Marthe Lentz (1993), Patricia S. Mann (1994), Martha McCaughey (1997), Patricia Mellencamp (1995), Shari Roberts (1997), Yvonne Tasker (1993, 1998), and Suzanna Danuta Walters (1995). Essays in anthologies that address *Thelma and Louise* but do not focus their entire analysis on the film include Christine Holmlund (1993), Peter Lehman (1993), and Mann (1996a, 1996b).

6. *The Accused* (1988) is probably a close second. However, most of the discussion surrounding that film does not address women's pleasure nor has the film or its characters been taken up as feminist icons for women generally, as I argue is the case for *Thelma and Louise*. Furthermore, the public discussion surrounding *Thelma and Louise* has continued far longer than did that surrounding *The Accused*.

7. Furthermore, much of the scholarly criticism defines the rape in the film as an "attempted rape" or "would be" rape, as does the popular press, thus taking Harlan's perspective over Thelma and Louise's perspectives. I discuss this point further below. For example, see Arthurs, Leo Braudy (1991–92), Griffin, Griggers (1993), Susan Morrison, and Walters (1995).

8. See Griggers (1993) on "packing [as] Thelma and Louise's first excess" (136).

9. Although the dialogue and mise-en-scène, which depicts dusk, imply that some time has passed, the editing takes Thelma and Louise almost directly from leaving town to deciding to stop.

10. Theoretically, one could interpret what happened to Louise in Texas as a rape from the moment she first mentions Texas in this scene, or one could *never* interpret what happened to Louise in Texas as rape. Louise neither confirms nor denies Thelma's assumption that Louise hates Texas because she was raped there;

and although Hal finds out "what happened" in Texas, he never says it aloud. While I choose to interpret Texas as a site of rape for my reading of the representation of rape in the film in this chapter, in another context I would resist the film's pressure to understand this unspoken offscreen event that propels the narrative as rape, imagining a different past for Louise, and thus implicitly respecting the fact that Louise never says she was raped.

11. Several scholars offer an analysis of *Thelma and Louise* in relation to the lower-budget rape-revenge films I discuss in chapter 1. For example, see Clover and Lehman (1993).

12. Similarly, when a police officer stops them for speeding, they take or destroy all his symbols of power: his gun (law), his sunglasses (gaze), and his radio (language).

13. While Thelma could be understood to be referring only to Harlan's death and thus to be blaming Louise here, I understand Thelma to be referring to both the death and the rape and thus to be holding *Harlan* responsible.

14. Or Harlan believes himself to be attractive. Thelma, at least, is attracted to him initially.

15. Technically, it is not even date rape, since Thelma only agrees to dance with Harlan in a public bar. Does Louise also have a "date" with the man with whom she dances? Thelma's encounter with Harlan becomes a "date" only in retrospect, after the rape. Their interaction hardly even qualifies as acquaintance rape. However, I believe Holmlund is referring to the fact that the rape follows eroticized heterosexuality rather than being a violent assault by a man Thelma has never seen before the moment at which he physically assaults her—what would generally be called stranger rape.

16. A few scholarly articles call the biker "Rastafarian," presumably because of his locks and because he is smoking pot. He never self-identifies as Rastafari, however. See Dargis (16). Holmlund quotes Dargis and calls him a "Rasta biker," but she also uses the character's absence from all but Dargis's review to challenge the overwhelming whiteness of the film and its critical response. She writes, "Deadly doll films, which overtly acknowledge that white American men are weaklings and/or nincompoops while at the same time insisting that heterosexual passion is still possible, will not—cannot—simultaneously acknowledge cross-racial alliances and relationships. . . . No wonder even the black male Rasta biker of *Thelma and Louise* disappeared from the critics' view" (151).

17. Every time I have taught this film, many of my students first laugh not when he blows the smoke into the trunk of the car (for me, the point of the joke) but *when he appears on screen*. The same thing happened when I saw the film in theatrical release in an Iowa City, Iowa, public theater with a primarily white audience.

18. Griggers (1993) argues that this is "the only non-negative image of a man" (138) in the film, but, as I suggest here, the depiction of him as an excessive spectacle for comedic effect corresponds with long-standing "negative" stereo-

types of Blacks in popular culture. On these stereotypes, see, for example, Jannette L. Dates and William Barlow (1993, 283–304) and Herman Gray (1995, 75).

19. While most of the men in the film (Darryl is an important exception) at least mimic a southern gentleman, Thelma specifically calls J.D. "gentlemanly."

20. When talking to Louise about her night with J.D., Thelma says, "I finally understand what all the fuss is about now."

21. See Mary Cantwell (1991).

22. See "Cartoon" (1991).

23. For example, see *Boys on the Side* (1995).

24. See Griggers (1993, 132) for both this claim about the popular press and a reading of lesbianism in the film. For additional readings of lesbianism in the film, see Holmlund (140) and Tasker (1993, 29). Johnson (1993) tries out, but is relatively unconvinced by, a lesbian reading of the film.

25. I first made this argument about the critical response to *Thelma and Louise* in my doctoral dissertation (1995). See Arthurs, Frost, and Walters (1995) for related arguments about the discussion of feminism in the press. None of these authors, however, address the ways the postfeminist subjectivities ascribed to Thelma and Louise are then offered up to (ostensibly) all women (but, practically, white middle-class–identified women) as invited spectators/readers.

26. Frost writes, "*Time*'s article on *Thelma and Louise* [Schickel 1991] enacts its own dismissal of this topic [rape]; the article features pictures of four of the movie's male characters in its 'Rogues' Gallery.' One face, however, is conspicuously absent—that of Harlan, the rapist and catalyst for the film's central action" (159).

27. See Holmlund on the need to justify women's violence in "deadly doll" films.

28. A few reviews argue that the film is not feminist enough. These articles, however, appear in magazines and newspapers with relatively small circulations and are never quoted in the popular press's characterization of the debate surrounding *Thelma and Louise*. See the reviews of the film in *Off Our Backs* ("*Thelma and Louise*" 1991) and *SpareRib* (Bader 1991).

29. See Lauren Rabinovitz (1989) for a related study of star discourse that contains the independence of the characters those stars portray. Rabinovitz draws on Serafina Bathrick's (1984) work on Mary Tyler Moore and *The Mary Tyler Moore Show*.

30. I base this characterization of the advertising on the entertainment sections of the Friday and Sunday *New York Times* from May through August 1991. "Lay off Thelma and Louise" comes from an article by Janet Maslin (1991) in which she argues that the violence is mild in comparison to *Total Recall* (1990) and *Another 48 Hours* (1990). Her article is an example of the popular press's move to an easy acceptance of women's nonviolent and nonresistant independence. See John M. Sloop (1994) for a similar argument in relation to public discourse about the musical group Public Enemy.

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31. I am not arguing against the pleasurable and resistant potential of fantasy here. As I discuss below, many scholars (e.g., Barr 1991, 1993; Willis 1993) focus on the film's fantasy in opposition to much of the popular press's preoccupation with realism. However, I am arguing that a story about four women on the streets of Chicago with imaginary pistols responding to a truck driver's obscenity does deflect Thelma and Louise's more radical and confrontational responses to the *persistence* of sexual assault in their lives, in particular their killing of Harlan and the truck driver's truck.

32. While I implicitly criticize this scholar's comment here, I also want to acknowledge that her comment—as well as her published scholarship on *Thelma and Louise*—have helped me to develop my own work on the film.

33. See chapter 2 for a discussion of Dow's definition of postfeminism.

34. This resistant critical reading position is analogous to the one I take in chapter 1 in order to find feminist resistance to sexual assault in a film like *Duel in the Sun* (1946).

35. A number of critics point out that the popular press that found the film wanting, either for being too feminist or for not being feminist enough (e.g., "female chauvinist" [Novak] or "Thelma, as she is written, is almost pathologically bimbo. The day after she is brutally assaulted and nearly raped, she invites a stranger into her motel room" [Cross 1991]), often responded to the film in terms of reality, thus missing "the complexity of terms like fantasy" and "operat[ing] to silence the other stories to which [popular films] attempt to give a voice" (Tasker 1993, 8). Also see Arthurs (98) and Tasker (1993, 153–54, 156).

36. Griggers (1993) writes,

> Thelma and Louise, as prototypes of the mainstreaming of the new butch-femme, don't become butch because they're lesbians; they become lesbian because they've already become butch to survive. And surviving in this context means staying alive while escaping the traps of the dependent housewife, the bad marriage, the innocent victim, and the single-working woman who's going it alone and not getting enough. Lesbian identity is represented in this film as a social condition rather than an "innate" sexual orientation. (140)

37. MariAnna writes, "The last words spoken by these great sisters were 'let's keep going.' So they took the leap, a leap into freedom, into a new time and space, and they invited us to follow. This mythic cycle is about creation, birth and beginnings" (95).

38. Later in the book Mellencamp argues that the film "begins after 'happily ever after' has gone sour. While the women's revolt against sexism is doomed by their narrative—their progress impeded by their bungling—their rage is real and logical. They kill a rapist, rob a store, capture a cop, and blow up a gasoline truck. They leave femininity, rely on friendship, and achieve fearlessness" (117).

39. My own, less literal, reading in the first section of this chapter does find "self-defense" and "justifiable violence" in the film from a perspective that links Harlan's "actual" rape to the pervasiveness of physical, verbal, and visual sexual assault of women in everyday life.

40. Also see Ann Brooks (1997), whose embrace of the term "postfeminisms" is similar to Mann's embrace of the term "postfeminism." Frost offers a partial review of literature that addresses postfeminism as a theoretical position in the academy. Also see *Introducing Postfeminism* (Phoca and Wright 1999).

41. See Braudy, Chumo (1991–92), Dargis, Harvey R. Greenberg (1991–92), Kamins and Lucia, Kinder, Mellencamp, and Linda Williams (1991–92). Scholars have also used *Thelma and Louise* to address issues of rhetorical criticism (Griffin, Rushing) and concepts of film authorship (Arthurs), for example.

42. Also see Dargis, who writes, "While *Thelma and Louise* doesn't pretend to remedy a heritage of oppression, it does make tracks as a feminist road movie" (17). Pat Dowell's (1991) "The Impotence of Women" is one of the few scholarly articles that resists reading the film as feminist. Interestingly, Dowell argues that it is the representation of "raped women as somehow damaged goods" in *Thelma and Louise* that is "uncomfortably" problematic (30). Nevertheless, like many other articles that praise the film as feminist, Dowell argues that the film is "bracing" because it "puts sisterhood back on Hollywood's agenda" (30). Similarly, Rapping writes, "I certainly don't think it's a feminist movie," but then goes on to say that "while it certainly veers far from making any clear political statements, it is intelligent and serious enough in its attention to details of genre convention and contemporary gender issues to have made a lot of people committed to the sexual and cultural status quo very uneasy" (30). See Alice Cross (1991) for a more consistent read of the film as not feminist. Holmlund criticizes the film for representing "fear of lesbianism" and "a deeper, more immobilizing terror of racial difference" (149), offering a challenge to the film that goes beyond the dichotomous question, "Is it or is it not feminist?"

43. Certainly, one can read lesbian desire between Thelma and Louise even before the rape (e.g., see Griggers 1993), but here I am arguing that it is the rape that motivates the subsequent narrative development in which they more fully confront and embrace that desire.

44. Obviously, no one essay can address all issues in a text. Thus, even as I suggest that some of the feminist scholarship on *Thelma and Louise* depends on the film's representation of rape without acknowledging that it does so, I leave myself open to similar critiques. For example, by not spending more time on the representation of homoeroticism and race in the film, I contribute to the dominance of heterosexuality and whiteness in both this film and popular culture generally. And, there are of course other issues I have not even imagined that my analysis nevertheless represses and perpetuates. However, simply pointing out

that one can never address all aspects of a film does not diminish a critique of some of the particular ways an argument is circumscribed.

45. Some other scholarly critics do acknowledge the representation of rape in the film, but they do not build their argument around that representation. See, for example, Tasker (1993) and Mellencamp.

NOTES TO CHAPTER 5

1. While all but one of the examples I use in this chapter depict African American women, one does depict a Nigerian woman living in the United States. Hence I move back and forth between the more inclusive term "Black" and the more specific term "African American," as appropriate.

2. Representations of Native American women and Asian (particularly Vietnamese) women, for example, also appear, but with much less frequency. See my discussion of representations of Native American women in westerns in chapter 1 and a Vietnamese woman in *Casualties of War* (1989) in chapter 3. Nevertheless, fuller analysis of the specificity of the relationship between rape and these or other racialized social groups in cultural representations is necessary. For example, see Erin Addison (1993) and Ella Shohat (1991b) on Arab American women, Inés Hernandez-Avila (1993) and Cherríe Moraga (1983) on Chicanas, and Veronica C. Wang (1990) on Chinese American women.

3. On postslavery public discourses about rape, see Ida B. Wells-Barnett (1909), Robyn Wiegman (1993), and Jennifer Wriggins (1983).

4. Also see Patricia Hill Collins (1998, 24).

5. Also see Davis (1981a) and Wriggins.

6. For a discussion of African American women's antirape activism in relation to a particular case—Mike Tyson's—see Aaronette White (1999).

7. Also see Wahneema Lubiano (1995), who argues that in most Hollywood film "race representation . . . [is a] re-presentation, is a rewrite, or a newer picture, of older narratives about race, about masculinity, and about patriarchy" (187).

8. For a transcript of the television ad, see John Fiske (1996, 144). Horton was a convicted murderer who was issued a weekend pass during which he stabbed a man and raped a woman. Smith also mentions this case.

9. Even Smith, who offers a particularly nuanced discussion of the impact the cultural narrative about African American men as rapists of white women has on African American *women*, emphasizes only interracial rapes between African American men and white women in her discussion. Although Smith makes a point of introducing both African American men's rape of white women and white men's rape of African American women as examples of interracial rape, the examples she emphasizes—the Central Park jogger case and Alice Walker's (1981) story "Advancing Luna—and Ida B. Wells"—are about African American men's rape of white women.

An interesting comparison pairing might be an analysis of the relationship between the coverage of the Tawana Brawley case and, for example, Octavia E. Butler's 1979 novel *Kindred*. See Wriggins on most scholars' tendency to use the term "interracial rape" to mean only African American men's rape of white women, thus contributing to the neglect of African American women's experiences of rape.

10. Collins draws on Lubiano's (1992) discussion of Clarence Thomas and Anita Hill here.

11. Bari-Ellen Roberts was the highest-ranking African American woman executive at Texaco in 1994. She filed a racial discrimination suit when she was continually passed over for promotion.

12. For a theoretical and critical development of the concept of a cipher to describe a figure in popular culture as able to stand in for a series of shifting meanings while being simultaneously emptied of any racial and cultural specificity, see Kent A. Ono and Derek Buescher (2001). Specifically, they discuss the figure of Pocahontas in relation to the Disney film *Pocahontas* (1995), its marketing, and its popular press reception.

13. See Charlotte Pierce-Baker (1998) for an ethnographic and autobiographical analysis of African American women's experiences of rape that incorporates some standard postfeminist themes (such as the feeling of never being clean) but also addresses a racialized experience of rape (for example, shame over experiencing fear of African American men after being raped by African American men).

14. I have chosen to leave out an analysis of one additional important film, *Sankofa* (1993), because it has not enjoyed as wide a distribution as have the three films I examine here. Nevertheless, I acknowledge that this decision is somewhat arbitrary, since all the films I discuss here exist in a tension between mainstream Hollywood and independent film production. *Daughters of the Dust*, in particular, had little support from the Hollywood industry in terms of either production or distribution. Nevertheless, it is often discussed as "the first" feature-length film by an African American woman to have a theatrical release (Dash 1992a, 26), and it is accompanied by a "making of" book (Dash, Bambara, and hooks 1992) and, more recently, by a novel (Dash 1997) based on and continuing some of the characters in the film.

15. This historical displacement has precedents, as some of the examples I discuss in chapter 1 illustrate.

16. For a fuller development of this argument, see my essay on *Dr. Quinn* (1997).

17. Emphasizing the town's racism, Carl Lee reminds Jake of another case in which "four white boys . . . got off" for raping an African American woman, thus suggesting that if he does not do something these men will also go free.

18. Here, he functions as a "witness" analogous to Ken in *The Accused* (1988).

19. The film *A Family Thing* (1996) also uses the rape of an African American woman to define a white man as villainous and, also like *A Time To Kill*, focuses on masculinity in response to interracial rape.

20. Also see a two-episode arc in which Jonathan Rollins, a central *L.A. Law* character, is arrested on false suspicion of rape (Feb. 14 and Feb. 21, 1991), an episode from the fourth season of *The Real World* (1994–1995), and the film *The Color Purple* (1985). On *The Real World* example, see Mark P. Orbe (1998).

21. *Dr. Quinn*, for example, puts emphasis on Robert E as an ineffectual savior, although Grace does ultimately remain the central focus of the narrative. In *A Time to Kill* Carl Lee takes over from Tonya as the primary figure affected by the rape, although ultimately he too is displaced—in this case by the central white male hero, Jake.

22. For a development of this argument, see my essay on *Dr. Quinn* (1997), as well as Bonnie J. Dow (1996a).

23. See chapter 3 for a discussion of postfeminist films and television shows about men who are raped.

24. Santos appears to be African American, with relatively dark skin and frizzy hair, but she also has a Latina-coded name and hence can be read as both African American and Latina.

25. The first image of Lt. Dollen includes high heels and stocking-clad legs below a skirt that inadvertently reveals most of her thighs as she gets out of a helicopter.

26. The women's vaguely feminist perspectives are illustrated when Charlie calls God "she," Dollen declares "zero tolerance," and Santos resists Raines's objectification of her, for example.

27. *Incognito* was directed by independent African American filmmaker Julie Dash. Dash also directed *Daughters of the Dust*, which I discuss later in this chapter. Without moving too far into an insupportable "auteurist" argument, I would suggest that some of the complexity and nuance in *Incognito* can be associated with Dash's experience working as an antiracist, feminist independent filmmaker.

28. Through hypnosis Erin remembers that Scanlon took her somewhere that smelled overwhelmingly of flowers and thus the detective and Hunter deduce (correctly) that Scanlon must be living near the flower market.

29. Here, the film offers a "history" lesson by gesturing forward to the 1953 lynching of Emmett Till for whistling at a white woman. See Davis (1981a).

30. I want to thank my friend and colleague Ella Maria Ray for pointing out to me some of the complexities in this scene and for insisting on the importance of reading it as a rape scene.

31. Nola calls it a "near rape," and Jamie responds by saying, "I never did anything like that before in my life."

32. Mark A. Reid (1993) calls this "montage sequence . . . [a] group rape" (95).

33. For a fuller discussion of the process of narration in *She's Gotta Have It* and for a discussion of the popular press's response to the film, see my doctoral dissertation (1995).

34. The script, in a scene that was cut, makes this more explicit, describing the employer's hand caressing one of Yellow Mary's breasts from behind while a child suckles at her other breast (Dash 1992b, 126).

35. Hooks interprets the rape as interracial (hooks and Dash, 50); however, hooks acknowledges that the film, like Eula, never reveals *any* information about the rapist.

36. This dialogue is taken from the script (Dash 1992b, 155–57).

37. While the film remains ambiguous on this point, and thus emphasizes spirituality over biology, the novel spends a good deal of time emphasizing how much the Unborn Child, now born and named Elizabeth, looks like the Peazants, and like her father (Dash 1997, e.g., 8).

38. On the rape of Black women as a marker of generic racism, see Crenshaw: "To the extent rape of Black women is thought to dramatize racism, it is usually cast as an assault on Black manhood, demonstrating his inability to protect Black women" (1273).

NOTES TO CHAPTER 6

1. Given my analysis throughout the book of the social implications of popular entertainment, I hope it is obvious that I do not mean to suggest that Hollywood entertainment films cannot produce social change or that activist films and videos cannot be entertaining. Rather, I mean to draw attention here to differences in production, marketing, and distribution practices, differences that at least seem to promise more support for feminist antirape activism in the prevention and education texts.

2. I would like to thank the following universities and distributors for providing me with access to many of the films and videos I discuss in this chapter: the University of California, Los Angeles, Film and Television Archives; the University of California, Davis, Campus Violence Prevention Program; Filmakers' Library; Films for the Humanities and Sciences; Insight Media; and Women Make Movies.

3. Titles from the 1970s and early 1980s that primarily focus on awareness, prevention, and self-defense include *Nobody's Victim* (1972), *Fear* (1973), *How to Say No to a Rapist and Survive* (1974), *Rape: A Preventive Inquiry* (1974), *Rape Alert* (1975), *Rape: The Right to Resist* (1975), *Rape Prevention: No Pat Answers* (1976), *Beware the Rapist* (1977), *No Exceptions* (1977), *Common Sense Self-Defense* (1978), *Nobody's Victim II* (1978), *Rape: Victim or Victor* (1979), *Fighting Back* (n.d.), *Rape: Escape without Violence* (n.d.), *Rape: The Savage Crime* (n.d.), *Women against Rape* (n.d.), and *Women's Self-Defense* (n.d.).

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4. When rapists appear, the interviewers invariably ask them what advice they have for women who want to protect themselves; the men most often suggest locking windows and doors. It seems particularly paradoxical to turn to rapists for advice on how to prevent rape, not only because their advice is so limited and often would not have prevented the actual rapes they describe committing anyway, but also because turning to this source for advice requires women to pay even more attention to men who rape, men whom the programs themselves define as anything but trustworthy in every other way.

5. Examples in this category include *No Tears for Rachel* (1974), *On the Question of Justice* (1975), *The People v. Inez Garcia* (1975), *Sex and Violence* (1975), *The Trouble with Rape* (1975), *Rape: A New Perspective* (1976), *Rape, Incest and Abortion* (1979), *Trial for Rape* (1979, Italy), *The Rape Tape* (n.d.), *Women against Rape* (n.d.), and *Women and the Law: Rape* (n.d.).

6. Titles here include *Rape* (1975), *Sex and Violence* (1975), public service announcements out of Seattle and the San Francisco Bay area (1975, 1976), *A Community Fights Rape* (1978–79), *Working against Rape* (1979), *Who's There for the Victim* (1981), and *If It Happens to You: Rape* (n.d.).

7. This video was released in the United States in 1997.

8. *Calling the Ghosts* (1996) does call for reform of international law in relation to rape as a war crime, but I would argue that its primary focus is on documenting (rather than changing) the fact that rape is a tool of war.

9. For example, in *Rapists: Can They Be Stopped* (1986 or 1988) the head of the treatment center explicitly states that the five men featured in the program have collectively committed more than 150 rapes.

10. Films and videos in this category include *Rape and the Rapist* (1978), *Sexual Assault: The Assailant's View* (1979), *Why Men Rape* (1980), *Rape* (1984), *Rape: An Act of Hate* (1986), and *Someone You Know* (1986).

11. Although this video is an ABC news special, it is now distributed as an educational antirape video by Insight Media. Thus, I include it in this chapter.

12. Titles here include *No Tears for Rachel* (1974), *Sex and Violence* (1975), *The Trouble with Rape* (1975), *Rape: The Hidden Crime* (1977), *Common Sense Self-Defense* (1978), *Shattered* (1978), *Rape* (1979), *Rape, Incest and Abortion* (1979), *Working against Rape* (1979), *The Rape Tape* (n.d.), and *Women against Rape* (n.d.).

13. *Mean Women*, which is not professionally distributed and therefore is not widely available, and a series of 1996 public service announcements produced by the Los Angeles Commission on Assaults against Women do not represent women giving personal testimony in interviews about their experiences of rape, nor do they represent a therapeutic solution to rape or post-rape trauma.

14. See *Waking Up to Rape* (1985), *From Victim to Survivor* (1986), *Rape Stories* (1989), and *Summer's Story: The Truth and Trauma of Date Rape* (1992).

15. Titles up until 1986 include *The Trouble with Rape* (1975), *Rape: The Hidden Crime* (1977), *Shattered* (1978), *This Film Is about Rape* (1978), *Sexual Assault: The Assailant's View* (1979), *The Date* (1980), *National Crime and Violence Test: The Rape* (1982), *Rape* (1984), *Waking Up to Rape* (1985), *Rapists: Can They Be Stopped* (1986 or 1988), *Someone You Know* (1986), *Women against Rape* (n.d.), and *Women and the Law: Rape* (n.d.).

16. Titles include *No Means No: Understanding Acquaintance Rape* (1991), *Men, Sex, and Rape* (1992), *Summer's Story: The Truth and Trauma of Date Rape* (1992), and *The Date-Rape Backlash: The Media and the Denial of Rape* (1994). One other text from the 1990s also addresses rape myths: the Los Angeles Commission on Assaults against Women's public service announcements. The theme of these announcements is that no matter what a woman looks like or does—wearing a revealing shirt, kissing a man, marrying a man—she is not inviting rape. Thus, they counteract the myth that a woman can "invite" or "want" rape. Unlike the other examples I discuss here, these public service announcements do not provide a "desire for power and control" as an alternative explanation for rape's existence. Their focus is on challenging rape rather than understanding it.

17. Other early programs with acquaintance rape as their primary subject include *The Date* (1980), *Girls Beware* (1980), and *Not Only Strangers* (1980).

18. Also see *Rape: An Act of Hate*.

19. This very same audiotape also plays in *Rapists: Can They Be Stopped*. It is particularly chilling because not only is it an explicit representation of a rape taking place, but it is a sound recording of an *actual* rape taking place, as opposed to the fictional dramatizations of rape scenes that are common in many of these films and videos. I will return to the issue of the explicit representation of rape in a later section.

20. See chapter 3 for a discussion of *The Morning After*'s relationship to postfeminism.

21. Other 1990s acquaintance rape titles include *When a Kiss Is Not Just a Kiss* (1994), *He Raped Me: Date Rape: From the Victim's Perspective* (1996), *Date Violence: A Young Woman's Guide* (1997), and *The Rape Drug: A New Menace* (1997 or 1998).

22. For examples from the 1970s and 1980s, see *Rape Culture* (1975), *Rape, Parts I and II* (1975), *Rape* (1979), and *Someone You Know* (1986). Films and videos from the 1990s include *Men, Sex, and Rape* (1992), *The Date-Rape Backlash: The Media and the Denial of Rape* (1994), the Los Angeles Commission on Assaults against Women public service announcements (1996), *Philomela Speaks* (1996), and *Mean Women* (n.d.).

23. Earlier experimental rape films include Yoko Ono's *Rape* (1969) and *No Lies* (1973). For a discussion of *Rape*, see Joan Hawkins (2000); for a discussion of *No Lies*, see Vivian C. Sobchack (1977).

24. I say "presumably" because the programs do not address the issue of socioeconomic class in relation to what areas one might be able to avoid. This is not to say that more rapes actually take place in poor city neighborhoods late at night; however, the earlier programs tend to represent these areas as the most dangerous.

25. For example, see Cassia Spohn and Julie Horney (1992) and Lisa M. Cuklanz (1996, 2000).

26. Also see Cuklanz (1996).

27. See Kristin Thompson (1986) for a formalist discussion of this definition of excess. Other scholars shift the focus away from narrative structure and argue that excess is meaningful on multiple registers, particularly in relation to melodrama (e.g., Byars 1991; Haralovich 1990; Joyrich 1988). Regardless, I am not suggesting that these prevention and education programs' depictions of rape are excessive in either sense.

28. As I discuss in chapter 3, this conundrum appears in *The Accused* (1988), and in nonrape contexts as well. For example, antiwar films must grapple with the problem of representing the violence of war in order to argue against war.

29. Technically, that someone could be a lesbian spectator, but the scenarios all depict men and women interacting in some way, making this reading difficult to sustain.

30. While helping me to copyedit this manuscript, my research assistant supported my claim here when she wrote the following in the margin of the text: "This guy from my dorm sophomore year had one of these ads up in his room because he thought the woman was 'hot.'"

31. Sut Jhally (1994) does acknowledge that "some men might find the tape arousing[,] . . . but I saw this more as an opportunity than a threat. . . . I could get their attention. Could that attention then be directed against the images that were the focus of the watching?" (158). In his analysis of some audience responses to *Dreamworlds*, he uses written responses to the video to argue that he *was* successful, although he does not address the probability that at least some men might not redirect their focus. Similarly, he avoids the criticism that the tape reproduces women's victimization by arguing that many female viewers wrote that they appreciated being alerted to this victimization (160). By taking this perspective, he avoids considering nonvictimizing ways a video might inform spectators about victimization.

32. I feel compelled to say that sometimes when I view this video I am able to suspend my disbelief—rather easily, in fact—and do feel empowered, as McCaughey and King say they intend. However, this is not always the case for me. In the several contexts in which I have viewed this video or similar clip tapes with public groups, a portion of the discussion always turns to the primarily female audience members' feelings of fear and discomfort in response to watching women being violent in the same ways men are so often violent in films. Primar-

ily, the audience members sidestep the issue of *gendered* violence when they express a discomfort with violence generally.

33. While Davis describes this myth in relation to the history of the enslavement of African Americans in the United States, a version of this narrative also functions culturally in relation to men of color generally. For discussions of historically specific examples of this cultural narrative in relation to other racialized groups, see Antonia I. Castañeda's (1993) discussion of military depictions of Native Americans during the colonization of the United States and Kent A. Ono's (1997) discussion of depictions of Japanese, Japanese Americans, and Native Americans in relation to the particular case of a proposed purchase of the Seattle Mariners professional baseball team.

34. When these programs include interviews with rapists, every man who speaks appears to be white. In one or two of the programs that represent a prison group therapy session, one or two African American men are present, but remain in the background. In a few texts, men of color appear in a more nuanced fashion as rapists; I discuss these texts later in this chapter.

35. While the overwhelming majority of these films and videos represent all women who have experienced rape as white, a few offer testimony from women of color, primarily African American women. *Someone You Know*, for example, provides testimony from three women, two of whom are white and one of whom is African American. As is typical in all but one of the programs I viewed (*Waking Up to Rape*), none of these women address their own racial identity or that of the man who attacked them. Furthermore, people on the street or groups of college students interviewed in the programs about their attitudes toward rape are also overwhelmingly white. *After the Montreal Massacre* is one notable exception: in a group discussion among college students, an African American man and an African American woman not only appear but spend a significant amount of time articulating their perspectives. Nevertheless, neither they nor anyone else in the video—people on the street, women who have been assaulted, or experts—acknowledge or articulate an argument about a relationship between race and sexual violence.

36. On the model minority myth, see Keith Osajima (1988).

37. One of the posters even appeared in the September 28, 1997, issue of *TV Guide*.

38. I should point out that this was my own experience with one rape crisis center. I have also had more encouraging experiences with the Violence Prevention Program on my current university campus, for example, where I have often accepted invitations to speak about the representational nature of rape. Some available research implies that this approach also exists more widely. For example, a recent study of feminist rape education programs argues explicitly that "the erotic and . . . dominance themes that characterize our culture's *representations* of rape need to be openly addressed" (Fonow et al. 1992, 119, emphasis added).

Amy Fried's (1994) work on rape crisis centers as organizations emphasizes the variety of types of organizations in existence and points to the ways fluidity and conflict in feminist organizations can lead to alliances that contribute to the transformation of "gendered social structures" (581). Nevertheless, none of this work addresses race.