

# A CRITICAL MULTIMODAL ANALYSIS OF THE REPRESENTATION OF RAPE IN POPULAR PORNOGRAPHIC NOVELS PUBLISHED BETWEEN 1970-1990

*Carmen Gregori-Signes*

## Abstract

Rape remains a current and frequent topic in media products such as advertisements, films and television series, in social networks such as Twitter, Instagram and in new virtual spaces such as the metaverse. As Brownmiller (1975: 13) claimed, examining the history of rape may help us “learn what we need to know about our current condition”. Doing so may entail the study of representations of rape in pornographic novels published between 1970-1990, a period that partly coincided with the Second Wave of Feminism (1960-1980s) and the Golden Age of Porn (1969-1984). In such a context, book cover design was not merely an art, but a crucial factor in attracting potential customers. Building up upon Brownmiller’s assertion, this paper provides a multimodal analysis of 51 covers which contain the lemma RAPE, published between 1976 and 1990. The analysis adopted a social semiotic approach (Kress & van Leeuwen 2006) in conjunction with the principles of Feminist critical film analysis (Mulvey 1975) to document how rape scene fantasies were portrayed in the covers. Exploring these representations can help us understand many of the still prevalent myths surrounding rape nowadays, which perpetuate violent misogynistic behavior as a form of entertainment for their audience.

## Keywords

rape, pornographic novels, cover design, multimodal analysis

## 1 Introduction

The subjugation of women to men as a constitutive of the social bonds of patriarchy has permeated human history for centuries. The practice of forcibly abducting women as wives was recorded in some early societies and was first established as a sexual crime in the 12<sup>th</sup> century. Since then, new history shows that the legal debate never stopped. Nevertheless, as Horeck (2004: 3) reminded us, “prior to the feminist politicization of the crime in the 1970s, there was a shroud of silence surrounding rape”, and it was not until Susan Brownmiller’s (1975) book *Against Our Will: Men, Women and Rape* was published that rape started to be given public attention. *Against Our Will* has been ascribed as the book responsible for uncovering the existence of rape as an important element of world history, one which historians and the public had disregarded until then. Rape is a topic constantly present on the news, in newspapers (Fuster-Márquez

2022), or in media products (Byrne & Taddeo 2019, Gregori-Signes 2022) such as advertisements, films and television series (*The Snow Girl* 2023, *Unbelievable* 2019), social networks such as Twitter, Instagram (Hardaker & McGlashan 2016, Aguado-Peláez 2019, Palomino-Manjón 2022) and new virtual spaces such as the metaverse. Therefore, as Brownmiller suggested, examining the history of rape may help us “learn what we need to know about our current condition” (Brownmiller 1975: 13).

The period between 1976 and 1990 has been described as the most active and effective era in the expansion of the feminist rape reform movement in the USA and is therefore crucial to understand the development of representations of rape in academic publications (cf. Łoś 1994, Cuklanz 2000, Horeck 2004). This movement emerged in the early 1970s and received its official recognition with the passage of the reformed Michigan Statute in 1974. In 1976, the Sexual Offences Amendment Act was passed in response to the inadequacy of rape law and to public protests following a number of controversial rape cases and their treatment by the legal system. As Gruber (2023: 769) describes, following the introduction of the 1962 Model Penal Code, states “began to modernize their sex-crime laws to reflect contemporary concerns over bodily integrity rather than outdated concerns about chastity, marriage, and morality. This shift entailed reconceptualizing rape as sexual assault and deregulating sexual and reproductive choices”. However, as much as academic representations may be, according to Horeck, “one of the prime locations for determining popular ideas about femininity, feminism and post-feminism” (Horeck 2004: 8), so too are popular sources such as mass-market pornographic literature, which coexisted alongside academic publications during those years (Jensen 1993, Spray 2013). Those popular representations of rape are indeed part of the history of rape, alongside its contemporary representations in videogames, films and novels or pornographic websites on the internet. They persist in portraying misogynistic and disturbing violence against women, and as such deserve attention.

Among the many types of assault depicted in pornographic novels, this paper examines rape and its explicit representation in a selection of 51 covers of pornographic novels published by Greenleaf Classics in their Bondage House Series between 1976 and 1990. This timeframe overlaps with the so-called Golden Age of Porn (1969-1984) and with the Second Wave of Feminism (1960s-1980s). During this time pornographic novels existed alongside feminist academic publications that were trying to combat non-consensual violent sexual practices and traditional notions about rape. To what extent the existence of these publications may have defied or hindered progress in the fight against sexist oppression is difficult to prove. However, several factors make them worthy

of attention. Firstly, their widespread dissemination during the well-known feminist sex wars or debates on sexuality, where feminists discussed the effects of pornography, sexual relationships and Bondage and Discipline, Dominance and Submission (BDSM) practices, among others. Secondly, because, despite their publication over 50 years ago, these novels have survived time and are still available nowadays on specialized internet websites<sup>1</sup>. Finally, and based on the similitudes with some titles currently being published, said pornographic publications appear to have had a lasting impact on the pornography industry, as certain titles have been reproduced or paraphrased in recent publications. These reasons may be indicative of their influence and success in shaping some preferences and attitudes about rape within a specific sector of the population.

To the best of my knowledge, covers in pornographic novels have not received sufficient attention, although Jensen (1993) studied a sample of the content of 20 pornographic novels, similar to the ones analyzed here, but did not analyze the covers. One possible reason for the absence of studies on pornographic covers could be attributed to the historically limited attention towards the academic study of pornographic covers during the time when these books were published. Furthermore, as Attwood et al. (2018) have recently claimed, in the academic world “porn research is still regarded with ‘suspicion and disdain’, if not ‘open hostility’, and there is ‘explicit rejection as a valid field of study’ from some academics” (Gabriel 2017: 308, as quoted in Attwood et al. 2018). Moreover, as argued by Thompson (2007), to confess to the distribution and consumption of pornography publications has always been and still is a complex and controversial topic, from there the lack of data on the circulation amount and type of readers that consumed them (cf. Spray 2013). Furthermore, the graphic nature of these book covers probably rendered them susceptible to censorship and criticism, with some viewing them as being offensive and immoral.

In recent decades, feminists have produced a substantial amount of literature in an attempt to argue against pornography without coming to a consensus about whether its effects are real (Cameron & Fraser 1987, Atwood et al. 2018, Cawston 2019, Chunyan et al. 2021, Ferguson & Hartley 2022). Conservative anti-pornography feminists (APFs) view some types of pornography as a form of violence and argue that they may perpetuate and reinforce harmful sexual practices that dehumanize and objectify women. This approach was most famously advanced by Catharine MacKinnon (1993) and Andrea Dworkin (1981), both of whom argued that pornography is the graphic sexually explicit subordination of women (MacKinnon 2004). Along these lines, in his pioneer study of 20 pornographic novels, Jensen concluded that “pornography is one site where female submission and male dominance is endorsed. These novels

carry an ideology of male supremacy, eroticized and made sexual” (Jensen 1993: 92). However, as reported by Cawston in her recent article, “the empirical claim that pornography causes rape and abuse has been notoriously difficult to prove” (Cawston 2019: 630). Cawston (2019) explains that some APFs long ago abandoned this idea in order to focus on stronger positive correlations between pornography and attitudes that promote sexism and gender inequality (Eaton 2007, Hald et al. 2010, Louis 2018) as well as certain behaviors that enforce harmful gender roles (Louis 2018, Borgogna et al. 2022).

In sex novels published between 1970 and 1990, as in many other types of erotic literature, book cover design was an art. Stoller quoted a publisher and a literary agent who claimed at the time: “there are a zillion of books out there [...] and each title has about a month to make it [...] The cover is awesomely important [...] A successful cover can treble sales of even the least distinguished fiction” (Stoller 1985: 39). About Greenleaf Classics’ book covers in particular, Speray (2013, n.p.) argued that they were “striking and memorable; and are unlike anything on other published paperbacks”. The covers designed for the Bondage House Series are examples of lurid cover art whose history in the publishing industry dates back to the early 20th century. According to Caramagna (2019), the idea of sexual violence depicted in lurid cover art became more prevalent in pulp fiction and adult literature genres, with publishers using sensational and provocative covers to capture readers. In the 1960s and 1970s, the sexual revolution and the growth of the adult entertainment industry led to an increase in the use of lurid cover art on pornographic magazines, films, and books, which, in the context of pornography, continued into the 1980s and 1990s (Caramagna 2019), with covers featuring explicit or suggestive imagery such as nudity, sexual acts or BDSM-themed scenes with the intention of appealing to reader’s desires and fantasies.

To shed further light on the content of this type of covers, the present article examined the multimodal representation of rape across 51 book covers of the Bondage House Series (henceforth BHS), published by Greenleaf Classics<sup>2</sup> between 1976 and 1990. The BHS comprises a total of 272 titles and 53 per cent of these focused on rape with titles such as *Bound*, *Raped Bride*. Without exception, the book covers analyzed here are instances of violent non-consensual sexual attacks on women (Ehrlich 2010), evident from the painful expressions in their faces and the use of artifacts to torture them. Other publishing houses such as House of Lords, Adult Books series or Bondage Classics, among others, were also printing titles with similar covers.

Covers are examples of multimodal genres whose two basic elements are the title and the images, often designed to establish a relationship between the book

and its content (Serafini et al. 2015). Covers are not disinterested processes but serve both rhetorical and commercial purposes, the main one being to capture possible readers (Stoller 1985, Martínez Lirola 2006, Moody & Matthews 2007, Sonzogni 2011, Darling 2019). As such, they generate meanings in a multimodal manner, not only through language but also through visual features and elements such as images, color, and the layout of pages (Kress & van Leeuwen 2021), making use of various semiotic resources and different modes (cf. Caple 2013, Bednarek & Caple 2017, Centonze & Taronna 2022, Baker & Collins 2023). Therefore, the analysis of both verbal text and illustrations should be examined, as both contribute significantly to the overall meaning (Caple 2013).

The multimodal representation of rape in fictional discourse has been explored in genres such as novels, films, television, but, to my knowledge, not in illustrations of porn book novels published between 1976 and 1990. Horeck (2004) explored how images of rape in Hollywood films, novels and popular fiction served as cultural fantasies of sexual, racial and class difference (Horeck 2004: 2). Cuklanz (2000) examined 15 years of rape-centered dramatic episodic programs and observed that during the 1970s the prevalence was to find formulaic depictions of violent stranger rape, featuring severe brutality and trauma to the victim (Cuklanz 2000: 157) while by 1990, prime time episodes were offering complex representations of date/acquaintance rape. As their denomination suggests the difference between both is that in the case of *acquaintance rape*, the perpetrator is known to the victim (cf. Pedro Mustieles 2020), while in the case of *stranger rape* they are not. Cuklanz observed that although prime time programing exhibited significant changes between 1976 and 1990, “with a few notable exceptions they did not grapple with difficult or controversial issues related to rape such as gang rape, marital rape, adjudication of consent, and the underlying causes of rape” (ibid.: 157). It is precisely those issues that prime time avoided that were the themes of the pornographic novels whose covers have been analyzed here (e.g. *Chained and Raped Wife*). This seems to indicate that parallel to the official fight against rape, known as the sex wars, there was an underworld which promoted sexual violence.

Jensen’s (1993) qualitative analyses of the content of 20 pornographic novels established that these novels transmitted a power imbalance between men and women, that men were sexual subjects while women were objectified (Mulvey 1975), and that submission was a natural thing for women. Regarding violence, Jensen claimed that male characters saw violence as “an acceptable method of ensuring sexual cooperation from women”; and that the description of violence and pain in the novels was usually followed by “a standard rape-fantasy scenario, in which the woman initially resists sexual contact but eventually gives in to,

pleasure” (Jensen 1993: 100). Jensen reported that 16 out of 20 pornographic novels – taken from different collections used said rape-fantasy scenario; therefore, and in alignment with Mulvey’s assertions concerning the prevalence of sexual difference and power of the male in films (Mulvey 1975: 815), these novels also contributed to reproduce and perpetuate the patriarchal model.

The covers analyzed here have been categorized as instances of said rape scenarios, wherein men engage in various acts of violence to facilitate the eventual raping of women. Mulvey’s (1975) study on the visual pleasure and narrative cinema is particularly relevant for interpreting the rape scenes depicted on the covers, as some of the elements present in the 51 covers of the BHS pornographic novels coincide with those attributed by Mulvey to traditional Hollywood cinema (1930s-1950s). Classical Hollywood films in the 1930s and 1940s, Mulvey explains, “coded the erotic into the language of the dominant patriarchal order” (ibid.: 805) therefore structuring the visual experience around the desires and perspectives of male characters. The analysis of the covers paid attention to “how the modes of image and writing appear together, how they are designed to appear together and how they are to be read together” (Kress 2003: 61).

The rest of the article is organized as follows. Section 2 deals, briefly, with the history of Greenleaf Publishing House. Section 3 establishes the objectives of the analysis, followed by a description of the data in Section 4. The analytical framework and the data analysis procedure are explained in Section 5. Section 6 discusses the findings of the analysis. Finally, Section 7 is dedicated to the conclusions. Section 8 includes the list of references, followed by the appendix with the titles, authors and year of publication for each novel.

## **2 The Greenleaf Classics**

Greenleaf Classics (cf. Speray 2013) founded by William Hamling in 1957 became prominent in the 1960s for publishing an extensive variety of sex novels which featured a range of erotic genres including science fiction, fantasy, horror and domestic. To give but an idea of the magnitude and success of these publications, Speray’s (2013) research indicates that over 4,300 books were published under various company names and imprints from 1959 to 1975 alone. Regarding pornographic industry in general, Jensen (1993: 100) claimed that more than 70 million titles were published and up to 30 million of the paperbacks were sold. Despite the vast number of publications, tracking their consumption can be challenging due to the lack of records; since, as argued by Speray (2013, n.p.), “adult-oriented sex novels were not considered a legitimate focus of vintage

paperback collecting [...] and, even within the vintage paperback collecting community there was social pressure toward suppressing the books”.

Bibliographic references to these novels can be obtained from the Open Library, with many titles listed as available in a classified section of the Library of Congress. However, they are on sale at online platforms like Amazon or ebay, while other webpages offered the full novel or individual chapters for free. Regarding information on Greenleaf Publishing House, while Wikipedia offers information on its founder William Hamlin, no studies or descriptions of the pornographic novels and covers mentioned in this study were found.

Despite not being an official publication, Speray’s (2013) blog on Greenleaf Classics (GC) is extensively documented. He categorizes the company’s publications into two periods: Vintage (1959-1974) and Modern (after 1976). The Vintage period, Speray argues, saw rapid growth until 1968, with nearly 400 titles released, but ended abruptly in the early 1970s due to obscenity convictions against the company executives. After this setback, new management attempted to rebrand Greenleaf Classics for mainstream market toning down cover art and titles, marking the beginning of the Modern Greenleaf Classics Books era in 1976. Despite the legal challenges, as proven by the present research, for more than 20 years Greenleaf continued publishing books in large quantities. One of their collections is the Bondage House Series analyzed here, a collection of XXX Erotic Fiction Stories (BH-Bondage House 2023) published between 1976-1990.

### **3 Rape and pornography**

In a recent article, Cawston (2019: 625) suggested shifting the critique on pornography towards an alternative perspective focusing on “the attitudes of consumers [...] rather than [on] its wrongs”. Among the critiques against pornography addressed by Cawston (2019) is the argument that it causes harm and suffering. Cawston (ibid.: 629) claims that this critique elicited two main responses amongst experts, the first is that pornography can be produced without rape, and second, that any remaining harms associated with the production of pornography cease to be wrongs thanks to the power of choice.

In addressing the issue of choice, the Supreme Court justices “toyed with [...] the freedom to do with one’s body as one likes ....” (Gruber 2023: 813) and the 2003’s *Lawrence vs. Texas* established that liberty protects consensual adult sexual behavior. However, rape, by its very definition, rules out any possibility of consent, a fact that differentiates it from other types of sexual or pornographic activities such as BDMS, which, despite the fact that they may cause harm, are known to be consensually practiced by many individuals. Therefore, when the title of a pornographic novel includes the word ‘rape’, it inherently implies that



the content possibly includes coercion and violation of bodily autonomy, while stripping individuals of their agency. Moreover, the explicit portrayal of rape as a way of entertainment for men unequivocally classifies them as indicative of a system of oppression that privileges men and subordinates women (Mulvey 1975). Individuals who bought or may buy these novels today, certainly convey an interest in the violent subjugation of women merely for their gratification.

In his pioneer study on pornographic novels, Jensen (1993: 96) proved that “the pornographic novel constantly reminds the reader that, in the end, all women are the same in that all women are for sex”. Furthermore, he argued that “sexual material infused with woman-hating sells well” (ibid.: 103). In the sections that follow I describe the objectives of the analysis, the nature of the corpus, and the theoretical framework for the analysis.

## 4 Methodology

This section describes the data and research questions, the theoretical framework applied for the analysis of the covers as well as the procedure followed for the analysis.

### 4.1 Data description

Two corpora were gathered for the present study: Corpus B, a reference corpus, and the target Corpus A (henceforth the BH-Corpus), which contains the 51 covers of the Bondage House Series (BHS). Both are part of the larger corpus NEWSGEN-VAW-PID2019-110863GB-I00<sup>3</sup> which contains textual and multimodal examples of a variety of genres on gender violence such as newspapers, blogs and TV series. Corpus B<sup>4</sup> is an open corpus, which is regularly updated with samples of similar covers and titles published in different periods (e.g. *Stag House*<sup>5</sup> and other recent publications which use similar titles (*Raped by my brother*<sup>6</sup> 2019).

Apart from the BHS, Greenleaf Publishing House published 44 other series that focused on a variety of violent sexual practices, rape among them. For example, 24 titles on rape were published in Greenleaf Adult Books Collection, 14 in the Bondage Books Collections<sup>7</sup> and eight in the Bondage Classics Collection. The exploration of Corpus B revealed that similar or even the same titles were published in different collections. For instance, *Gang-raped virgin* appeared in two different collections signed by Brad Harris with two different illustrations while in the BH-Corpus it was signed by Paul Gable with a different illustration from the other two. The opposite also happened, the same illustration was used for different titles in different collections (e.g. *Tied up and teased* in



the Bondage Classic Series has the same illustration as *Roped and Raped Aunt* in the BHS).

The BH-Corpus is part of the BHS, which contained a total of 272 novels. Fifty-one of those dealt with rape (see Appendix), the remaining titles and covers pertain to other sexual practices (e.g. *Niece in Torment*<sup>8</sup>). Each novel has around 150 pages and is dedicated a page on Triple X Books (TXB). TXB contains the covers of the whole collection, with a brief excerpt from each book and the selling price. In the BH-corpus the majority of the novels were signed by pseudonyms of male authors (47 novels), only four were signed by three female authors. The pseudonym Paul Gable is the most numerous (15 books). The BH-Corpus can be said to be representative, since, as confirmed by the only two webpages containing lists of the BHS, i.e. Bondage House (2023) and TXB (2023), it is one of the few complete collections remaining today.

## 4.2 Research questions

Underlying the analysis was the intention of explaining how the symbiosis of image and text in cover design created and mediated a representation of *doing rape* designed to attract potential readers and the implications that these cultural products may have had for the legitimization of sexual violence against women at the time of their publication. To do so, I carried out a comprehensive examination of how doing rape was depicted in 51 covers of the BHS with the intention of addressing the following research questions:

1. How is the composition of the cover organized (title and images)?
2. How is the act of *doing rape* represented in the covers? Who are the active and passive participants and what actions are they involved in? and
3. How does the narrative on *doing rape* help perpetuate patriarchal ideas about gender inequality?

## 5 Framework and procedure for the analysis

The analytical framework chosen for the multimodal critical analysis (Kress & van Leeuwen 2021) of the BH-Corpus combined the principles of Feminist critical film analysis (Mulvey 1975) with a social semiotic approach for the analysis of images based mainly on the works by Caple (2013) and Kress and van Leeuwen (2021). The social semiotic approach provides a framework for analyzing how meaning is constructed in various forms, including visual and multimodal texts. This approach focuses on the relationship between language, visual elements and the social context in which communication occurs. Following Halliday (1985), Caple (2013) stated that images, like language, fulfil three major functions, *ideational*, *interpersonal* and *textual*. Kress and van Leeuwen (2021)

labelled these three metafunctions as: representation (ideational), interaction (interpersonal), and composition (textual). *Representation* refers to the way in which the informational content about a particular situation is represented visually. *Interaction* refers to how the image engages directly or indirectly with the viewer. Finally, *Composition* refers to how the information in the image is organized in terms of Value, Salience and Framing (Caple 2013: 58).

Following a social semiotic approach, the analytical procedure consisted of the following. In terms of representation (Caple 2013: 21), the analysis paid attention to the ‘what’ of the image (what is depicted in the graphic illustrations), the ‘who’ (how the image enacts social relations between the participants), and the ‘how’ (how the image is organized). Regarding composition, the analysis examined the visual organization of the image, the use of color scheme and the typography and the distribution of the written text in relation to the graphic illustrations. The represented participants (people, places and things represented) were classified first in terms of gender (men vs. men), quantity (are there more men than women?) and their roles (active vs. passive participants). Concerning interaction, the analysis considered how the overall layout contributed to create visual interest for potential readers, and subsequently, how the covers engaged with and appealed to the intended audience.

The covers were classified as examples of *narrative structures*, since “they include participants who are represented as “doing something”” (Kress & van Leeuwen 2021: 57). Thus, the analysis examined the participants, objects and the settings, their visual arrangement and their contribution to the narrative (Caple 2013: 58) on *doing rape*. Broadly speaking, the graphic illustrations displayed participants, men and women, involved actively or passively in the action of *doing rape*.

Similarly to cinema, book covers construct narratives, offering cues about the book’s content and intended readership. Despite space limitations, the analysis of the 51 covers briefly explored how these were designed to capture and direct the reader’s gaze in specific ways. For this purpose, the ideas expressed in Mulvey’s (1975) seminal essay in film theory on the concept of the “male gaze”, were crucial for the interpretation of the narrative depicted in the covers. Mulvey’s idea of scopophilia (cf. Freud 1905) or the pleasure derived from looking was key to understanding the narrative on *doing rape* in the BH-corpus. As Mulvey (1975) explained, traditional Hollywood films encouraged viewers to identify with the male protagonist, who typically controlled the narrative, and gazed upon female characters as objects of desire. Mulvey discussed the power dynamics inherent in this gaze, emphasizing how it reinforces patriarchal norms and perpetuates the

objectification of women on the screen. This was observed to be reproduced in the graphic illustrations that depict rape-scenarios in the 51 covers of the BHS.

Moreover, as claimed by Kress and van Leeuwen (2021: 48), visual images do not simply reproduce reality, rather they “suggest visual representations, i.e. images of reality that are bound up with the interests of the social institutions within which the pictures are produced, circulated and read”. In other words, the analysis ultimately assessed how these graphic illustrations contributed to legitimize patriarchal ideas about gender inequality and the use of violence against women as a way of entertainment. A summary of the most relevant results obtained from the analysis ensues.

## 6 Analysis

Firstly, regarding composition, all the covers followed the same structure: a title containing one of the forms of the lemma RAPE, accompanied by an illustration, an optional subtitle, the publishing house’s name (optional), publication date (optional) and price (optional). One may argue that the covers and these novels could represent consensual sex acts (e.g. sadomasochist practices) such as those found in BDSM practices. However, as argued in the introduction, rape is by definition a non-consensual criminal sexual act, a fact that is enhanced in the graphic illustrations with the use of maneuvering artifacts that impede women’s movement, further emphasizing their subjugation and powerlessness.

The lemma RAPE\* is in all the titles, with the exception of one, which uses the synonym *violation* (*The Violation of Linda*). The identification of the agent and the object of rape also varies. There are only two cases, *The Violation of Linda* and *Ann’s Gang Rape* in which women are identified by their name, and two titles that include only actions (e.g. *Roped and Raped*). The rest identify (van Leeuwen 2008, Tabbert 2016) women in relation to what they, permanently or unavoidably, are (van Leeuwen 2008), either through their profession or their family ties (cf. Gregori-Signes 2023) with the perpetrators. Out of the 272 novels, 51 cases (18.75%) were about rape, with a prevalence of *acquaintance rape* (Russell 1984), i.e. involving individuals who may know each other, as opposed to semi/stranger rape (Cuklanz 2000) in which the rapist does not know his victim. For instance, *raped* is followed by words indicating family relationships in 23 examples (45% of the 51 covers on rape). These terms include *cousin/s* (6 cases), *daughter/s* (6 cases), *stepdaughter* (1 case), *Mom/Mother* (6 cases), *wife* (2 cases), *niece* (1), *aunt* (1), (e.g. *Raped Daughter*). However, none of the titles uses possessive determiners, which leaves the true nature of their relationship ambiguous. For example, in *Raped Teacher* it is unclear whether the rapist knows the teacher. However, in other cases, the graphic illustrations help

clarify the relationship between the participants, as seen in *Bound, Raped Bride*, where the man's clothing indicate that he is, most probably, the groom.

The second strategy for identifying victims is through their professions, as observed in the cases involving a *waitress* (1), *teacher* (1), *nun/s* (3), and *nurse/s* (2). This is followed by referring to their age or social group. In this sense, the titles exhibited a predominance for underage women, with four cases involving schoolgirls, two involving teenagers, and one involving coeds or young university students. This seems to confirm Jensen's (1993: 100) findings about the prevalence of young women characters in pornographic novels at the time. As markers of identification, the scarce pieces of torn clothing worn by the women – such as a nurse's cap in *Kidnapped and Raped Nurses*, or inanimate objects such as a tablecloth or a salt and pepper set in *Raped Waitress* – allow for the connection between the title and the illustration to be made. Other than that, the settings or women's identities are unrecognizable. Additionally, in the BH-Corpus, a total of seven titles show a certain tendency to imply *stealing-other-men's-women* and robbing women of their virginity (e.g. *Raped Virgin Brides Raped and Ravaged Newlywed*). This was observed also in other collections published at the time.

Regarding the composition of the covers, their background is always in bright red, which, according to Labrecque and Milne (2012), is generally associated with activity, strength, encouragement, arousal and excitement (Walters et al. 1982, as quoted in Labrecque & Milne 2012: 714). The title, always in white large font size, establishes a clear contrast with the red background making it easily readable. Lexical words are typically capitalized, while grammatical words alternate between uppercase and lowercase. The author's name, in white, is placed below in a smaller font, somehow implying that possibly the author's identity is of a lesser importance, since they are all pseudonyms. The price and name of the collection are printed in smaller black ink on a yellow background.

The covers have been strategically devised to draw the attention of potential readers towards a central round vignette, encircled by a white fringe circle that could be interpreted as mimicking the lens of a camera. This arrangement directs the readers gaze towards the focal central element which contains the depiction of the rape-scenario. Reminiscent of cinematic techniques, this design invites readers to engage in scopophilia (Freud 1905). Thus, the covers allow potential buyers to anticipate the pleasure they will get from reading the novels by granting them the privilege to access the "surreptitious observation of an unknowing and unwilling victim" (Mulvey 1975: 806).

As argued above, the graphic illustrations depict the act of *doing rape* which, in all cases, is controlled by the active/passive heterosexual division. The illustrations reproduce situations "ordered by sexual imbalance" (Mulvey

1975: 808; see also Jensen 1993) in which men are actively preparing the scenario for rape while women are forced to be passive and secured by torture weapons. The narrative structure of the illustrations is reminiscent of two of the three stages involved in doing rape: pre-stage (men are preparing women to be raped), middle-stage (in which the physical proximity between men and women indicates that the rape is about to happen) and the post-rape stage. The rape itself and the aftermath, however, cannot be discerned on the covers. This could be attributed to a marketing strategy, as the details and denouement of the rape itself are only revealed upon purchasing the book.

The rape-scenarios involve a minimum of two participants, a man and a woman, with group sizes ranging from two to several men or women (e.g. *Raped Mother*, *Roped Daughter* includes 6 men and 2 women). In the BHS, there is a notable tendency for men to outnumber women, with a total of 110 men compared to 70 women). Furthermore, doing rape is structured around one or more controlling men with whom the reader can identify (Mulvey 1975: 810), since many covers portray the notion of gang-rape, implying that rape may be considered a man's affair often conducted in the company of others (e.g. five men observe how a sixth man is about to abuse a woman in *Banged Captive Bride*).

In terms of social semiotics, doing rape in the BHS corpus can be classified as an agentive process realized by an actor and a vector, with men typically occupying the role of the actor from which the vector emanates. Vectors "may be formed by bodies or limbs or tools in action" (Kress & van Leeuwen 2021: 55). Men are always in control of the sexual activity (cf. Smith 1976) and the vectors. As the main protagonists, men's postures and gestures work together to form vectors that connect them to the women or to inanimate objects or artifacts used to control them. Actions executed by men range from pulling off women's knickers or clothes (e.g. *Raped virgin cheerleader*); tying them to impede movement; hitting women (*Roped and Raped Cousins*); operating machinery that assists them in positioning women for rape (e.g. *The Roped Schoolgirl's Rape*); or forcing women to spread their legs or pressing women's heads down to prepare them for anal penetration, among others. Additionally, most men hold weapons such as whips (*Whipped and Raped Teenager*), hammers (*Roped mother, Raped daughter*), sticks pointing to the anus of the woman (*Kidnapped and raped*), livestock branding irons (*Raped Waitress*), ropes, chains and shackles, canes (*Raped And Ravaged Newlywed*) or gagging (*Gang Raped Cousin*).

In all the covers, without exception, women have been immobilized by being tied to a bed, a chair, a column, a table, piece of machinery, confined to torture devices such as pillories (*Gang Raped Cousin*), or a cross (*Mother, Daughter Roped and Raped*). Women are hanging from the ceiling without touching the

floor (*Whipped and Raped*) or with their arms tied behind their backs or visibly making efforts to avoid metal spiked machineries (*Whipped Daughter, Raped Mom*), among others, therefore providing strong associations with BDSM. Such scenarios seem to indicate that women are being punished because they deserve it and raping them will force “a change in them” (cf. Mulvey 1975: 812).

Men’s clothing ranges from fully dressed (preferably blue jeans and t-shirt) to a state of partial undress, such as a shirtless or wearing only underpants, which contrasts with the way women are portrayed. Women are represented “with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness” (Mulvey 1975: 809). The prevalent color for women’s undergarments is white, their clothes half torn and often about to be pulled off by men. They are always portrayed half-nude (*Roped and Raped Aunt*), with big naked breasts and big bottoms often exaggeratedly pointing upwards. Their vagina is never shown and neither is the male’s sexual organ.

There is a noticeable difference between covers depicting the pre-stage to rape and those portraying the middle stage (i.e. closer to the raping). The middle stage is often signaled by a slight nudity of men (e.g. showing their nude buttocks) and their physically proximity to the woman’s vagina or anus, often arching their backs (*Whipped Raped Family*) pointing towards the woman (*Ann’s Gang Rape*), signaling that rape is about to take place (*Gang-Raped Cousin*). Prevailing features in the covers include women depicted in contorted and visibly painful and unnatural poses (e.g. *Whipped and Raped Teacher*), which is further emphasized by a distinct preference for scenes depicting a future anal penetration, suggesting the complete domination and subjugation of the women.

Regarding face expressions, the women’s faces denote the fear, pain and agony that they are going through. This is in sheer contrast with men’s faces which denote engagement in the activity, aggressiveness, happiness (*Raped Mother; Then Daughter*), pleasure and amusement (*Raped Waitress*), often accompanied by distended body positions, or actions such as smoking a cigar (*Roped and Raped Family*) or drinking (*Roped and Raped*) which suggest relaxation. Moreover, while men’s faces are not always visible (*Gang Raped Virgin Rape*) women’s faces always are.

## 7 Conclusions

Despite increased awareness and efforts to combat sexual violence, rape still remains a pervasive problem in many societies worldwide (Gregori-Signes 2022). Therefore, as Brownmiller (1975: 13) proposed in her groundbreaking work on rape, exploring its history can help us understand our current condition. Along those lines, the present article examined the depiction of rape on a selection

of 51 lurid art covers of pornographic novels published by Greenleaf Classics between 1976-1990. Underlying the analysis was the intention of exploring how the graphic illustrations on pornographic book covers may have contributed in the past, and may still do so nowadays, to the legitimization of rape; since these novels are still available for purchase through specialized web sites and more mainstream sellers such as Amazon.

The research focused on how the combination of text and image constructed rape in order to attract potential readers. By combining a social semiotic approach (Kress & van Leeuwen 2021) with the principles outlined by Mulvey (1975) in her interpretation of Hollywood cinema, the study paid attention to the composition of the covers (RQ1), to how *doing rape* was represented, focusing on the active and passive participants, and to the type of actions they were involved in (RQ2). Furthermore, the findings from RQ1 and RQ2 were further interpreted to assess their role in the legitimization of violence against women as a form of entertainment, thus perpetuating patriarchal ideologies about gender inequality (RQ3).

The titles suggest that readers may have fantasized about two possible types of rape, acquaintance rape (Russell 1984) and semi/stranger rape (Cuklanz 2000), with a prevalence of the former, since 45 per cent of the 51 covers suggested that the rapists may know their victims (e.g. *Roped And Raped Aunt*).

The analysis of the composition of the covers revealed similarities between the depiction of rape and some of the characteristics attributed by Mulvey (1975) to traditional Hollywood cinema. In depicting rape, the covers emulated the cinematic eye, directing the reader's gaze to a white circle placed in the middle of the cover, which enclosed graphic illustrations of brutal rape scenarios. This can be interpreted as recreating the perspective of an intrusive camera that allowed readers to peek into the scenes, offering a preliminary glimpse of the narrative awaiting them within the pages of the novel. These graphic illustrations depicted explicit, degrading, abusive and misogynistic pornography in which women were used as objects subjected to a controlling and curious gaze of entertainment for men (ibid.).

The women portrayed on the covers functioned both as erotic objects for the characters within the rape-fantasy scenario and as erotic objects (Mulvey 1975) for the potential reader. Men were characterized as adopting the active role, while women were passive. Men were in charge of "forwarding the story, making things happen and emerging as the representative of power" (ibid.: 810). Therefore "the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a sense of omnipotence" (ibid.).



Consequently, covers provided readers with two different types of pleasures identified by Mulvey (1975: 810): the possibility of developing their “scopophilic instinct” or pleasure in looking at another person as an erotic object; and their “ego libido” by forming identification processes with the men who are actively *doing rape*. The covers depict men as the ones observing, and controlling the gaze within the narrative, while women are there as visual pleasure for the male gaze rather than as characters with agency. In this context, men are “bearer of the look of the spectator transferring it behind the screen to neutralize the extra-diegetic tendencies represented by the woman as spectacle” (ibid.).

As argued in the introduction, the representation of rape in the corpus of pornographic covers published in the BHS collection between 1976-1990 is one example of a type of pornographic material that should be taken into consideration when evaluating actual rape myths. The original versions of the novels whose covers were analyzed here are still available, and recent publications publish titles which are reminiscent of those analyzed here (*Raped by my brother*, *Gang Raped*, *Donkey-raped daughter*). Studies like the present one, which examine how certain types of pornography that rely on sexual violence against women may have entertained and still continue entertaining men, are necessary for complementing more abstract debates on why pornography may still depict rape. A line for further research would be to contrast the covers with the content of similar novels or other media products such as press reports and television series, published nowadays and with LGTB similar pornographic novels, in order to measure if there has been a progression in the eradication of rape in pornography.

## Appendix

The table below contains the list of the 51 titles which contain the lemma \*RAPE published by Greenleaf Classic between 1976-1990s. The titles link to the Triple X books page (lastly checked on 19th May 2023) in which the actual covers and novels were available for purchase.

BHS number	Title	Author	Year	website
BH-8229	Bound, Whipped & Raped Schoolgirls	Curt Aldrich	1986	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5541">https://www.triplexbooks.com/catalog/product_info.php?products_id=5541</a>
BH-8165	Kidnapped And Raped Schoolgirls	J.T. Watson	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5616">https://www.triplexbooks.com/catalog/product_info.php?products_id=5616</a>
BH-8104	Whipped And Raped Teenager	Max Sharkey	1980	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=24991">https://www.triplexbooks.com/catalog/product_info.php?products_id=24991</a>
BH-8071	Gang-Raped Teenager	Paul Gable	---	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=24994">https://www.triplexbooks.com/catalog/product_info.php?products_id=24994</a>
BH-8185	The Roped Schoolgirl's Rape	Paul Gable	1984	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5499">https://www.triplexbooks.com/catalog/product_info.php?products_id=5499</a>
BH-8048	Roped And Raped Schoolgirl	Robert Vickers	1978	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5414">https://www.triplexbooks.com/catalog/product_info.php?products_id=5414</a>
BH-8085	Whipped And Raped Coeds	Robert Vickers	--	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5385">https://www.triplexbooks.com/catalog/product_info.php?products_id=5385</a>
BH-8002	Ann's Gang Rape	Janet McCoy	1976	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5361">https://www.triplexbooks.com/catalog/product_info.php?products_id=5361</a>
BH-8110	The Violation of Linda	Marvin Cox	1981	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5605">https://www.triplexbooks.com/catalog/product_info.php?products_id=5605</a>
BH-8163	Kidnapped And Raped Nuns	Frank Brown	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5435">https://www.triplexbooks.com/catalog/product_info.php?products_id=5435</a>
BH-8169	Raped Nuns In Chains	Frank Brown	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5622">https://www.triplexbooks.com/catalog/product_info.php?products_id=5622</a>
BH-8203	Degraded Raped Librarian	Hank Borden	1984	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5593">https://www.triplexbooks.com/catalog/product_info.php?products_id=5593</a>
BH-8151	Kidnapped And Raped Nurses	Hank Borden	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5598">https://www.triplexbooks.com/catalog/product_info.php?products_id=5598</a>
BH-8223	Chained, Raped Nun	Henry Perkins	1985	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5408">https://www.triplexbooks.com/catalog/product_info.php?products_id=5408</a>
BH-8022	Raped Nurse	Paul Gable	1977	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5468">https://www.triplexbooks.com/catalog/product_info.php?products_id=5468</a>
BH-8020	Raped Waitress	Paul Gable	1977	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5529">https://www.triplexbooks.com/catalog/product_info.php?products_id=5529</a>
BH-8052	Whipped And Raped Teacher	Val Marrick	1978	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5437">https://www.triplexbooks.com/catalog/product_info.php?products_id=5437</a>
BH-8186	Raped Whipped Mom	Donna Allen	1984	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5463">https://www.triplexbooks.com/catalog/product_info.php?products_id=5463</a>
BH-8180	Roped And Raped Aunt	Donna Allen	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5375">https://www.triplexbooks.com/catalog/product_info.php?products_id=5375</a>
BH-8168	Kidnapped Moms, Raped Daughters	Hank Borden	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5597">https://www.triplexbooks.com/catalog/product_info.php?products_id=5597</a>
BH-8167	Chained And Raped Wife	J.T. Watson	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5394">https://www.triplexbooks.com/catalog/product_info.php?products_id=5394</a>

**A CRITICAL MULTIMODAL ANALYSIS OF THE REPRESENTATION OF RAPE IN POPULAR  
PORNOGRAPHIC NOVELS PUBLISHED BETWEEN 1970-1990**

<b>BHS number</b>	<b>Title</b>	<b>Author</b>	<b>Year</b>	<b>website</b>
BH-8179	Snatched And Raped Wife	J.T. Watson	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5409">https://www.triplexbooks.com/catalog/product_info.php?products_id=5409</a>
BH-8258	Mother, Daughter Roped And Raped	Nathan Silvers	1987	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5363">https://www.triplexbooks.com/catalog/product_info.php?products_id=5363</a>
BH-8194	Bound And Raped Cousin	Paul Gable	1984	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5373">https://www.triplexbooks.com/catalog/product_info.php?products_id=5373</a>
BH-8154	Chained And Raped Niece	Paul Gable	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5566">https://www.triplexbooks.com/catalog/product_info.php?products_id=5566</a>
BH-8135	Gang Raped Cousin	Paul Gable	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5596">https://www.triplexbooks.com/catalog/product_info.php?products_id=5596</a>
BH-8152	Raped And Roped Cousin	Paul Gable	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5573">https://www.triplexbooks.com/catalog/product_info.php?products_id=5573</a>
BH-8202	Raped Cousin In Bondage	Paul Gable	1984	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5503">https://www.triplexbooks.com/catalog/product_info.php?products_id=5503</a>
BH-8149	Raped Daughter, Roped Mother	Paul Gable	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5468">https://www.triplexbooks.com/catalog/product_info.php?products_id=5468</a>
BH-8115	Raped Mother, Roped Daughter	Paul Gable	1981	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5531">https://www.triplexbooks.com/catalog/product_info.php?products_id=5531</a>
BH-8208	Whipped Daughter, Raped Mom	Paul Gable	1985	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5424">https://www.triplexbooks.com/catalog/product_info.php?products_id=5424</a>
BH-8187	Tied, Gang-Raped Cousin	Paul Gable	1984	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5467">https://www.triplexbooks.com/catalog/product_info.php?products_id=5467</a>
BH-8114	Roped And Raped Cousins	Paul Gable	1981	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5464">https://www.triplexbooks.com/catalog/product_info.php?products_id=5464</a>
BH-8036	Raped Stepdaughter	Robert Vickers	1977	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5428">https://www.triplexbooks.com/catalog/product_info.php?products_id=5428</a>
BH-8156	Raped Degraded Daughter	Ted Leonard	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5515">https://www.triplexbooks.com/catalog/product_info.php?products_id=5515</a>
BH-8262	Raped And Ravaged Newlywed	Blake Garfield	1987	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5387">https://www.triplexbooks.com/catalog/product_info.php?products_id=5387</a>
BH-8161	Raped Virgin In Bondage	J.T. Watson	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5513">https://www.triplexbooks.com/catalog/product_info.php?products_id=5513</a>
BH-8155	Gang-Banged Captive Bride	J.T. Watson	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5603">https://www.triplexbooks.com/catalog/product_info.php?products_id=5603</a>
BH-8176	Raped And Kidnapped Brides	John Friday	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5558">https://www.triplexbooks.com/catalog/product_info.php?products_id=5558</a>
BH-8218	Bound, Raped Bride	Nathan Silvers	1985	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5480">https://www.triplexbooks.com/catalog/product_info.php?products_id=5480</a>
BH-8136	Gang Raped Virgin	Paul Gable	1982	<a href="https://www.triplexbooks.com/catalog/advanced_search.php?keywords=gang+raped+virgin">https://www.triplexbooks.com/catalog/advanced_search.php?keywords=gang+raped+virgin</a>
BH-8268	Raped Virgin Brides	Ted Leonard	1988	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5376">https://www.triplexbooks.com/catalog/product_info.php?products_id=5376</a>

BHS number	Title	Author	Year	website
BH-8003	Her Three-Way Rape	Jeff Garber	1976	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5568">https://www.triplexbooks.com/catalog/product_info.php?products_id=5568</a>
BH-8077	Kidnapped And Raped	Max Sharkey		<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5465">https://www.triplexbooks.com/catalog/product_info.php?products_id=5465</a>
BH-8016	Roped And Raped	Ron Taylor	1977	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5414">https://www.triplexbooks.com/catalog/product_info.php?products_id=5414</a>
BH-8026	Whipped And Raped	Val Marrick	1977	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5478">https://www.triplexbooks.com/catalog/product_info.php?products_id=5478</a>
BH-8251	Rich Bitch Roped And Raped	Debby Rawlings	1987	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5426">https://www.triplexbooks.com/catalog/product_info.php?products_id=5426</a>
BH-8153	Whipped, Raped Family	Hank Borden	1982	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5536">https://www.triplexbooks.com/catalog/product_info.php?products_id=5536</a>
BH-8172	Raped Captive Family	Hank Borden	1983	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5601">https://www.triplexbooks.com/catalog/product_info.php?products_id=5601</a>
BH-8075	Raped Captives	Robert Vickers		<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5433">https://www.triplexbooks.com/catalog/product_info.php?products_id=5433</a>
BH-8083	Roped And Raped Family	Val Marrick	?	<a href="https://www.triplexbooks.com/catalog/product_info.php?products_id=5580">https://www.triplexbooks.com/catalog/product_info.php?products_id=5580</a>

**Table. List of 51 titles published on Rape by Greenleaf Classic in the Bondage House Series**

## Notes

- <sup>1</sup> <https://www.triplexbooks.com/catalog/index.php?cPath=108>
- <sup>2</sup> The company was also known as Greenleaf Classics, Reed Enterprises, Corinth Publications, Regency Publications, Blake Pharmaceuticals, Phenix Publishing and Freedom Publishing (Hamlin 2023)
- <sup>3</sup> Santaemilia-Ruiz, J., Fuster-Márquez, M., Maruenda-Bataller, S. and Gregori-Signes, C. (2023) Press Coverage on Violence Against Women. Corpus NEWSGEN-VAW- PID2019-110863GB-I00. Universitat de València.
- <sup>4</sup> The data analyzed in this article is available on the internet. The covers were downloaded from Triple X books (2023). Porn for the Literate. Retrieved from [https://www.triplexbooks.com/catalog/advanced\\_search\\_result.php?keywords=bondage+house+series](https://www.triplexbooks.com/catalog/advanced_search_result.php?keywords=bondage+house+series) [last accessed may 2023]
- <sup>5</sup> <https://www.triplexbooks.com/catalog/index.php?cPath=197>
- <sup>6</sup> [https://www.goodreads.com/book/show/43692820-raped-by-my-brother?from\\_search=true&from\\_srp=true&qid=Nayr00Uovz&rank=1947](https://www.goodreads.com/book/show/43692820-raped-by-my-brother?from_search=true&from_srp=true&qid=Nayr00Uovz&rank=1947)
- <sup>7</sup> [https://www.triplexbooks.com/catalog/advanced\\_search\\_result.php?keywords=rape&sort=1a&page=2](https://www.triplexbooks.com/catalog/advanced_search_result.php?keywords=rape&sort=1a&page=2)
- <sup>8</sup> When a title is cited, I respected the same use of capitals and lower letters that appear on the original book cover.

## Acknowledgement

This work was supported by the Ministerio de Educación y Ciencia under the Research Project NewsGen - PID2019-110863GB-I00.

## References

- Agudo-Peláez, D. (2019) 'Violaciones en serie: dominaciones y resistencias tras las agresiones sexuales de ficción en la era del #MeToo.' [Monograph] *Feminismo/s* 33, 91-116. <https://doi.org/10.14198/fem.2019.33.04>
- Attwood F., Maina, G. and Smith, C. (2018) 'Conceptualizing, researching and writing about pornography.' *Porn Studies* 5(1), 1-5. <https://doi.org/10.1080/23268743.2018.1444008>
- Baker, P. and Collins, L. (2023) 'Creating and analysing a multimodal corpus of news texts with Google Cloud Visions automatic image tagger.' *Applied Corpus Linguistics* 3(1), 1-10.
- Bednarek, M. and Caple, H. (2017) *The Discourse of News Values*. New York: Oxford University Press.
- Borgogna, N. C., Lathan, E. C. and McDermott, R. C. (2022) 'She asked for it: Hardcore porn, sexism, and rape myth acceptance.' *Violence Against Women* 28(2), 510-531. <https://doi.org/10.1177/10778012211037378>
- Brownmiller, S. (1975) *Against our Will: Men, Women, and Rape*. New York: Ballantine Books.
- Byrne, K. and Taddeo, J. A. (2019) 'Calling #TimesUp on the TV period drama rape narrative.' *Critical Studies in Television* 14(3), 379-398.
- Cameron, D. and Fraser, E. (1987) *The Lust to Kill. Feminist Investigation of Sexual Murder*. Cambridge: Polity Press.
- Caple, H. (2013) *Photojournalism: A Social Semiotic Approach*. London: Palgrave Macmillan.

- Caramagna, J. (2019) 'Lurid Romance comics and the 1954 Senate subcommittee on juvenile delinquency.' *Journal of Popular Culture* 52(5), 1097-1118.
- Cawston, A. (2019) 'The feminist case against pornography: A review and re-evaluation.' *Inquiry* 62(6), 624-658. <https://doi.org/10.1080/0020174X.2018.1487882>
- Centonze, L. and Taronna, A. (2022) 'A multimodal analysis of gender representations in British and Italian TV advertisements.' In: Abbamonte, L. and Cavaliere, F. (eds) *Updating Discourse/s on Method/s, mediAzioni* 34: A116-A14. <https://doi.org/10.6092/issn.1974-4382/15518>
- Chunyan Y., Kågesten, A. E., De Meyer, S., Moreau, C., van Reeuwijk, M. and Chaohua, L. (2021) 'Pornography use and perceived gender norms among young adolescents in urban poor environments: A cross-site study.' *Journal of Adolescent Health* 69, 31-38.
- Cuklanz, L. M. (2000) *Rape on Prime Time: Television, Masculinity, and Sexual Violence*. Philadelphia: University of Pennsylvania Press.
- Darling, S. (2019) 'How are book covers and their components represented in the digital market?' *Interscript UCL Journal of Publishing* 2(1), Article 2. <https://doi.org/10.14324/111.444.2398-4732.004>
- Dworkin, A. (1981) *Pornography: Men Possessing Women*. London: The Women's Press Ltd. First Perigee Printing edition.
- Eaton, A.W. (2007) 'A sensible antiporn feminism.' *Ethics* 117, 674-715.
- Ehrlich, S. (2001) *Representing Rape: Language and Sexual Consent*. London: Routledge.
- Ferguson, C. J. and Hartley, R. D. (2022) 'Pornography and sexual aggression: Can meta-analysis find a link?' *Trauma Violence Abuse* 23(1), 278-287. <https://doi.org/10.1177/1524838020942754>
- Freud, S. (1905) *Three Essays on the Theory of Sexuality. The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume VII (1901-1905): A Case of Hysteria, Three Essays on Sexuality and Other Works*. France: Les prairies numériques. 123-246.
- Fuster-Márquez, M. (2022) 'Análisis contrastivo de la noticiabilidad en torno a la representación de la violencia de género en la prensa española y estadounidense.' In: Garofalo, G. (ed.) *Estudios de género asistidos por corpus Enfoques multidisciplinares*. Bern: Peter Lang. 67-98. <https://hdl.handle.net/10550/95775>
- Gabriel, K. (2017) 'The subject of porn research: Inquiring bodies and lines of resistance.' In: Harcourt, W. (ed.) *Bodies in Resistance: Gender and Sexual Politics in the Age of Neoliberalism*. London: Palgrave Macmillan. 307-323.
- Grant, S., Chabon, M., Waldman, A., Cholodenko, L. and Dinner, M. (2019) *Unbelievable*. United States: CBS.
- Gregori-Signes, C. (2022) 'Un violador en tu camino/ A rapist in your path: un grito global contra la cultura de la violación/ A global outcry against rape culture.' In: Garofalo, G. (ed.) *Estudios de género asistidos por corpus Enfoques multidisciplinares*. Bern: Peter Lang. 39-65. <https://hdl.handle.net/10550/77455>
- Gregori-Signes, C. (2023) 'Who's friends with the victim? A corpus-based stylistic approach to the analysis of the TV series "The Killing".' In: Maci, S. M. and Garofalo, G. (eds) *Investigating Discourse and Text. Corpus-assisted Analytical Perspectives*. Bern: Peter Lang. 221-251.
- Gruber, A. (2023) 'Sex exceptionalism in criminal law.' *Stanford Law Review* 75, 745-846.
- Hald, G. M., Malamuth, N. M. and Yuen, C. (2010) 'Pornography and attitudes supporting violence against women: Revisiting the relationship in nonexperimental studies.' *Aggressive Behavior* 35, 1-7.

- Halliday, M. A. K. (1985) *An Introduction to Functional Grammar*. 1<sup>st</sup> ed. London: Edward Arnold.
- Hamling, W. (n.d.) William Hamling. In: *Wikipedia*. Online document. Retrieved in March 2023 <[https://en.wikipedia.org/w/index.php?title=William\\_Hamling\\_\(publisher\)&action=history](https://en.wikipedia.org/w/index.php?title=William_Hamling_(publisher)&action=history)>.
- Hardaker, C. and McGlashan, M. (2016) 'Real Mark men don't hate women: Twitter rape threats and group identity.' *Journal of Pragmatics* 91, 80-93.
- Horeck, T. (2004) *Public Rape. Representing Violation in Fiction and Film*. London: Routledge.
- Jensen, R. (1993) 'Pornographic novels and the ideology of male supremacy.' *The Howard Journal of Communications* 5(1&2), 92-107.
- Kress, G. (2003) *Literacy in the New Media Age*. London: Routledge.
- Kress, G. and van Leeuwen, T. [1996] (2021) *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Labrecque, L. I. and Milne, G. R. (2012) 'Exciting red and competent blue: The importance of color in marketing.' *Journal of the Academy of Marketing Science* 40, 711-727. <https://doi.org/10.1007/s11747-010-0245-y>
- Loś, M. (1994) 'The struggle to redefine rape in the early 1980s.' In: Roberts, J. V. and Mohr, R. M. (eds) *Confronting Sexual Assault: A Decade of Legal and Social Change*. Toronto: University of Toronto Press. 20-56.
- Louis, K. (2018) 'Pornography and gender inequality – using copyright law as a step forward.' *William & Mary Journal of Race, Gender, and Social Justice* 24, 267. Online document. Retrieved in March 2023 <<https://scholarship.law.wm.edu/wmjowl/vol24/iss2/3>>.
- MacKinnon, C. A. (1993) Prostitution and Civil Rights, 1 MICH. J. GENDER and L. 13. Online document. Retrieved on 29 August 2024 <<https://repository.law.umich.edu/mjgl/vol1/iss1/2>>.
- MacKinnon, C. (2004) 'Pornography as Trafficking.' *Michigan Journal of International Law* 26, 993-1012.
- Martínez Lirola, M. (2006) 'A systemic functional analysis of two multimodal covers.' *Revista Alicantina de Estudios Ingleses* 19, 249-260.
- Moody, N. and Matthews, N. (2007) *Judging a Book by Its Cover: Fans, Publishers, Designers and the Marketing of Fiction*. London: Routledge.
- Mulvey, L. (1975) 'Visual pleasure and narrative cinema.' *Screen* 16(3), 6-18. <https://doi.org/10.1093/screen/16.3.6>
- Open Library <https://openlibrary.org/> [accessed May 2023]
- Palomino-Manjón, P. (2022) 'Savior or villain? A corpus stylistic approach to the linguistic construction of victim-survivors of sexual violence in Westworld.' *Atlantis. Journal of the Spanish Association for Anglo-American Studies* 44(2), 65-87. <https://doi.org/10.28914/Atlantis-2022-44.2.04>
- Pedro Mustieles, L. (2020) 'Usurping the victim's trauma narrative: Victim blaming and slut-shaming on season 1 of *You*.' *Revista de Estudios Norteamericanos* 24, 159-179.
- Russell, D. (1984) *Sexual Exploitation. Rape, Child Sexual Abuse, and Workplace Harassment*. Thousand Oaks: Sage Publications.



- Serafini, F., Kachorsky, D. and Goff, M. (2015) 'Representing reading: An analysis of professional development book covers.' *Journal of Language and Literacy Education* 11(3), 96-113.
- Smith, D. D. (1976) 'The social content of pornography.' *Journal of Communication* 26, 16-24.
- Sonzogni, M. (2011) *Re-Covered Rose. A Case Study in Book Cover Design as Intersemiotic Translation*. London: John Benjamins.
- Speray, R. (2013) Vintage Greenleaf Classics Books. Online document. Retrieved in May 2022 <<https://greenleaf-classics-books.com/vintage/>>.
- Stoller, R. J. (1985) *Observing the Erotic Imagination*. New Haven: Yale University Press.
- Tabbert, U. (2016) *Language and Crime: Constructing Offenders and Victims in Newspaper Reports*. London: Palgrave Macmillan.
- Thompson, D. (2007) *Black and White and Blue: Adult Cinema from the Victorian Age to the VCR*. Toronto: ECW Press.
- Triple X books (TXB) (2023) 'Porn for the Literate.' Accessed in May 2023 [https://www.triplexbooks.com/catalog/advanced\\_search\\_result.php?keywords=bondage+house+series](https://www.triplexbooks.com/catalog/advanced_search_result.php?keywords=bondage+house+series)
- van Leeuwen, T. (2008) *Discourse and Practice: New Tools for Critical Discourse Analysis*. New York, NY: Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780195323306.001.0001>
- Ulloa, D. and Alvea, L. (2023) *The Snow Girl*. España: Netflix 2023.
- Walters, J. A., Apteres, M. J. and Svebak, S. (1982) 'Color preference, arousal, and the theory of psychological reversals.' *Motivation and Emotion* 6(3), 193-215.

**Carmen Gregori-Signes** is Senior Lecturer at the Department of English and German Philology, University of Valencia, since 1991, and a member of IULMA (Instituto Universitario de Lenguas Modernas) since 2005. She completed an MA at the University of Nottingham and has been a visiting scholar at several universities (Birmingham University, Iowa University, Cambridge University, Queen Mary University, George Mason University, Middlebury College). Her research interests include corpus linguistics, stylistics, discourse analysis, pragmatics and applied linguistics. Currently, a great deal of her research is devoted to the analysis of media language using corpus linguistics methodologies. **ORCID:** <https://orcid.org/0000-0002-5735-5633>

**Address:** Carmen Gregori-Signes, University of Valencia, Department of English and German Philology, Blasco Ibañez 32, 46010 València, Spain. [e-mail: [carmen.gregori@uv.es](mailto:carmen.gregori@uv.es)]