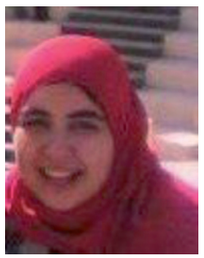
2014

Can the Raped Woman Speak?

Zainab El-Mansi
zainab.elmansi@bue.edu.eg

Rape has been known since the dawn of history; it has been a method by which women are subjugated to the power of men. This horrid experience has always been silenced for several reasons that will be investigated here. Literature has always been able to uncover what is barred from expression; hence, part of this book is dedicated to surveying the different literary presentation of this traumatic experience. What this book is basically concerned with is war rape because rape gains further connotations during war. Victimising women is intensified in the two main texts of concern here: Coetzee's Disgrace and Drakulić's S.:A Novel about the Balkans. Burdened with the pain of rape, raped women usually reside in silence in an attempt to hide what befell them; they either cannot speak or the listener is unwilling to listen, see, and understand the horror that they have gone through. The book here analyses the fictional representation of war rape and how far the writers collaborate with the patriarchal and the colonial ideologies to silence the women characters. This should be useful to researchers interested in literature, trauma studies, post-colonial feminism and gender studies.



Zainab Saeed El-Mansi

Zainab Saaed El-Mansi, MA: Studied English Literature at Ain Shams University, Cairo, Egypt. Assistant Lecturer at the British University in Egypt. Currently working on her PhD degree in the Palestinian-Israeli conflict.

978-3-659-17032-4

Can the Raped Woman Speak?

Zainab Saeed El-Mansi

Can the Raped Woman Speak?

LAP LAMBERT Academic Publishing

El-Mansi

Zainab Saeed El-Mansi

Can the Raped Woman Speak?

Zainab Saeed El-Mansi

Can the Raped Woman Speak?

LAP LAMBERT Academic Publishing

Impressum / Imprint
Bibliografische Information der Deutschen Nationalbibliothek: Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über http://dnb.d-nb.de abrufbar.

Bibliographic information published by the Deutsche Nationalbibliothek: The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at http://dnb.d-nb.de.

Coverbild / Cover image: www.ingimage.com

Verlag / Publisher:
LAP LAMBERT Academic Publishing
ist ein Imprint der / is a trademark of
OmniScriptum GmbH & Co. KG
Heinrich-Böcking-Str. 6-8, 66121 Saarbrücken, Deutschland / Germany
Email: info@lap-publishing.com

Herstellung: siehe letzte Seite /
Printed at: see last page
ISBN: 978-3-659-17032-4

Zugl. / Approved by: Cairo, Ain Shams University, Diss., 2010

Acknowledgment

I wish to express my bottomless love and gratitude to my mother Dr Karima Moutawi for her endless support and unyielding faith in me. She has wholeheartedly endured my tension and anger with serenity and love throughout the duration of my studies. The completion of this book would have never been conceivable without her fervent motivation.

My deepest gratitude is also due to Professor Faten Morsy who helped me a lot in the beginning. She has been my inspiration since my undergraduate years. She was always a patient professor and offered me a great deal of her effort and time.

So, now go tell, an if thy tongue can speak,
Who 'twas that cut thy tongue and ravish'd thee.

William Shakespeare, *Titus Andronicus*

Table of Contents

Introduction

The thesis explores the representation of rape in literature, with special reference to John Maxwell Coetzee's *Disgrace* (1999) and Slavenka Drakulić's *S.: A Novel about the Balkans* (1999). Rape is a deeply felt trauma that has its moral, social and psychological effects not only on the victim him/herself, as rape is defined in gender-neutral terms, but also on society at large. Its practice is rooted in ancient history and could be traced to the present time. Rape is such a devastating, horrifying experience that sometimes women victims are unable to speak about. Literature has always been the domain in which this traumatic experience has found expression. The role of literature is to uncover what is barred from expression. Literature has the ability to represent the unrepresentable; hence, rape archetype has been depicted in many literary works in different societies, by different authors, during different eras and during different political and racial conflicts.

Within this perspective, this study aims at showing the fictional texts of Coetzee and Drakulić as two novels that represent the experience of rape where both the patriarchal and the colonial ideologies collaborate in silencing and oppressing the women characters. There is an ancient metaphor which equates "land with women and women with land" (Faulkner). During war and conflict times, large groups, especially women, are abused and exposed to the most devastating form of abuse: rape. Hence, women become the territory upon which violence is inscribed.

The thesis is sustained by post-colonial feminist theories; since the colonial and the patriarchal overlap. Moreover, since rape is a fundamental human experience, so psychoanalytical theories inform the analysis of rape attempted in this thesis. Hence, the research relies on a number of relevant theories and schools related to but not exclusively postcolonial. The views of Ania Loomba, Sigmund Freud, Jacques Lacan, Michel Foucault, Frantz Fanon, Gayatri Chakravorty Spivak, and Hélène Cixous will be employed to analyse the texts**.** It is worthy of mentioning that it is the interlocking of these theories which informs the methodology behind

this research. The thesis does not claim that it can provide an explanation of these theories' main preoccupations.

Chapter one demonstrates the different literary representations of rape throughout different periods and cultures. The works that will be discussed are Classical, British, American, African American and Arabic. An analysis of these works aims at showing how much raped women are victimised by the rape experience, patriarchal ideology, and colonial ideology and sometimes by their own selves leading inevitably to their silence.

Chapter two discusses, in *Disgrace* and *S.*, the relationships between women's bodies and land. The sexual and the colonial relationships are examined showing how women's bodies are used and abused for the benefit of men and how this is a manifestation of the acquisition of territory. The events of the novels take place in the light of post-apartheid South Africa and in Bosnia during the Balkans war respectively.

The rape experience has many consequences on the raped woman and on others around her. Nevertheless, the concern of this paper is rape and its aftermath on the victim rather than those around her. As the consequences of rape on the victim's body are discussed, the consequences on her psyche are mandatory to discuss. The psyche of the victim and her suffering during and post rape are the focus of the third chapter. Post-rape trauma is also tackled in an attempt to show how much the rape victim suffers. The psychological consequences of rape and its trauma are discussed in the light of the views of Sigmund Freud and Cathy Caruth.

Chapter three also refers to the problem of representing the rape experience. Since the two texts under investigation are written by male and female authors, thus problems of representation arise. The problem lies in whether the rape experience should be represented or not. If yes, then the

problem of how it can be represented and who can represent it arise. Hence, the appropriateness and possibility of speaking for the raped woman is discussed in the in the light of the views of Hélène Cixous and Gayatri Spivak.

Chapter One

The Archetypal Representation of Rape

The rape experience has been tackled in many literary productions since the dawn of history. Since ancient literary productions are mostly written by men, the rape experience – mainly a woman based experience - is represented from an outsider's view point; moreover, the texts are sometimes female prejudiced. This chapter will examine the archetypal representations of rape in a number of literary works ranging from the ancient ones till the modern ones written in English and in Arabic. These literary works are: Ovid's *Metamorphoses* (1 A.C.E.), William Shakespeare's *Titus Andronicus* (1594), "Rape of Lucrece" (1594), Samuel Richardson's *Clarissa* (1747-1748), E.M. Forster's *A Passage to India* (1924), William Faulkner's *Sanctuary* (1931), Joyce Carol Oates's *Rape: a Love Story* (2003), Alice Walker's *The Color Purple* (1982) and Fuad Al-Takarli's *The Long Way Back* (1980).

Archetypal analysis takes "the literary work out of its individual and conventional context and relates it to humankind in general" (Knapp X). The famous psychologist Carl Gustav Jung (1875-1961) highlighted the theory of "collective unconscious", which he believes connects the artistic creations throughout history and across cultures. He defines the collective unconscious as:

> the reservoir of our experiences as a species, a kind of knowledge we are all born with … It influences all of our experiences and behaviors, most especially the emotional ones, but we only know about it indirectly, by looking at those influences … The contents of the collective unconscious are called archetypes (Boeree).

Archetype is a "pattern or prototype of character types, images, descriptive details, and plot patterns that find their way from our minds to our myths to our literature to our lives" (Kharbe 328).

One of the collective experiences, which many have suffered from across ages and cultures, is rape. Rape as a collective experience has found expression in many literary works throughout history and across cultures thus connecting the artistic creations around the world and across time and place. As Jung states "archetypal or primordial images, which emerge from the deepest layers of the unconscious, are found in myths, legends, literary works the world over and from time immemorial" (Knapp xi). The rape archetype serves different aims and plays different roles in each historical era and in each culture. This is determined by the era in which the rape archetype is presented, and the viewpoint from which the rape experience is presented.

It is closely related to gender which refers to "the distinctions cultures make between people and things based on the idea of sexual difference … Though gender systems vary, however, what does not change from culture to culture, period to period, is the persistence of gender difference as a central system for organizing society" (Howard 411). Gender has been ignored by male myth critics of the 1950s and 1960s "in their scientific classifications of myths and archetypes" (Mythological and Archetypal approaches). Accordingly, archetypes related to gender have been equally ignored. Moreover, the rape archetype is a shameful enough topic to be ignored, hidden, denied and negated.

The most famous literary work that dealt with the rape archetype and in fact has been the model on which other literary productions are based is: Ovid's *Metamorphoses*. In the Sixth Book of *Metamorphoses*, the rape archetype is presented through the infamous story of Philomela.

In Ovid's work the rape archetype is presented through Philomela's rape. She is first described within the boundaries of the female stereotype. She is "virgin", "divine" and "defenseless". Philomela is raped and had her tongue cut off by her sister's husband, Tereus. There is a "persistence of powerful archetypal narrative explicitly connecting rape, silencing and the complete erasure of feminine

subjectivity" (Cutter). Philomela has been raped and silenced; hence, she has neither voice nor free will.

Living in a patriarchal society which is "a social system based on male domination and female subordination" (Bryson), condemns Philomela. The Roman society highly valued honour which results in the making of a strong relationship between a female's chastity and her father's, brother's, and husband's honour. Hence, Philomela's rape makes her responsible for the loss of her male kinship's honour. She does not spare herself the guilt; she thinks that being raped, means she is stained and deserves to be punished. What increases her suffering is that she is burdened with the sense of guilt that the patriarchal values impose on women.

Nevertheless, Philomela is not passive, she thinks of a way to deliver her voice to her sister through waving a tapestry. The death of speech "brings about the birth of writing: Philomela's weaving, which Sophocles called 'the voice of the shuttle', functions as a text in which the story of the rape may be deciphered" (Ellmann 34). She and her sister avenge themselves by killing Itys, her sister and Tereus' son. However, such an alternative voice is not praised by Ovid; as the myth "suggests that an assertion of alternative feminine voice merely imprisons women all the more exhaustively in pejorative master texts that make men, as Procne says, the 'author of our evils' " (Cutter). The final revenge by the two sisters is brutal. In the end "the gods intervene: the three are turned into birds. But paradoxically, this change changes nothing. *Metamorphosis* preserves the distance necessary to the structure of dominance and submission: in the final tableau all movement is frozen. Tereus will never catch the sisters, but neither will the women ever cease their flight" (Klindienst). Thus in the end of the story, women are remembered as being more violent and cruel than the man.

Having read Ovid's *Metamorphoses*, Shakespeare bases his *Titus Andronicus* on this ancient work. The archetypal representation of rape in Shakespeare's *Titus Andronicus* demonstrates the power of the masculine over the feminine. It is a play

“which dramatizes relationships between representations of virginity, chastity and rape and constructions of masculine power” (Harris). In the second act of the play, Lavinia, the victim, “refuses to name rape; she refers to an impending sexual assault as that which “womanhood denies my tongue to tell” and as a “worse-than-killing lust” (2.3.174, 175). Lavinia's refusal “to say the word 'rape' reminds the audience that even to speak of rape brings a woman shame” (Detmer-Goebel). It is also part of the “silencing” associated with such an experience.

The original meaning of the word “rape” heightens the male authority over the female. Originally, “rape” “meant ‘theft’, and the crime was understood as an offence against male property, a theft of woman from her rightful owners … [Women have been] regarded as a more or less transparent medium through which men insult, assault and prey on other men” (Ellmann 36). This is clearly shown in the actions of the male characters when the word “rape” is mentioned. The word “rape” is first introduced when Bassianus declares Lavinia his. Saturninus calls his brother’s action “rape” and Titus- her father- describes it as an action which “dishonour[s]” him. It seems that in Shakespeare’s play the first meaning of 'rape' is “the abduction of a woman … as [a] property ... ‘Honour’, then, is a function of ownership” (Harris), it is primarily in regard to Lavinia's body, and most especially in regard to her maidenhead, that Titus can mark his power as specifically masculine. Lavinia's silence regarding Bassianus’s declaration shows assent to his action, which suggests the breach of Titus's masculine authority. Shakespeare does not present Lavinia as a victim or a woman that is voiceless since the beginning of the play. Eventually, she undergoes two kinds of silence; voluntary and involuntary.

Shortly before the rape Lavinia comments on the love scene between Tamora, the queen of Goths, and Aaron the Moor saying “let her joy her raven-coloured love; / This valley fits the purpose passing well” (2.3. 83-84). Lavinia’s remarks are not only contemptuous but also sexually knowing. In effect, Lavinia is

> punished, by rape, for her nascent sexuality and independent voice. The rape fixes her, within the play, within the theater, and within the critical discourse, as an object of pity. Thus the rape achieves the goal of ensuring that Lavinia will not be powerful, but will be frozen in a posture of dependence and humiliation. (Marshall)

This serves the patriarchal society's values.

Like Philomela, Lavinia was raped and her tongue was cut off by the queen of Goths' sons: Demetrius and Chiron. Lavinia was "[r]avished and wronged, as Philomela was" (4.1. 52). However, unlike Philomela, her hands were cut off to prevent her from telling who the perpetrators were: "[Lavinia] hath no tongue to call, nor hands to wash … If thou [Lavinia] hadst hands to help thee knit the cord" (2.4. 7&10). Lavinia's involuntary silence makes it impossible for her to tell about her misfortune, which is contrasted to her first voluntary silence that led her to the union with her lover/husband Bassianus. Her "eventual discovery of the Ovidian text comes as a great relief to her family and to the audience" (Marshall). The deeds of Tamora's sons are revealed and through the use of the phallic symbol of the stick, Lavinia is able to regain her power. Hence, Lavinia is unable to refer to what happened except with the help of the masculine power, even if this power is represented as a mere symbol.

Lavinia's revenge desire is doubtful. She joins the kneeling circle who swears to take "[m]ortal revenge upon these traitorous Goths, /And see their blood, or die with this reproach" (4.1.93-94). Nevertheless, the other alternatives available to her are madness and death, and as Titus says, "What violent hands can she lay on her life?" (3.2.25). Lavinia is violated, without either a tongue or hands, she is left with no communicational means but her gestures which requires that she should be looked at rather than heard. She has no other choice but to participate in her kinsmen's plot.

Lavinia was killed in the end by the hands of her own father because she was "enforced, stained, and deflowered" (5.3. 38) and because "the girl should not survive her shame, / and by her presence still renew his sorrows" (5.3. 40-1). The third scene

of the fourth act presents Titus re-establishing himself as the powerful phallic male. Titus had lost sexual control of his daughter after her abuse at the hands of Demetrius and Chiron, the only way he repossesses her is through her death. Her brother does not stir at the sight of his sister's killing. However, he kills the king without hesitation the moment the king kills Titus; his father. The 'insinuating hussy' "has been silenced, and no chance remains of knowing Lavinia's thoughts or feelings ... [Her rape experience] and ensuing muteness comprehends the history of too many women to be thus contextualized" (Marshall).

In the Elizabethan Age, the Scottish protestant leader John Knox wrote: "woman in her greatest perfection was made to serve and obey man" (445). Women were regarded as "the weaker sex". It was believed that women always needed someone to look after them (Elizabethan Women). With these concepts in mind the Elizabethan Age continued to oppress and suppress women. Shakespeare based "Rape of Lucrece" on Livy's *History of Rome* and Ovid's *Fasti* (Hendricks 88) alongside with an English work: Chaucer's *The Legend of Good Women* (Cousins 53).

Women's bodies in Shakespeare's Roman works have special roles and stand for special sets of values in an intensely patriarchal society, women are "values convenient to Roman men: chastity, domesticity, and silence" (Leggatt 236). "Rape of Lucrece" is a "founded myth of patriarchy" (Kahn 259). In this Elizabethan literary work "speech and rhetoric are inextricably related to gender, sexuality, and power" (Kahn 261). In this poem Lucrece is raped by Tarquin; a noble friend of her husband. Shakespeare constructs Lucrece's dilemma so as to "expose not only the contradictions she experiences as a woman in patriarchy, but the thinking and the institutions that create them" (Kahn 261). Unable completely to absolve herself of some degree of complicity, "Yet am I guilty of thy honour's wrack;/Yet for thy honour did I entertain him" (841-2), "she embraces the role of both judge and executioner to expiate her "crime" – even though she must rely on her husband, father and kin to punish Tarquin for his actions" (Hendricks 89). Shakespeare used

the rape archetype to vouchsafe the patriarchal values; one of these patriarchal values is to condemn women. A Woman's chastity is highly valued and it resides mainly in her sexuality;

> according to the norms of chastity by which Lucrece is governed, a woman's sexuality is her shame, and must be modestly concealed. Even then the shame of the rape is concealed by darkness that shame 'most doth tyrannize,' because for Lucrece it resides not in what can be seen of her but in her awareness of what Tarquin has done to her body. (Kahn 265)

Like Philomela, Lucrece, in the poem, is described according to the female stereotype. She is a "dove": "The dove sleeps fast that this night-owl will catch" (360). The "dove" is white which shows the purity of Lucrece. It also indicates fragility and weakness. These are the characteristics of the "good" woman in the Elizabethan patriarchal society. While the male figure; Tarquin - compared to Tereus- is a bird of prey; a "falcon" (511).

Sometimes "women have been associated with the body and men with reason" (Howard 411), Shakespeare used a close contrast between males and females. This contrast highlights the patriarchal thoughts that Shakespeare was preaching: "For men have marble, women waxen, minds" (1240). Stressing the difference between men and women with the privilege of men, Shakespeare maintains that women cannot hide the shame and guilt while men can: "Though men can cover crimes with bold stern looks, / Poor women's faces are their own faults' books" (1252-3) because of the "weak" nature of women: "Make weak-made women tenants to their shame" (1260). Though Shakespeare has "given tongue" to a heroine who hardly speaks at all in Livy or in Ovid, Lucrece is not a free agent. First, Lucrece was denied her voice before the rape. In the Ovidian tradition "rape is the call that interpellates the female subject" (Kahn 265). Lucrece's words are quoted for almost 1,000 lines (747-1722) since the threat of rape. When she finally speaks, her speech reinscribes Collatine's claim to her body rather than makes any claim of her own. Though a mere body after she commits suicide the male authority over her does not cease: her father and brother call her "his"; "The one doth call her his, the other his" (1793). Like Lavinia,

Lucrece's death solves the problem. The problem is solved either by suicide to show the importance of honour or by "mercy" killing to save her and ease the sorrow of her owner.

After stabbing herself, Lucrece's "bleeding body", understood by the "Romans as an icon of their newly won republican liberty, must also be read as a disturbing after-image of how patriarchy – whether in monarchical or republican form – configures the feminine" (Kahn 271). In the end, the private matter is taken to the public and political spheres. Lucrece's suffering is used by Brutus- a man who is not one of her family members- to change the state government from kings to consuls. Brutus also suggests that Lucrece's body would be carried and revealed to all the Romans so they can know what befell her. The private suffering of Lucrece is used for political reasons and exposed for everyone, while she is a dead body. Like Lavinia, Lucrece's revenge is performed by the phallus figure as "Lord Junius Brutus sware for Lucrece's rape" (4.1. 90).

Women, money and land are "commodities which males desire and exchange among themselves in the form of transactions and alliances" (Saigol 110). The rape archetype has been also used in the poem in relation to the colonial endeavour that pervaded the Elizabethan Age. The "sexual promise of the woman's body indicates the wealth promised by the colonies" (Loomba 73), as the Elizabethan age is one of colonial expansion "English imperialism required such a narrative" (Hendricks 93). Therefore, Lucrece in the eyes of Tarquin is like the undiscovered land: beautiful, mysterious and attractive. "She is colonized: in his eyes she becomes a body of claimed territory that, as he tells it, lies subject to his autocratic rule" (Cousins 78).

The rape archetype has been used to propagate patriarchal values in many works. Samuel Richardson also used the rape archetype to stress patriarchal values of condemning women and confirming the male authority over them. Richardson's Clarissa is an epistolary novel that presents the rape of Clarissa, who is first presented as a religious, virtuous, obedient and loyal daughter to her father. She fulfils all the

criteria of the “good” child and woman of the eighteenth century's patriarchal values prevailing then. It was expected of her to accept the suitor that her father thinks best for her because “[t]raditionally parents were regarded as having the authority to arrange a child's marriage, and the child was expected to accept their decision. Such a view follows naturally from the idea of the father as God's proxy in the family” (Parent-child Relationship). Neither her family, nor the eighteenth century reader would expect an obedient daughter to go against her father’s will especially in such an important matter as marriage. In his *The Whole Duty of Man*, Richard Allestree asserted: “of all the acts of disobedience ... that of marrying against the consent of the parent is one of the highest [because] children are so much the goods, the possessions of their parents” (237). What made Clarissa’s disobedience grand is that it was accompanied by a kind of free will; she “dares” to love Lovelace and wants to marry him.

Consequently, according to the moral of the age, what Clarissa does is almost a sin. Therefore, a punishment must befall her. Lovelace turns out to be a vicious person and Clarissa's disobedience is punished by rape. Lovelace rapes her after seducing her away from her house and family. He views himself as a man of honour, as honour is measured according to relationships with men, but not with women. He follows what he calls “libertine creed” in his relationships with women. His assumption is based on the belief that women are raised to hide their sexual natures under a false cover of virtue. As a result, he seeks to seduce Clarissa in particular because she is really virtuous. Clarissa

> has to be abused, humiliated and defiled in order to sustain the correspondence between men [he writes letters to his friend/male conspirator about his attempts and actual rape of Clarissa] ... In contrast to the Freudian convention that writing is a substitute for sex, Lovelace turns to sex only as a substitute for writing letters, a poor and disappointing substitute at that. When Clarissa escapes after the rape, Lovelace mourns the fact that he has 'lost the only subject worth writing upon'. Ostensibly he means that he has lost the inspiration for his pen, the only subject matter worth writing about; but the phrase suggests that Clarissa, as the 'subject' of his writing, is subjected to his pen as to his penis, raped by his writing,

written by his rape; that her body is a surface branded by his death-dealing inscriptions. (Ellmann 32-33)

Following her rape, Clarissa experiences a spiritual rise whereas Lovelace experiences a decline. She ignores Lovelace and refuses to see him. She continues to suffer from the beginning of the novel till the end and the ultimate solution to her stain is death. However, since she was virtuous in the beginning of the novel, she deserves the death of martyrs. Clarissa locks herself in with *The Bible*. She starves herself to death and dies in peace securing salvation from God.

Richardson wrote a novel that serves the tastes and morals of his time. In the end, Clarissa is the one to blame. It is because of her ill deeds that she deserves rape and death away from her family and the ones she loves. The rape archetype is used as a tool to warn females who think of going astray from the society's moral codes. *Clarissa* is a

> prototype of the modern psychological novel ... the genre developed in the eighteenth century as a form of seduction, a means of overpowering and captivating women readers in particular. Richardson used his writing, whether consciously or not, to tighten his hold over the whole coterie of women, constantly soliciting their judgments and opinions while disregarding most of their advice. In this sense Lovelace's tortuous, elaborate conquest of Clarissa could be seen as a black parody of Richardson's seduction of the female reader through the ruses and rhetorical excess of prose … By offering a court of appeal for the unsaid, the unbelieved, the unavenged, the novel as a genre reveals the failings of the legal system but also serves to perpetuate the system by providing imaginary compensations for its blindness. (Ellmann 33)

As Richardson sought to influence his women readers with patriarchal values, British writers of the colonial era sought to influence all their writers with colonial values that also include condemning women. Another usage of the rape archetype is to reflect the colonial spirit of the age; considerable literary output flourished reflecting the colonial/European values and ways of thinking in the twentieth century. One of the very famous British novels of colonial Britain is E.M. Forster's *A Passage*

to India which presents generally accepted ideas about the Orient/Other. The Orients/ dark people are more prone to judge by heart and depend on emotions rather than mind and logic. Mr. Heaslop defines the Indians as people who do not pay attention to details and are known for their "fundamental slackness" (Forster 69). The novel is full of misconceptions from the two parties: the English and the Indians. Reflecting the colonial assumption, India and Indians are related to whatever is mysterious and exotic not to mention erotic: "foreign lands and peoples certainly spelt the possibility of new sexual experiences, which is why they become both exciting and monstrous for the European imagination" (Loomba 158).

During the colonial era, white people had constant fear of the rape of white women by non-white men; "colonial fears centre around the rape of white women by black men" (Loomba 164). Forster's novel transforms this fear into reality. In fact, that fear of rape is very old; in Shakespeare's *The Tempest*, Prospero accuses Caliban of trying to rape Miranda. Based on that, the white colonialist father decides to make "native" Caliban his slave and confines him into prison in a rock. What intensifies the belief of rape inside each white person is another misconception that black people have limitless sexuality.

In *A Passage to India*, British Adela Quested accuses Indian Dr. Aziz of molesting her in one of the Marabar caves. The reader is not privy to what happened. Without an interrogation Dr. Aziz is imprisoned by the English and Adela is calmed down by her own people. Though confused and unable to recall the incident clearly, Adela is pushed by the English women to condemn Dr. Aziz. In the court scene Adela fails to remember the real identity of the criminal and what exactly happened. She thinks that it might have been the work of her imagination. Such an action causes fury among the English and her dismissal from their company.

Being not pretty while Dr. Aziz is handsome, Adela might have wanted this to happen since it is "in some way the fulfillment of a private dream" (179) as Fanon

observes. Adela was thinking about marrying Mr. Heaslop and found out that she does not really love him.

Rape is not only an action between an oppressive man and an oppressed woman, but also an action between the colonial power against the citizens of an occupied country. Ania Loomba observes “in colonialist as well as nationalist writings, racial and sexual violence are yoked together by images of rape, which in different forms becomes an abiding and recurrent metaphor for colonial relations” (164). Thus rape in the novel is not only a personal experience but it reminds the reader of the colonial experience. In fact, Dr. Aziz is the one who is raped by the English; his own country is raped by the colonial power and he is deprived of his right to be treated as a respectable human being in his own country.

Forster does not present the rape experience as the main action of the novel; rather he uses the rape archetype to highlight the tense relation between the English and the Indians. Dr. Aziz is condemned the moment Adela accuses him of attempted rape and even after found innocent, the English people still consider him guilty. The hostile attitude is enforced after the rape accusation. Adela's hysteric attitude after her accusation has also another effect besides throwing Dr. Aziz into prison:

> The effect of Adela's hysteria is to set the English and Indian communities against each other, and most deplorably to break up the budding friendship between Fielding and Aziz. Sexual difference is thus presented as a more divisive force than racial difference: the novel implies that men of conscience could form alliances across the boundaries of race and class and power if only women did not persecute them with their unbridled sexual fantasies ... [Forster] transforms the victim into the attacker: Adela becomes the persecutor of Aziz, with all the power of the British empire behind her. For the assault, whether it occurred or not, can be attested only by a woman's word, which in this case bears more weight than the man's word because the man, the Indian, is even more oppressed than she is. (Ellmann 38)

Thus the rape archetype is used to intensify the racial tension between the English and the Indians.

Though famous for propagating and defending women rights, the American society is not different from any other patriarchal society. The American writer William Faulkner presents the rape archetype in *Sanctuary*, in which he presents a very bleak and evil picture of the human nature. That picture is mainly presented through Temple Drake whose "female sexuality" is one of the manifestations of evil in the novel (Volpe 148). Temple is brutally raped by the impotent Popeye using a corn-cob. The Temple-Popeye union is the essence of the evil in the novel.

From the beginning of the novel Temple is described as the vain pretty, white, rich college girl. She is the most wanted girl in the university: "town boys" watch her movements and body while envying Gowan Stevens for having her in his company (Faulkner 198-199). Temple is aware of their infatuation; however she is "callously indifferent to the effects her playing at sex has upon the town boys" (Volpe 144). Ruby, the only woman in the Old Frenchman house, sums up Temple's character telling her: "[you] take all you can get, and give nothing" (Faulkner 218).

Temple is the daughter of a rich, hot-blooded judge and the sister of four brothers. She is protected by a group of powerful males. She knows that she is superior because she is rich and protected by the masculine power. While being at the Old Frenchman house, she comforts herself saying: "my father's a judge ... if bad mans hurts Temple, us'll tell the governor's soldiers" (Faulkner 217). Living in a patriarchal society, Temple's actions, like Lavinia's, are determined by her kinsmen. Therefore, this male authority is restricting her sexuality rather than protecting her. Her father kills her boyfriend and calls her a "whore" (Faulkner 218) because he does not like him. She is also afraid of her brothers if they know that she has a relationship with Gowan. While trying to recall the rape experience she says that she prayed to be "changed into a boy" (Faulkner 220) because being a boy/male with its connotation would save her from the danger that she is facing. Her wish to be a male carries her wish to be strong and potent. Recalling the old tradition of imprisoning female sexuality by the iron belt reflects the authority of men over women. Though it seems brutal enough to imprison a woman inside an iron belt, Temple thinks that such

imprisonment would have saved her from danger. Hence, the text shows that male authority, however cruel it might be, is for the female's best interest.

Temple is far away from being a meek obedient female. She slips away at night, not because of her strong will or her deep feeling of subjugation but because she wants to fool around with guys. This desire is the main reason behind her brutal rape. It seems that the moral of Temple's story is as follows: if Temple had abided by the rules and codes of her kinsmen, she would not have been raped. Women are such irrational beings that need to be guided by other rational beings i.e.: men. This intensifies the futility of female sexuality.

Faulkner does not give the reader any chance to sympathise with Temple. Temple's character is explained through people's observations and those people are mainly men. Sometimes her actions or her own narration tell about her, but this also condemns her. It is true that she has a voice, but that voice condemns her even more; it shows how much she is naive and vain. The reader realises that Temple has been brutally raped through the line of blood trickling from her loins to her legs. The rape experience remains untold. Temple is unable to recall the experience. In the beginning, when Horace was encouraging her to say what has happened, she kept repeating what happened before the rape incident. While she is trying to remember the vicious act, the reader again is prevented from sympathising with her because of Horace's comments: she recalls the experience with "actual pride" (Faulkner 328).

After rape, Temple is kept in a house of prostitution for Popeye's pleasure; he brings in Red the stud who is employed for "vicarious fornication with Temple" (Powers 75) while Popeye stands watching "making a kind of whinnying sound" (Faulkner 358). Though living this kind of death in life, Temple does not attempt to escape. She even recovers from such brutal rape after few hours. She has been raped in the morning of Sunday and by ten-thirty the same day she has already begun to recover (Volpe 145). This is either unrealistic, or it is there to show how much Temple, in her symbolic role as female, is unworthy of our sympathy.

Faulkner throws all the blame on Temple and her sexuality. It was she who provoked Popeye to rape her; she teases him saying "touch me. You're coward if you don't" (Faulkner 330). Without being provocative, she would have left the house safely: "Popeye, sexually impotent, has managed to avoid the many whores who have sought his attention; Tommy is feeble-minded and apparently without sexual experience; with Ruby present, Goodwin is no real threat; and Van, perhaps the rampant male, is under the control of Goodwin. Ruby has lived among these men without provoking trouble, but within a few hours, Temple has them all intent upon raping her" (Volpe 145).

Faulkner serves the principles of the patriarchal society. The rape experience remains untold and the reader does not sympathise with the victim, on the contrary, she/he might as well blame her. *Sanctuary* is mainly about Horace's journey from ignorance to knowledge. One of his "ignorance" aspects is expressed in his misconception of women as sanctuaries for men and he is transformed throughout the novel to the final conclusion that female sexuality is the essence of evil. It is as if Faulkner presents Temple as a symbol; women like Temple are punished.

Unlike Faulkner's condemnation of a loose girl that "deserves" to be raped, Joyce Carol Oates represents a grown up woman that others condemn. Oates's novel *Rape: a Love Story* presents the rape experience through a female voice. The novel speaks about the rape experience of Teena Maguire a woman in her thirties. She is a widow and a mother of a twelve year old daughter. She is gang raped, "kicked and beaten and left to die on the floor of the filthy boathouse" (Oates 6) by a group of drunken young men while her daughter is hiding throughout her mother's rape. The novel deals with the aftermath of that brutal rape.

Teena is envied by the women in her community. She likes men (Oates 19). She is admired by everyone. On the night of the rape she was dressed in a provocative way: she was wearing "tight sexy clothes showing her breasts" (Oates 5). There is a constant accusation of Teena throughout the novel: she "had it coming.

Asked for it. Everybody knows what she was" (Oates 19). Oates portrays how the whole society turned against Teena after the rape incident. She has gained a new identity: the woman who was raped. Her daughter and boyfriend have also gained new identities because they have a relationship with her. She has been a stain. Her boyfriend's reaction has been as follows: after her rape he began to lessen the times of his visits and calls till he stopped. His visits became "brief" and "awkward" (Oates 49).

Oates explicitly shows Teena's post-rape trauma. She was kept in a hospital after she was raped. When she woke up, she could not remember what had happened. However, she began to remember slowly: she had "a stricken look in her face... her mouth opening in a silent cry" (Oates 53). She was shocked and depressed after the fruitless hearing. She was "diagnosed as suicidal" (Oates 81). She refused to talk or see anyone. She lost hope and consequently made no effort to remember anything of what happened in the boathouse.

The rape experience is told mainly through the twelve year old Bethel. Oates puts the reader in the shoes of Bethel. She addresses the reader as if she/he is Bethel. This may be used to identify with one of the victims and to make the rape assault a personal matter. It is through Bethel, not through Teena, that Oates illustrates that the rape experience is an unforgettable experience. It remains to torment the victim and those who are attached to her; specially the close ones like her daughter. Bethel is a female so she can feel best the torment that her mother has been suffering from. No further detail is shown about Teena's state afterwards. Rape has been an excruciating experience to women regardless of their colour or race.

African American women are not different from white American women in being the subjects of patriarchal blindness; African American women are even subjugated and humiliated by it. African Americans have been subjected to several kinds of torture and humiliation since they first stepped on the American soil. It was the norm, back in the age of slavery, to find African Americans humiliated by the

white Americans. The African American men were usually beaten, made to work till the last drop of their blood and finally accused of almost all the crimes especially rape of white women; a crime which they received inexplicable torture for. As for the African American women, they faced all the torture that the African American men faced except the crime of rape. They were not accused of the rape crime; rather they were the objects of rape. White American men used to viciously rape large numbers of African American women.

In Alice Walker's epistolary novel *The Color Purple*, there are two rape cases: one is domestic and the other is racial. Celie the protagonist of the novel is raped by her step-father. The other rape incident is that of the African American Mary Agnes by the white warden whom she claims is her uncle. Celie sends letters to God and to her sister because those two are the only ones she can speak to about her rape and life.

Rape is presented in the novel as one form of oppression. It is a mechanism whereby "a patriarchal society writes oppressive dictates on women's bodies and minds, destroying both subjectivity and voice" (Cutter). Celie is "raped, confined and silenced, and composes letters as her sole defence against her fate" (Ellmann 33). Celie is deprived of her voice by the man, whom she mistakenly believes to be her father. Celie's step-father is

> the first person to speak in the novel-or so we infer, for his cruel words, which loom over the text ... present themselves as vatic and impersonal: 'You better tell not never tell nobody but God. It'd kill your mammy'. That 'it' is highly charged: is it the knowledge of the crime that would kill her Mammy, or is it Celie's *words*, her act of speech, that would destroy her mother? Through this ambiguity the rapist cunningly shifts the responsibility for the violence on the victim: it is not *his deed*, but *her words*, that maim, molest and murder. (Ellmann 34)

Rape is not the main focus of the novel; conversely, it is one of the main factors that caused the change in Celie. The psyche of the two rape victims is not

explained. Though having a voice, Celie, for example, does not speak much of her rape experience. The novel begins by her letter to God explaining how her step-father raped her and took away her two children. The rest of the novel shows how Celie develops from a weak, obedient and oppressed woman that is unable to speak in front of the male authority to a self-dependant rather strong woman. Walker focuses on how the African American women bond can help to face the oppressive patriarchal society. Through the help of another woman, namely Shug Avery, Celie is able to change. The bond between these two women in the novel is pushed to an extreme, in fact "sexual love between women has a privileged place in the novel ... [Celie has found] emotional and sexual satisfaction beyond the world of men" (O'Connor 41). The rape archetype here shows the suffering of the African American woman, but it does not subjugate her to further suffering, on the contrary, it is the force that moved her to 'speak' through letters about her experience.

Just like the African American woman who is oppressed by her own people, the Arab woman is also oppressed among her own people. Fuad Al-Takarli's *The Long Way Back* represents a different rape experience. It is not between strangers or unrelated people; it is between relatives. It is the rape of a woman by her own nephew. Munira who is raped by Adnan, her sister's wild and rebellious son is always absorbed in her thoughts. From the beginning of the novel, other's observations about her show that she is the pretty quiet young woman. In chapter nine, Al-Takarli narrates Munira's dire incident. He does not represent her as the innocent victim falling in the hole; the narrative implies that she takes part in "seducing" Adnan. As Adnan is drawn to her and interested in her, "this pleased her and flattered her pride" (Al-Takarli 200). At the same time, the narrative stresses more than once that she is completely innocent while "seducing" her nephew; probably it has been all the work of her unconscious. On the day of her rape, her clothes are described as evocative; though implied: she "was wearing a light blue blouse and gray skirt which she had picked out for no special reason as far as she could remember. The skirt was tight and short" (Al-Takarli 201). It is implied that she might have picked it on purpose since

she is aware that he likes her and aware of the intimate moments and touching of their bodies. However, she feels “immune ... she saw no particular significance in the repeated contact between their bodies, their growing mutual affection, or his excessive admiration for her” (Al-Takarli 200). The text does not spare her. If the narrative condemns Adnan, it does the same to Munira. Munira; the woman, is represented as a dragging power. The patriarchal authority is not absent from the narrative. Munira is admired by all, but she is female; femme fatale. She brings her own destruction because of her careless attitude and because she seems to entertain an incest relationship. It is as if she has called for it; just like the protagonist in Oates's novel. Though different cultures, one Iraqi in the 1960s, and the other in the developed modern world of the United States in 2003, rape is the mistake of the victim.

It is inferred from the literary works hitherto discussed that the archetypal representations of rape have one thing in common: condemning the victim. This condemnation is sometimes done by the author and/or text, other times by the characters in the text itself. Though the above mentioned works are not limited to one historical epoch or to one culture or country, they all share the patriarchal values in which women are suppressed and oppressed.

The hitherto discussed literary works point out to the idea that the rape experience is integral to any discussion of the issues of oppression, silencing and stereotyping of women. Hence, this study aims at reading the representation of the rape experience in two contemporary works J. M. Coetzee's *Disgrace* and Slavenka Drakulić's *S.: A Novel about the Balkans*. Set in post-apartheid South Africa, *Disgrace* represents power and land restoration. Set during the Balkans war, *S.: A Novel about the Balkans* represents the horrible everyday experience of war in a rape camp. Thus, the two works represent different cultures, histories and settings. However, they share with the previous literary works the intermingling of the patriarchal with the colonial.

J. M. Coetzee is one of the prominent South African writers. He has gained a great reputation abroad. Though condemned and sometimes banned inside his own country, Coetzee chose to remain in South Africa at a time when other intellectuals observed the "increasingly confrontational situation from adopted countries" (O'Reilly 41). Likewise, Slavenka Drakulić was not applauded for in her own country. Drakulić is a famous Croatian writer and journalist. Born in Croatia – part of former Yugoslavia, she felt that it is her natural duty to write about the notorious Balkans war that took place from 1992 to1995. Her outstanding concern for women drove her to be the "founding member of the first network of Eastern European women's groups" (Moses). Opposing the spreading of "national hatred speech, manipulation of women and their bodies" (Petrović) in the early 1990s, Drakulić was accused of propagating Serbia's racist politics.

Disgrace and *S.* portray the rape of two women during times of colonial conflict and war. The first takes place during post-apartheid era in South Africa, and the second takes place during the peak of the Balkans war 1992-95 in Bosnia-Herzegovina. In the first novel, white Lucy is gang raped by a group of Africans and in the second novel, S. a Bosniak/Muslim woman is raped several times by Christian Serbs.

There is a relationship between the sexual relationship between man and woman and the dominating/dominated relationship. The sexual relationship is one of "dominance and subordinance". Sexual domination however "muted its present appearance may be, [it] obtains nevertheless as perhaps the most pervasive ideology of ... culture and provides its most fundamental concept of power" (Millett 25). Moreover, this dominating/dominated relationship echoes another important relationship: namely the coloniser/colonised relationship. In this relationship, the coloniser tends to oppress and suppress the colonised in different ways, like: humiliation, overworking, constant flogging and continuous harsh punishment for a crime that the colonised did not commit.

As the “normal” sexual relationship reflects the colonial relationship, raping a woman equates raping/conquering a land. As Ania Loomba illustrates: “from the beginning of the colonial period till its end (and beyond), female bodies symbolise the conquered land” (152). Rape

> has been identified as a major symbolic figure underlying both the actual relations of power between imperial power and native colony as well as the structuring principle of speech and thought about imperium and empire … The discourse of power in the colonies restructured sexuality in the imperial center, as male-female relations were figured in the terms of empire. (Karamcheti 125)

Therefore, the power relations entailed in the rape experience highlight the fact that women's oppression, both as individuals and as symbols of nations, is an inevitable outcome. The texts explored in this chapter point out that the rape experience in these texts regardless of the time, place or culture is part of a larger context where women are used symbolically to maintain patriarchal ideology. Representing the rape experience in the discussed literary texts involves the perpetuation of oppressing and silencing women; the focus of the next two chapters highlights this in relation to Coetzee and Drakulić's texts and further explores the underlying connection between patriarchal and colonial ideologies.

Chapter Two

Women's Bodies as Territorial Site of Conflict

This chapter tackles the inscription of racial and civil conflicts upon the female bodies. J. M. Coetzee's *Disgrace* presents the rape of a white South African woman by a group of African men for the sole reason of being a white woman that possesses a piece of land in South Africa. Slavenka Drakulić's *S.: A Novel about the Balkans* discusses the rape of a Bosniak (Muslim Bosnian) woman by the Christian Serbs because she belongs to the "wrong ethnicity" (Drakulić 97). Ania Loomba asserts that the colonial relationship is analogues to the sexual one. Inter-racial rape has been viewed as an "analogue for the colonisers' violation of the land" (Gilbert 213). The aim of this chapter is to examine this theory in relation to the previously mentioned texts. Accordingly, race and ethnicity are going to be discussed as reasons behind racial/colonial atrocities. During colonialism/captivity, the colonised/captivated human being is subjected to various kinds of horrifying torture which result in his/her change. Frantz Fanon calls that the annihilation of the colonised (60). Moreover, an analysis of the construction of the self under colonisation will be tackled in this chapter. In addition, the correspondence between the woman's body and land will be investigated. Fanon observes this relationship referring to the "ancient metaphor equating land with women and women with land which can be found in texts ranging from the Koran (Surah II, verse 223: "Your women are a tilth for you [to cultivate] so go to your tilth as ye will"), to ancient Western, to modern Arabic literature" (Faulkner 847). Using this relation, women are used and abused for the interest of men, especially during times of colonial conflict and wars as will be shown through the discussion of the novels.

Both Drakulić and Coetzee were concerned with the conflicts in their countries. Many of Coetzee's works reflect "either directly or indirectly on recent events unfolding within South African society" (Procter). Violence has been a recurrent issue in the South African society. *Disgrace* is a depiction of the violence

which results from old racial conflicts. On the other hand, *S.* is the depiction of the Balkans war, a civil war that resulted from an alleged assault on the Serbs of former Yugoslavia. The South African experience and the Yugoslavian one are not identical, yet they share the "ethnic-cleansing" concept. In South Africa ethnic cleansing was a "hallmark of the old order [whereas in the Bosnia-Serb context] ethnic cleansing was a post-Yugoslavian phenomenon" (Nixon 74). Ethnic cleansing is defined as "an act intended to render an area ethnically homogeneous by removing members of a given group through the use of concentration camps, torture, sexual violence, mass killings, forced deportations, destruction of private and cultural property, pillage and theft, and the blocking of humanitarian aid" (Salzman 354). Though the term "ethnic cleansing" was not widely coined in relation to the White practices against the Blacks, it has been carried out in a systematic way. The Blacks suffered "collective expulsion; forced migration; the bulldozing, gutting, or seizure of homes; the mandatory carrying of 'passes' detailing the holder's putative ethnicity and movement; and the corralling into rural ghettos of people decreed to be 'illegal squatters', 'surplus', 'idle', 'alien', or 'unassimilable'" (Nixon 74).

The aim of ethnic cleansing in the Balkans war was obviously stated: to have a pure Serbian nation. Rob Nixon illustrates the ideology of ethnic cleansing saying that the Serbian troops

> adopted a genocidal policy toward Bosnia's Muslims that exposed the lurking biologism in the very ideal of the 'healthy' nation ... [E]thnic cleansing depends on the ... seemingly innocent figure of the nation as body politic. [The Serbian] forces have pursued this idiom with a bloody literalness ... Such an idiom readily serves, in economic and ideological crises, as a bridge to the discourse of the national pathologies. The 'ailments' or 'degeneration' of the national body can then be readily ascribed to the presence of 'alien bodies' and 'parasites', the antidote for which is cleansing, purification ... to prevent further 'contamination' – all on the assumption that 'disinfecting' the nation is a precondition for its 'convalescence' or 'recovery'. (75)

Though the aim of ethnic cleansing in South Africa was not to annihilate the Africans, yet the white minority practiced harsh regulations against the Africans. The period in which ethnic cleansing took place in South Africa was during the long years of White colonialism. This period is generally known as Apartheid South Africa (1948-1994) (Evans). Apartheid is a "system of racial control inherited from the British", in which the relations between black, coloured, Asians and white citizens are regulated privileging the Whites over any other race; though they "never numbered more than 20% of the population" (O'Reilly 40; Ngubane 3). What makes the South African apartheid distinguished from any other form of racial oppression around the world is that it was enforced by law; it was enforced by the Nationalist Government of South Africa (Apartheid legislation in South Africa). Moreover, what makes the situation even worse is that the Afrikaner nationalist viewed apartheid as a "way of life ... a vindication of himself, a guarantee of physical, cultural, and economic security and survival. It is the creation of his history, the concrete achievement that marks his moment of fulfilment" (Ngubane 3).

During apartheid, violence, which was directed towards the Blacks, took many forms ranging from various torture forms to massacres. The number of those who have been killed and tortured is unknown. Nadine Gordimer, a famous white South African writer, illustrates that the figure beginning with "Sharpeville massacre in 1960, runs into many thousands; no-one really knows how many" (141). Those who lived were not in a better condition; the white people habitually beat the black citizens for the most trivial reason: "a tradition grew up that entitled the white man to beat up an African if he became 'cheeky'. It was not uncommon ... for [black] people to be tied to wheels and flayed with thongs until blood flowed down their backs" (Ngubane 56). The "native" population underwent these atrocities under colonial enslavement; the "natives" suffered from, as Fanon puts it, "expropriation, spoliation, raids [and] objective murder" ("Toward the African" 33). Whereas beating a "cheeky" African man is the coloniser's way to teach the colonised a lesson for his misbehaviour, the rationale of rape as a "handy shorthand means of teaching a

“cheeky” woman a lesson – is deeply familiar to anyone who grew up under apartheid” (Moffett 11). Hence, the coloniser's way to “discipline” the African woman gave the coloniser pleasure at the expense of the suffering, humiliation and pain of the African woman. While the right to rape a black woman was reserved for the whites, the white woman was untouched. The African man was constantly suspected of harassing and/or raping white women; whether these accusations were real or not, the African man was punished. The “violations- real or imagined- of white women by black men served as a pretext for the lynching parties which white men used to hold the black community in terror” (Ellmann 42). Constantly punishing and terrorising the African was part of the White's strategy; that very act of lynching served to secure that the black people submitted to the white power (Ellmann 42).

Mutually consented sexual relationships between the whites and the blacks were loathed. Mixed marriages were banned in 1949 (Niekerk 324). The Immorality Act, which regulated the relationship between whites and blacks, was the first piece of apartheid legislation. Police used to track down “mixed couples suspected of having a relationship. Homes were invaded and doors were smashed down in the process ... Most couples found guilty were sent to jail. Blacks were often given harsher sentences” (Apartheid South Africa). Living in a big prison as their own country, the Africans were not permitted inside the “white man's town” unless they carried a pass that has the white man's permission. Moreover, they were not allowed to possess lands. This deprivation was issued after the establishment of the first South African Republic. Jordan K. Ngubane clarifies “[e]xcept in very rare circumstances, the African could not buy a land” (55). The right to own a land was set according to the Native's Land Act 1913. As the Act dictates, 90% of the land was reserved for the whites, whereas the Africans, original owners of the land, were congregated in about 7% of South Africa in something called Bantu Homelands. Conditions in the Homelands were declining by time. Africans were treated as “unwanted aliens in their own country” (O'Reilly 40). White policy did not just prevent the Black citizen

from possessing land, it also used to pillage the African's lands and to further humiliate the Africans, the marauders used to rape Black women (Ngubane 25).

Hence the relationship between the colonised and the coloniser has been marked by mistrust, fear, violence ... etc. It is a natural consequence that there is nothing between the colonised and the coloniser but a "room only for the forced labor, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt, mistrust, arrogance, self-complacency, swinishness; brainless elites, degraded masses" (Césaire 81).

Like South Africa, Bosnia-Herzegovina - part of former Yugoslavia, has been a country of multi-ethnicity. In 1990, it included approximately 43% of Bosniaks, 31% of Serbs, and 17% of Croats (Pavlović 187). But, unlike Apartheid South Africa these different ethnicities shared the same land, same culture and even married one another. However, this did not last. After Josip Tito's death in 1980 "old ethnoreligious rivalries resurfaced and increasing feelings of nationalism emerged in the turbulent transition from a one-party political constitution to a pluralistic system" (Snyder 185). Tito's death marked the beginning of Yugoslavia's collapse. After his death, the majority of the Yugoslavians were demoralized by the scope of the economic crisis that Yugoslavia suffered from. They were not sure of the future and "experienced a loss of social identity and a sense of disorientation" (Snyder 188). During times of uncertainty, people cling to any source of security; in the Yugoslavian context it was nationalism. In a country like Yugoslavia that had many ethnicities, this nationalistic spirit was enough to wage conflict and war.

Yugoslavia started to dismantle in 1991 due to the fact that "each principality sought independence" (Snyder 189). Serbia intended to establish a Greater Serbia that unites all the Serbians and to take 62% of Bosnia. On the other hand, Croatia decided to have the remaining part of Bosnia. Both parts determined to drive out Bosnia's Muslim population. However, Bosnia declared its independence from Yugoslavia in 1992, which resulted in Serb nationalists waging war against Bosnia (Snyder 189). In

1992, the Balkans war erupted. The Balkans war is a civil one in which the Serbian minority laid a siege around Sarajevo and began practicing different atrocities mainly against the Bosniaks and to a lesser degree against the Croatians. They started killing men and raping women. According to the statistics murder of "about 30,000 prisoners in camps like Omarska, Manjaca ... [etc], [r]ape of about 30,000 women and the setting up of rape camps, [k]illing, of over 11,000 inhabitants of the city of Sarajevo, among them 1,500 children, [and] [m]assacres and mass executions in many municipalities and towns, in north, west and east Bosnia" took place (The Hague-international Court). War did not happen suddenly; rather, it was prepared for beforehand. Pejorative notions about the Bosniaks had been fostered throughout many years before the war. As the colonial culture and literature paved the way and also justified the atrocities committed against the Other in South Africa, culture, literature, education and media of the Serbs introduced and justified attacking the Bosniaks.

Part of the Serbian cultural memory contains the belief that during the sixteenth century "Turks impaled Serb vassals" (Boose 82). Slaven Letica observes the occurrence of impalement saying that the "entire portions of the mythical, cultural, and national traditions and of popular aesthetics (national ballads) involve the motif of 'impalement on a stake'" (95). Julie Mertus asserts that "every Serbian school child knows about the horror of impalement from national folk ballads, national novels, national plays and other national traditions" (109). In literature, the image of impalement is further highlighted through the text of Ivo Andric entitled *The Bridge on the Drina* (1959). Andric's novel, which takes place in the sixteenth century, is a fictionalised narrative of the public impalement of a Serb peasant hero by the Turks who eventually dies an excruciating death. What the Serb readers of Andric's novel were subjected to is not merely a scene of torture that ends in a horrific death but also a prolonged scene of rape. It is a scene "in which the rebel against Turkish rule is literally skewered by the Turkish phallic emblem of power and then hoisted up in the feminized image of the penetrated body, the enormous Turkish

phallus fixing in place the unforgettable picture of a grotesque and horrific sodomy" (Boose 85).

Though fictional, and occurred once in the history of Serbian literature as Nenad Filipovic clarifies, Andric's text is widely held and believed in the Serbian collective memory. According to Filipovic, this text is the source "responsible for the belief now widely held across the Balkans in the actual historicity of such a practice" (Boose 82). The theme of impalement practiced against the Serbs was vivid in the collective unconscious of the Serbs. Thus, the Serbs continued to "fixate on past sufferings" (Nixon 84) allowing the Serbian leaders to explicitly invoke it to justify "the attacks on Bosnian Muslims who are alleged to be Turks because of the conversion of their ancestors to Islam" (Sells 49). Moreover, Serbian authorities, journalists, poets and other Serbian public figures made up different stories, poetry and epics about the violation of Serbians by Muslims. In addition, national conflicts, as old as World War II, were renewed in "public speeches, football fan songs at stadiums, and in the hyper-production of nationalist literature" to victimise the Serbs (Petrović).

Like the Serbs, the Africans were also infuriated by the violence directed towards them. But unlike the Serbs, the Africans were actually tortured by the Whites. Various forms of violence and torture that either took place or allegedly took place during Apartheid South Africa and prior to the Balkans war have consequences. It has been noticed that after ending the horrible years of Apartheid, South Africa still suffers from violence and high crime rates. In Post-Apartheid South Africa "[s]exual violence in particular has spiralled, with survey after survey suggesting that South Africa has higher levels of rape of women and children than anywhere else in the globe not at war or embroiled" (Moffett 1). Violence in post-apartheid South Africa is not confined to sexual crimes; on the contrary, it has spread to other kinds of violence. In 1999 it was reported that "South African hospitals are becoming places for dying -- instead of healing ... [Further, the South African Police reports] that a

total of 174,220 people died violent deaths, from crime-related violence, between 1994 and the year 2000" (Hunt).

With such horrible atrocities, it is evident that colonisation "begins and perpetuates itself through acts of violence, and calls forth an answering violence from the colonized" (Young 173). Colonialism has devastating physical and psychological effects. It distorts and erodes the colonised's psyche and subjectivity. Summarising Fanon, Ania Loomba asserts the colonial experience "annihilates the colonised's sense of the self, 'seals' him into 'a crushing objecthood' ... it is colonialism that is regarded as psychopathological, a disease that distorts human relations and renders everyone within it 'sick'" (143). This is the state of the Africans living in post-apartheid South Africa.

Post-Apartheid South Africa does not provide a safe haven for the formerly colonised people and/or the colonisers. The post-colonial, for Coetzee, "does not signal the formal disintegration of empire, but rather a new, and in many respects more insidious phase of colonisation" (Procter). In 1990, after the end of apartheid, Gordimer writes that there is a complete reversal of everything that has ordered the lives of all the South Africans, which results in the presence of people who are physically and psychologically maimed by the struggle between white power and black liberation. She concludes saying "violence has become the South African way of life" (140). This violence is depicted in literature. That is why colonised societies' literature in general and the South African literature in particular are different from other societies' literature. In his Jerusalem Prize speech in 1987, Coetzee elaborates that South African literature was "a less than fully human literature, unnaturally preoccupied with power and the torsions of power ... it is exactly the kind of literature one would expect people to write from a prison" (98).

Post-Apartheid South Africa embodies the return of the "native"/Black filled with all the stereotypical traits that the coloniser has always imposed on him. During colonialism, part of the collective unconscious of the White coloniser dictated that the

Black man is “an expression of the bad instincts, of the darkness of the inherent ego [and] of the uncultivated savage” (Fanon 187), as a result, the White coloniser despised the Black man for being brutal. Ania Loomba explains how non-Europeans were perceived by quoting Helen Carr: “in the language of colonialism, non-Europeans ... are outside society, dangerous, treacherous, emotional, inconstant, wild, threatening, fickle, sexually aberrant, irrational, near animal, lascivious, disruptive, evil [and] unpredictable” (160). Such perception justified, for the White coloniser, many inhuman practices directed towards the Black man. However, what the White coloniser feared the most is the Black man’s sexual power. It was believed that the 'Negro' “possesses a terrible 'intensity of desire' and has the instincts of the senses developed to excess” (Young 112). As a result, the Whites were in constant fear that “the niggers are just waiting for the chance to jump on white women” (Fanon 107). They perceived the Negroes/Blacks as having “tremendous sexual powers … [they have ultimate freedom] in their jungles! They copulate at all times and all places” (Fanon 157). Actually, this myth is an “'inversion' of the historical fact that black slave women were regularly raped by their white owners” (Ellmann 42).

Fear of rape caused the coloniser to act upon the very sexuality of the African man. Fanon observes that during colonialism “the black man [was] not a man” (10), in the sense that he was stripped off his humanity and manhood. He continues “[t]he Negro is castrated. The penis, the symbol of manhood, is annihilated” (Fanon 162). Castrating the colonised renders him incapable of performing all the traits related to males from being strong and protective to being sexually potent. Such treatment turns the colonised to the feminine in the sense that he is weak, vulnerable and dominated by a strong male. Under such psychologically violent ideology, the 'native' was asked to “sign his own death warrant, and his natural reaction is to fight” to get back his long lost manhood (Ngubane 4). In Coetzee's novel, the 'native' seizes the opportunity to prove to the former coloniser that the African is a potent male.

Lucy's three rapists alongside with Petrus, personify the traits of the black person as perceived by the coloniser. The three rapists cannot speak English well;

they are remote from the white culture/civilisation. They are primitive; they are dispensed with in a rural secluded place away from the white elite of Cape Town. They are "savages" (95). Lurie sees the youngest one as a retard; he is "mentally deficient [and] morally deficient. He should be in an institution" (Coetzee 208). The young rapist is singled out first by being African, second by being 'deficient' and third by being a rapist. He is condemned before being a rapist. Hence, from their first appearance they are marked as "Others".

Post-Apartheid South Africa might be the chance that the 'Negro' has been waiting for. States of anticipation and horror prevail when the coloniser is faced with these traits. *Disgrace* presents all the Whites' fears and concerns. Incarnating the old racial fear; Lucy is raped. She is raped by an inferior just as "colonial fears centre around the rape of white women by black men" (Loomba 164). Moreover, *Disgrace* presents the torsions of power. Lucy's rape is a disruption of the old power system. From the beginning of their attack, Lucy and her father are afraid while the three Africans are determined and strong. Approaching Lucy's farm, the three rapists are determined and walk fast, "with countrymen's long strides" (Coetzee 91). Lucy calls for black Petrus for help and so does Lurie. White Lurie is locked and unable to defend his own daughter against her black oppressors. The image of the imprisonment of black man and raping of black woman by the white power/phallus must have happened before during Apartheid South Africa. What these black males represent in the novel is the result of the coloniser's ideology. The coloniser had to suppress the colonised through force and rhetoric. The African was punished for qualities that were imposed on him and for actions that he did not even think of. The African man in the novel tries to prove to the white authority that though he was not that evil in the past he is ferocious now.

Fanon observes that the colonised "Negro" thinks he is attempting to revenge himself on any white woman for all that her ancestors had done on his women since the beginning of colonialism (70). In *Disgrace*, Lucy's rape is a repetition of a former atrocity; "it is like being in a war all over again" (Coetzee 102). Analysing her rape,

Lucy sees her rapists as “debt collectors, tax collectors” (Coetzee 158) who call in apartheid's dues. Lucy is paying, through being raped, the debt of the colonisers. Raping Lucy is a collective duty as oppression is part of the Africans' collective memory. For the three African rapists, Lucy is white; the “Other”. Her ancestors have committed atrocities against their people; it is an act of retaliation. During Apartheid, White's strategy followed that the Blacks are to be kept followers and obedient servants to the Whites. Whenever, one attempted to break out of this code he/she was the subject of violence and public humiliation. This strategy held that the so called subversives or agitators “were singled out for humiliating or brutal treatment as a means of threatening their peers, reminding them what fate awaited them should they step out of line. These acts of violence were generally random and spontaneous, and sometimes fairly low-key, aimed not necessarily at causing life-threatening harm, but shaming and humiliating the target” (Moffett 12).

Continuing the circle of terrorising the Africans, several procedures were adopted by the white people. The first one was mainly to wage

> wars, [which aimed at] grab[bing] land from the Africans ... The second phase had been designed to despoil the defeated African of his property and wealth in order to force him out of his reserves to work on the white man's farm, in his industries, and in his homes on conditions that suited the white man best ... The third phase came after World War II, when Afrikaner nationalism launched direct attacks on the person of the African to remold his individuality and make him amenable to Afrikaner discipline. The central idea was always to keep the African in the position of maximum weakness so that the Afrikaner could always remain the master. (Ngubane 56-57)

Rape is likened in the novel to war. The three Africans, mimicking the coloniser, wage war against Lucy. Due to not having vast times as the coloniser had, the Africans merged the three phases into one. They attacked Lucy mainly to get her land. In order to avoid future attacks, Lucy has to be protected and there is no one to protect her but Petrus, so she has no other choice but to give up the land to Petrus, and since she does not want to leave the land, she stays in the land as a tenant. Raping

Lucy and impregnating her leaves her weak and vulnerable so she easily yields to Petrus and his demands. Thus, the African remains to be the master. The relationship of power dominating/dominated has been reversed.

The coloniser used to choose every/any African to exert his power over, following the same path, the three Africans chose Lucy randomly. Lucy believes that she "meant nothing to them" (Coetzee 158). The three African men did not kill Lucy, though they could have easily done that. Their aim is to inflict pain and warn other white land owners of the future awaiting them if they continue staying in the African land. The Africans want Lucy as a "slave" (Coetzee 159); they want to subjugate her as the coloniser used to do with their women. Rape is a recurrent invasion of women in South Africa. After the violation, Lurie thinks: "it happens every day, every hour, every minute ... in every quarter of the country" (Coetzee 98). The rape gang roams the place with the purpose of "attacking women" (Coetzee 199). Lucy is passive towards what happened to her; she peacefully accepts her rape and does not want to report it. Lurie "deplores Lucy's seemingly abject capitulation to brute force, regarding it as behavior that serves simply to renew the cycle of domination and exploitation that has defined the history of South Africa for centuries past" (Cornwell). Lurie admits that it is a "history of wrong" (Coetzee 156) that speaks throughout Lucy's rapists.

The Africans are burdened with racial memories, whereas the Christian Serbs are filled with misconceptions and religious hatred. In both cases, the atrocity of the Other ravishing the female body is repeated. Similar to what happens in *Disgrace*, the Serbs rape S. and other Bosniak women as a form of revenge. As mentioned before, the Serbs' collective unconscious is full of hatred and anger directed towards the Muslims, hence raping Bosniaks is the best way to avenge their 'honour' and that of "Mother Serbia". Mounting the buses, the Bosniak names are not "written down or called out" (Drakulić 23); the Bosniaks are pushed to ride the buses as one collective object not as individuals. S. believes that regardless of these people's names or identities they are Muslims and due to this fact they are valuable to the Serbians.

Neither Lucy nor S. has any personal dispute with the aggressors. The soldier who comes to pick S. from the storehouse has no expression on his face, "no grimace" (Drakulić 58). He is only determined to perform his duty. In the concentration camp, it is not a matter of a pretty woman or a favourite woman; all women are the same regardless of age, appearance, occupation and status. Females are raped even if they are mere children. They are only sex objects. Women exist "only in the plural ... Nameless, faceless, interchangeable. There are only two categories, young and old;" (Drakulić 52) women are "reduced to a collection of similar beings of the female gender" (Drakulić 73).

S. shows the change/transformation of the colonised, the Bosniaks kept in the camp, under conditions of occupation, oppression, suppression, humiliation, and torture …etc. The concentration camp has taught its inhabitants ways of survival. The first thing that seemed to be taught is selfishness. It is learned by a seven-year-old boy. He does not think of sharing the salami with his sister; he unthinkingly devours it: "this seven-year-old little boy has already learned the first lesson of survival in camp- selfishness" (Drakulić 34). Driven by the need for security, detainees find themselves stealing and having "undesired" sexual relationships. Stealing is another way of survival in the concentration camp. E., one of the detainees, steals S.'s gold jewellery to bribe the Serbian soldiers to spare her little daughter. Being captivated is the motive that drives S. to have a liaison with the Captain of the concentration camp. She is convinced that he is a "criminal" (Drakulić 100) himself, yet she has to have a relationship with him in return for her safety. Though, she is seen by other inmates as a traitor who "sleep[s] with a murderer" (Drakulić 107), she has no other choice and it is the only way that keeps her away from the rape cycle in detention.

Surviving the "women's room", living with the fear of rape, facing the horrid nature of rape, feeling incomprehensible pain, bearing unwanted children and bleeding till death, the female detainees undergo many changes; one of which is hatred: "only hatred can lighten the burden of what they know" (Drakulić 90). Knowing that the Serbian soldiers are burning corpses of Bosniaks, S. is "absolutely

certain that … [Bosniak women in the room] would be capable of doing the same thing to the soldiers in the yard [;] of killing them, setting fire to them [and] taking pleasure in the flames" (Drakulić 90-91). Thus, colonialism turns the colonised into an aggressive human being. Like the colonised Africans, the female detainees have been deprived of their humanity; S. realizes that the "camp has stopped us from feeling human" (Drakulić 130). War has the ability to turn a simple human being into a beast; however, beasts do not kill their own offspring. S. witnesses the killing of a newly born boy by the hands of his own grandmother. After helping her daughter to deliver the child, the grandmother "removes the black kerchief from her head and wraps it around the tiny, premature little body … she wraps up the entire body, along with its helplessly hanging little head … [other women] bury the new-born child in the hole they dug in the dark" (Drakulić 128). The idea of killing one's offspring is common in the camp; M. another detainee believes that she "would simply strangle the child with [her] own hands" (Drakulić 130). S. has also seen that F. "picked up the pillow herself and placed it over [her] baby … [she] had simply pressed the pillow down on the baby, covering it completely" (Drakulić 4). Being able to kill in such a cold blooded way makes S. realise that this is the "victory of the logic of war" (Drakulić 131).

Colonialism does not only alter the woman's psyche by playing with her natural feelings towards her offspring, it also uses and abuses her body. It is through the use and abuse of woman's body that racial oppression is inscribed. During war and/or colonialism the aggressor/victim or the coloniser/colonised relationship is defined as a sexual relationship; a view which is clarified by the notion that "sex is the very heart of racism" (Hyam 203). The nature of this relationship has roots in the early years of colonial expansion. European exploration of other "unexplored" lands was "romanticized in sexual terms, as the "penetration" of "virgin" territories, their "taking" by the virile masculinity of colonial force" (Karamcheti 125)**.** In the pictorial tradition during the colonial expansion, the newly "discovered" continents were pictured as women; these continents were "available for plunder, possession,

discovery and conquest" (Loomba 151). Stradanus pictured a naked America looking back at Vespucci who discovered her: America has been literally "discovered" (Hulme 17). Conversely, "native women and their bodies are described in terms of the promise and the fear of the colonial land" (Loomba 151). Young explains that Colonialism was always

> locked into the machine of desire … Folded within the scientific accounts of race, a central assumption and paranoid fantasy was endlessly repeated: the uncontrollable sexual drive of the non-white races and their limitless fertility … Nineteenth-century theories of race did not just consist of essentializing differentiations between self and other: they were also about a fascination with people having sex – interminable, adulterating, aleatory, illicit, inter-racial sex. (181)

Hence, for most colonialists "the promise of sexual pleasure rested on the assumption that the darker races or non-Europeans were immoral, promiscuous, and libidinous and always desired white people" (Loomba 158). This desire for the Other and particularly Africa and/or the African women is not free of contempt and a constant feeling of superiority over such an "inferior" race. This is evident from the story of "Saarti Baartman (1789-1815), a female member of the Khosian tribe of South Africa" (Caslin) who was taken to Britain in 1810 and

> exhibited as a biological oddity and scientific curiosity due to her pronounced buttocks and genitalia. Her consequent humiliation and degradation illustrate the racist mindset common in 19th Century Europe and her image has become a lasting symbol of Western colonial attitudes towards Africa … [Saarti Baartman was an] icon for racial inferiority and savage female sexuality. (Caslin)

Sexual relationship has dominating and dominated figures. It is always the powerful that is the dominating and the weak that is the dominated. Through sexual domination a "most ingenious form of 'interior colonization' has been achieved" (Millett 25). In the colonial context, the coloniser is the dominating and the colonised is the dominated. The coloniser-colonised relationship has no human contact; it is a relation of "domination and submission" (Cesairé 81). Hence sex serves as means for

"the maintenance … of racial difference" (Loomba 159). In *Disgrace* the white male university professor David Lurie has two sexual relationships; one with Soraya, a prostitute, and the other with Melanie Isaacs, a student in his class. Both sexual relationships are undesired: Soraya is merely performing her job and Melanie implies that she does not want to have sex with him. Soraya and Melanie, both being the Other, each in a different way, symbolise the Other land i.e. Africa. Lurie's use/abuse of their bodies stands for the use/abuse of the African soil by the Whites. Thus, Lurie's relationships are a kind of colonial sexual encounters which, like most of the colonial sexual encounters, "often exploited inequities of class, age, gender, race and power" (Loomba 158).

Lurie's relationship with the "honey-brown" (Coetzee 1) bodied Soraya embodies various connotations. It represents the white collective desire of sexual gratification in the encounter with the "Other". Such collective desire is based on colonial legacies. In its description of the female "native", colonial discourse has enriched the myth of the "erotically charged female" (Caslin). On the other hand, White men were enthralled by "their infatuated attachment to black women" (Young 151). Their relationship also stands for the Whites' domination over the Blacks.

Hence, at the back of Lurie's mind Soraya is the embodiment of all his sexual fantasies. He has a "history of desiring 'exotic' women" (Graham 437). In Discreet Escorts, Lurie searches under the "Exotic" section for a woman to satisfy his desires. Through prostitution, Lurie is further helped to dominate Soraya. Prostitution is another form of slavery; of use and abuse of the female body. After realising that his powers have fled him, Lurie turns to buying women; he literally buys Soraya and her body for his personal pleasure. Soraya can be described as Lurie's sex slave/object. She obeys him endlessly gratifying his demands, for example she has never worn her "vermilion lipstick" since he told her to wipe it off and she is described as "pliant" (Coetzee 5). In the narrative, Soraya is inferior; she is not important as a human being. To begin with, Soraya is not using her real name which the narrative does not reveal. Structurally, she occupies only the first chapter of the novel. Neither Lurie nor

the narrative gives her a voice. She is a black woman who works a degrading job. Moreover, very little information is revealed about her. Soraya does not tell how she feels about her relationship with Lurie or about her job and/or its nature. It is always Lurie's side of the story that is heard. Though the sole beneficiary of this sexual encounter, Lurie admits that it has no human feelings; it is like the "copulation of snakes … dry" (Coetzee 3). Nevertheless, this belief does not affect him or change anything in pursuing Soraya. Lurie does not care about the way Soraya thinks or feels. He knows that part of her job requires that she endures old people. Whores' job, as Lurie silently confesses, is to see the "elders in the throes of passion;" (Coetzee 44) a sight which many "ordinary" women would despise. Lurie has what he calls "affection" for Soraya just because he "takes pleasure in her" (Coetzee 2) and recklessly thinks that she feels the same way towards him. Deep inside him he does not really bother about her feelings or whether she finds pleasure in their sexual relation or not. Soraya stands for an otherness, which as Bhabha illustrates, "'otherness' which is at once an object of desire and derision" (67). Soraya has always been the other for him; after all she is a "loose" woman whom he trusts "within limits" (Coetzee 3).

By the end of his relationship with Soraya, Lurie turns to Melanie. Melanie, the "dark one", as Lurie sees her, is like Soraya the "other, invariably inscribed as "darker" (literally, morally and figuratively)" (Moffett 10). She is present to emphasise how Lurie uses women's bodies. Unlike Soraya, Melanie has an identity. She has first and last names: Melanie Isaacs. She occupies three chapters of the novel, which allows her a voice to a certain extent, and the consequences of her relationship with Lurie affect the events of the novel. Unlike Soraya, Melanie is not a prostitute, but she is also unequal to Lurie. Lurie does not pay Melanie for the job; he uses his authority as her professor to have his way with her. In the beginning, she accepts his invitation for a drink; she even gives him her "coquettish little smile" (Coetzee 12). At the same time, he senses that she is too young that she does not "know how to deal with him" (Coetzee 18). But this does not deter him; on the

contrary he pursues his aim with further intensity. During sex, she does not struggle or fight back; she only "avert[s] herself" so that their copulation is "undesired to the core" (Coetzee 25). Lurie's attitude towards Melanie makes him "near-rapist himself" (Attwell 866). During their copulation, she is passive which he finds "pleasurable, so pleasurable that from its climax he tumbles into blank oblivion" (Coetzee 19). After getting satisfied, Lurie does not make an effort to keep her in; he has finished his job and will not tolerate her any longer. Like Soraya, Melanie is disposable.

Lurie thinks that he has the right to purchase or possess the bodies of the women he knows without leaving them the freedom of choice and without respecting their private lives. As the dominating power, he cannot accept that the Other decide out of her own free will to leave him. However, Soraya decides to leave him and he tracks her down in an attempt to assert his dominations. Soraya surprises him by saying: "I demand you will never phone me here again, never" (Coetzee 10). Also, Melanie or rather the phallus power in her life, represented first in her boyfriend and then in her father, is the one who puts an end to Lurie's usage of her. Her father files a complaint against Lurie. When Soraya decides to leave Lurie and leave Discreet Escorts altogether, Lurie does not give up. He intrudes on her privacy by getting her private phone number and calling her. Melanie too, though it is not clear if it is directly her demand, decides to leave him. Tracking Melanie down is not an option for Lurie because of the scandal he faces. Lurie does not justify his action towards Soraya; he does not even consider justifying his actions; whereas, in Melanie's case, he is forced to justify his behaviour in front of a disciplinary hearing and then in front of almost every one. Claiming innocence, Lurie justifies his actions by being motivated by Eros or inspired by "Aphrodite, goddess of the foaming waves" (Coetzee 25); a weak explanation for his horrid action. Lurie's relationships with Melanie and Soraya imply an "interrelationship between ... David's exploitation of a woman student (on the one hand) and the whites' exploitation of the coloured population in South Africa (on the other)" (Swales 8).

Commenting on the white men's usage of coloured women, Sol T. Plaatje writes: during colonial South Africa many white men had the liberty to cohabit with coloured women leaving them with no long-term security and/or not caring whether they became pregnant or not (277). Lurie is not concerned with Soraya, he cares only about the amount of pleasure he gets from their copulation. Commenting on his justifications in the disciplinary hearing, Farodia Rassool faces him with: “it is not abuse of a young woman he is confessing to, just an impulse he could not resist ... with ... no mention of the long history of exploitation of which [his action] is part” (Coetzee 53). Lurie's use of Melanie's body is not viewed as a personal matter; it is loaded with political significance. Lurie disregards his ethical obligations towards Melanie. Lurie's relationship with his student “is depicted as a betrayal of ethical responsibility, as he violates and will not take responsibility for her as an embodied human being” (Graham 438).

Using the female body does not always have to be for sexual needs/ends; it can also be used for political reasons as in the Balkans context. Women were used for war propaganda. Raping of women was aired on the Serbian Televisions prior to war. The Serbian media broadly presented the rape of what was believed to be Serbian women by supposedly Muslim men. The rape scenes actually showed Bosniak women being raped; however, audience believed that these women are Serbs due to the overdubbing of voices (Diken and Laustsen 115). Women were used to encourage the Serbs to wage war against the perpetrators. Like what happened in First World War: “the manipulation of accounts of ... rape became a powerful way to call upon men to act as men, defending women, home ... as passive moral domains in need of male protection” (Grayzel 51).

Women were also used as symbols. They had great usage during the rising of nationalism. Manipulation of women's bodies symbolically marked as ethnic territory in national discourse of the Balkans actually began from the eighties in the media. In the nineties, Croatian media had

> regular reports about mass rapes of Muslim women in Bosnia, exclusively by Serbian soldiers ... Identification of woman's body with nation and with battleground originated in the deep nationalist ideology that assigns active roles – "subject position" to men who will wage war, protect and expend their territory and possessions: 'that is, they forge their identities as males, as agents of the nation over the symbolic and physical territory of the feminine homeland' which must be secured and protected from transgression and which holds the seeds and blood of past and future warriors, and over and though the actual bodies of women who reproduce the nation, define its physical limits, and preserve its sanctity. Women's body can be seen as providing the battleground for men's wars: over this battleground of women's bodies-borders are transgressed and redrawn. (Petrović)

Julie Mostov adds that women's bodies are not only "symbols of the fecundity of the nation and the vessels for its reproduction, but they are also territorial markers. That is mothers, wives, and daughters designate the space of the nation and are, at the same time the property of the nation and its sons" (Petrović). In the women's room or "brothel" (Drakulić 73), as S. calls it, S. realises the status of herself and other inmates too. They are at the "disposal of the soldiers" (Drakulić 65); their bodies are "stored for the use of men" (Drakulić 66). She understands that a "woman's body never really belonged to the woman. It belongs to others – to the man, the children [and] the family" (Drakulić 143). Women bodies as S. horridly realises belong to soldiers at the times of war for further humiliation and disfigurement.

Nationalist discourse also equated women with land. It had "conflated images of mothers with the nation itself: Little Mother Serbia, the Motherland, and Mother Yugovic (a heroic mother who offered all her sons to die in war)" (Snyder 188). The nationalist discourse made use of every woman in her most common position in the society: motherhood. It targeted mothers and how much they can benefit war. The call was to unify all women to contribute to war, just as during World War I, "motherhood provided a means by which to target and unify all women, to make them feel that they ... had an essential part to play in supporting the war" (Grayzel 2). Emphasis was also placed on women's responsibility for the cultural and biological reproduction of the newly forming nation-states. Kressel illustrates that Serbs were

"warned that Muslim men planned to force their women into harems to breed soldiers for the jihad" (39). In Serbia, a "strong antiabortion movement mobilized" (Nikolic-Ristanovic) was supported by the church and political leaders to breed Serbian soldiers. It is claimed that "the desire for nationalism easily can be metamorphosed into sexual violence, women's bodies objectified and abstracted, and their pain and suffering disavowed" (Kesic 4). As a result of the symbolic role of women in the Balkans context, the "desecration of women becomes a matter of national shame and cultural/religious dishonour [that] must be avenged ... Thus, just as the nation is narrated on women's bodies, the enemy inscribes its victory on the female body" (Saigol 117).

In either case, women bodies were used to serve men's political aims. Using women on both sides of the conflict did not stop at these limits; they were used as justifications for waging war generally and the rape tactic specifically. Milovan Milutinovic's text "Laying Violent hands on the Serbian Women" is infuriating enough for the Serbs to kill and rape every Bosniak soul:

> By order of the Islamic fundamentalists from Sarajevo, healthy Serbian women from 17 to 40 years of age are being separated out and subjected to special treatment. According to their sick plans going back many years, these women have to be impregnated by orthodox Islamic seeds in order to raise a generation of janissaries on the territories they surely consider to be theirs, the Islamic republic. (qtd. in Diken and Laustsen 115)

Since the beginning of the colonial period to the end and even beyond, "female bodies symbolise the conquered land" (Loomba 152). War rape is used for many other purposes than mere pleasure. It is the "clearest example of an asymmetric strategy. In war rape, the enemy soldier attacks a civilian (not a combatant), a woman (not another male soldier), and only indirectly with the aim of holding or taking a territory" (Diken and Laustsen 111). Hence, during times of war "women's bodies become sites of conquest;" (Gilbert 218) female bodies constitute "another battlefield where ethnic conflict can be fought, where a woman's sexual identity – in conjunction with her political and religious national identity – is the main target for

the actions being carried out" (Skjelsbæk 375). Consequently, rape is essential in any colonial conflict because its effects are overwhelming and prolonged.

One of the crimes that combines both inflicting pain and inscribing victory over the female body is rape. In both novels rape has been employed mainly to oppress the "Other" alongside with other reasons. The "Other" here, refers to women in particular. Through oppressing the Other women, the Other men are consequently oppressed.

In *Disgrace*, the first image of Lucy's land displays two races living peacefully together in post-apartheid South Africa: a "rainbow nation" as Nelson Mandela dreamt (Pölling-Vocke). In that land, white Lucy lives in an isolated place outside Cape Town side by side with black Petrus who owns a piece of land adjacent to hers. She makes her living from "the kennels, and from selling flowers and garden produce" (Coetzee 61) and Petrus helps her in her small residence; a situation which was considered impossible in Apartheid South Africa. However, as the events of the novel unfold, this image changes into a nightmare. The novel reflects the nature of the relationship between races as a "political one which involves the general control of one collectivity ... over another" (Millett 24). Living in post-apartheid South Africa, the racial power shifts from the Whites to the Blacks resulting in the "dominance" of the latter through humiliating women and abusing their bodies.

Lucy's three rapists: "two men and a boy" (Coetzee 91) come from a primitive place called Erasmuskraal "a hamlet with no electricity [and] no telephone" (Coetzee 93) which resembles the Bantu Homeland the Whites used to condense the Black Africans in during Apartheid. They visit Lucy's farm in "darkest Africa" (Coetzee 95) asking for help. They seem to be helpless and harmless. However, once they enter the house they wage war mainly upon Lucy. This raiding troop leaves Lucy raped, her father harshly bruised and her house in a chaotic state.

S. shows, before war, the Serbs were the mailman, the neighbour and the friend of one's brother. However, with the beginning of war, this has changed. The Serbs are not individuals anymore; they are the entire enemy. They have become the "Other": the Serbs who stand versus "us": the Bosniaks. The question that is posed during war is as H. shouts: "[a]re you one of us or one of them?" (Drakulić 91). S.'s father is Muslim, but her mother is Serbian. But, having a Serbian mother does not spare her the horror of war against the Muslims. In the Balkans, "the family name follows that of the father regardless of his religion or ethnicity" (Diken and Laustsen 115). Hence, she is considered Muslim in the eyes of the Serbs. As the novel begins, S. is not aware of these divisions of "us" and the "Other". She does not realise that her Bosniak identity has dire consequences. She has thought that 'her' land belongs too to the soldier that comes to take her to the concentration camp. S. has thought of her country, until the Serb soldier stepped into her kitchen, "as being both his country and hers" (Drakulić 17); an assumption that will be proved wrong throughout the course of the narrative.

The beginning of the rape cycle is harsh. It begins with a soldier banging the door open in an apartment of a single woman, with emptying all the houses and collecting every Bosniak in the gym and with the separation of men away from women: one of the Serbs "orders all the men to one side," (Drakulić 21) and after a while they are "led out of the gym" (Drakulić 21). As for the women, they are "taken to the buses" (Drakulić 23) then to the concentration camp, which was a factory warehouse before war, for the entertainment of the soldiers. In *Disgrace* and likewise in *S.* men are taken or kept in another place. During Lucy's rape, Lurie is locked inside the bathroom, beaten and set on fire. In *S.* men are put in another camp away from women. Unlike Lucy who is raped in her house, S. is repeatedly raped in a small office in the concentration camp.

Contrary to any other form of violence, the Serbs and the three rapists attack the female victims, unarmed. They depend on the weapon that is naturally given to them i.e. their penis/phallus. The three rapists are possessed with the weapon that

colonisation had denied them from: their phalluses. Lurie realizes that their "weapons" (Coetzee 159) are their penises. Rape is distinguished from a 'normal' sexual relation by its force. Unable to realise this power relation before, S. is struck by the ability of the male body to hurt the female one. She could not "imagine that a man's body could do such damage to a woman, that it was so powerful, so unfairly overpowering that a woman had no defence against such force" (Drakulić 64).

The power relations in the South African and the Bosnian novels are presented through violent sexual relationships. The subordination and weakness of the females in both novels show the patriarchal values that the female characters endure and abide by. Patriarchy dictates, among other concepts, that the female is a property of the male. He should protect, govern and guide her throughout her life which weakens the female living in that society. The phallocentric society also holds that the sexual act of the female is governed by her male kinship i.e. her father, brother, husband and even son. Hence, any "unacceptable" sexual behaviour causes the loss of female's "honour" and accordingly that of her protector's. Rape distinctively is one of the crimes that is mainly directed towards honour; that of the female and the male as well.

In cases of armed conflicts and/or colonialism, women are further oppressed. War uses the already established ideological construction of gender and maintains them so that the masculine and feminine are strictly defined while making use of the feminine in every possible way. Feminists assisting women rape victims in Bosnia illustrate: "women did not participate in making ... political or military decisions, and yet war and its misery more and more acquire women's ... faces. We were positioning the sexual violence of war within the larger matrix of patriarchal power relations and patriarchal violence against women" (Kesic 2).

All men are capable of rape; however, Elaine Salo explains, "the reasons why they rape are diverse, and informed by whom they rape, as well their own and their victims' structural location in society". Men rape for a variety of reasons, but no

matter what the reason is the result is always the humiliation of the victim. Anne Mager illustrates that rape aims at emphasising that "to be masculine was to assert male control over females in violent ways, to extract feminine obedience literally through sticks" (663). Rape is used to prove to women that they are vulnerable and need the protection of men: notions that are originally fostered in any phallocentric community. This crime strengthens the inherent weakness and vulnerability of women: "women are taught to be convinced of their own 'inherent weakness' from childhood and it is in opposition to this 'weakness' that male strength is constructed" (Saigol 113).

Living in her land, Lucy comes to notice that she lives inside a society that is controlled by men. However, what she disregarded in the beginning is the fact that they are not of her race; they are black men. Petrus takes care of her dogs, works in her garden and helps her to sell her produce. It is hard for Lucy to live alone in that farm or rather; it is hard for her to live without Petrus in such a "dangerous" place as he perceives it. Without the protection of Petrus, Lucy is vulnerable; she is a woman, white, independent, lesbian and without any male protector. Lucy's mistake is that she, like some other women who "provoke" men to rape them, dares to "practice freedom of movement, adopt a confident posture or gait … [and] speak out for [herself]" (Moffett 11). Lucy chooses to posses her own land, to labour and to earn her own living in a harsh place. Men have no place in her life; her father does not live with her and as for a partner she is not interested in men. Petrus proves to her that regardless of her independence she is in need of male protection. His lesson was taught when he absented himself from her land during the rape attack. Lucy is certain that Petrus wants her to remember that she is "without protection … a fair game" (Coetzee 203). This assumption is a patriarchal one intensified by years of colonialism. "Race, gender, class and sexuality continually inflect each other, and are often subsumed into one another, not just as a result of apartheid (which merged the categories of race and class), but also centuries of patriarchal colonialism which made strenuous efforts to monitor and control the category of gender along racial and

ethnic lines" (Moffett 9). In *The Harms of Pornography*, Coetzee analyses this saying that colonialism "fractured the social and customary basis of legality, yet allowed some of the worst features of patriarchalism to survive, including the treatment of unattached (unowned) women as fair game, huntable creatures" (82). Lucy is lesbian and so she could be perceived as "unowned" by a male and hence "huntable". Lucy understands the moral of the attack; she confesses that she is a "woman alone … powerless" (Coetzee 204) whose only escape, according to Petrus, is to be protected by a black man, since her white "protector" is powerless as far as rural South Africa is concerned. Petrus sees that a woman must get married (Coetzee 202). Women in rural South Africa are regarded as properties; as for Petrus, he owns a piece of land and two women.

The rapists alongside with Petrus: "showed [Lucy] what a woman was for" (Coetzee 115). The Serbs also show S. and other women in the concentration camp what they are for. The concentration camp functions, as does Lucy's farm, as a microcosm of the colony. It is ruled by the ultimate power of the phallus and/or the coloniser. Situated in a concentration camp, S. is vulnerable and easy to get. One Serb soldier goes to pick her up to rape her and "makes no effort to use verbs ... [he does not] move to go and get S. He simply extends his hand. Or a finger, straight and ominous," (Drakulić 57) on her part, S. silently obeys the unarticulated orders. In *S.* women have learned to live under the phallic power. In the concentration camps, they have learned to "walk with hunched shoulders ... eyes lowered ... bodies pressed together... making themselves smaller than they are" (Drakulić 40). They want to make themselves as invisible as possible in order to avoid the Serbian guards. During the Bosnian war, raping of mainly Bosniak women was aimed at showing how much females are vulnerable (Petrović). Women are caught between the fear of being raped and the fear of facing their male "protectors" with rape. S. learns that raping a woman makes her "stripped of her right to herself, completely disposed of her own body" (Drakulić 64).

Bosniak rape victims “suffer twice - first, the torture of rape, and second, the attitudes of a patriarchal community” (Kesic). Accordingly, the Serbs used rape and sexual violence as a weapon of “demoralization against [an] entire societ[y]” (Conteh-Morgan 22). For the Bosniak women and specially the rural ones, rape carries a special connotation; it cannot be spoken of. For the peasants “if word got around that they had been defiled they would not be able to go back home to their villages, their husbands or parents” (Drakulić 55). The female peasants think that rape is their own “disgrace” (Drakulić 56) so they victimise themselves even more.

In the African context, after years of humiliation, there is “no native who does not dream at least once a day of setting himself up in the settler's place. It is always in relation to the place of the Other that colonial desire is articulated: that is, in part, the fantasmatic space of ‘possession’ that no one subject can singly occupy which permits the dream of the inversion of roles” (Bhabha, Forward of Black Skin xv). That dream comes true in Lucy's farm. During Apartheid raping a black woman represents the right of the Whites; in post-apartheid South Africa raping Lucy represents the Black's victory over the Whites. Raping Lucy enforces her submission and paves the way for possessing her land. Lucy sees that raping her grants her “subjection [and] subjugation” (Coetzee 159) to Petrus. However, this is not the sole aim; as Lurie sees it, raping her leads to the diminishing of her resistance allowing Petrus “to take over Lucy's land” (Coetzee 117). What might make Lurie's idea appropriate is the fact that Petrus is already changing his state from an “impoverished and disenfranchised dog-man” to a landlord (D'Souza).

Coetzee's choice of the rural Eastern Cape as a setting for the rape “emphasises complex historical relationships between issues of race, gender and land” (Graham 438). Coetzee demonstrates “the South African pastoral, which presents a vision of the 'husband-farmera' s custodian of the feminine earth, has been discursively implicated in the colonial appropriation of territory. [In the novel], however, the anti-pastoral mode breaks with colonial mappings of the female body and land, depicting instead feudal systems of claiming and reclaiming where there is contempt for

women as owners of property and land" (Graham 438). Lucy is not accepted as a white female land owner amongst Petrus's people. Contemplating over the rape incident, Lucy thinks that raping her is the price she has to pay for staying in 'her' land. As Lucy tells her father: "they have marked me. They will come back for me" (Coetzee 158) because, according to them, she owes them something. In the Africans' eyes, she owns "their" land. After Petrus's proposal to marry Lucy, she understands that "he is after the farm" (Coetzee 203). She refuses to leave the land and chooses to live "like a dog" (Coetzee 205) than to give up her dreams and hopes for the land. She accepts to live as a tenant in 'her' own land and to become one of Petrus's wives, though not a sexual partner, in return for his protection. Lucy understands the lesson whereas Lurie does not; Whites cannot possess a land in darkest Africa.

In *Disgrace* and likewise in *S.*, the aim of the oppressor is to get the land. Land has a special cultural value in the Balkans. For the Balkans people the "loss of home and ... land is synonymous with the loss of identity" (Olujic). Hurried to get out of her apartment, S. feels "how tightly she is ... clinging ... to the land" (Drakulić 17). The psychological "relationship to the land is a fundamental trait in the whole conscious and subconscious behavior of the Balkan peasant. Land is considered a sacred thing" (Olujic). Women are also sacred in their roles as wives, mothers, daughters and sisters. The Serbian strategy renders the land and its women equally raped. In the Balkans "the mapping of the ideas of ethnic continuity, purity, and territory onto women makes … militarized rape brutally overdetermined ... If women are projected as the inner sanctum of the patriarchal homeland, for Serbian men to invade Muslim women is symbolically and legally continuous with the gutting, looting, and seizure of Muslim property" (Nixon 78). Thus, the bodies of S. and the other female detainees are doubly colonised: first as individuals; second as symbols of their whole nation and country.

Kept in the rape/concentration camp, Bosniak women are under systematic torture, rape and humiliation. Raping and torturing women result in many infections that cause deaths; as one of the detainees died of sepsis (Drakulić 63). Rape results in

many sexually transmitted diseases and/or ruptures whether external or internal which are left un-attended so that some women are left to bleed till death. Such defilement of land and women leaves them no longer impregnable. Through this tactic the Serbs pollute the "biological national source of the family" (Saigol 118). Though with victory of the Bosniaks the land might be regained, women's health and their productive ability will not be regained: "women's reproductive power was appropriated to prevent the undesirable proliferation of the enemy's progeny" (Saigol 118). Hence, the Serbs guaranteed the eventual erasure of the whole Muslim community.

In the analysis of Ritu Menon and Kamla Bhasin of communal sexual violence during the Partition of India, and more recently in Bosnia, they find that there are three precise features of crimes against women: "namely their brutality, their extreme sexual violence, and their collective nature" (Saigol 117). In the Balkans context, violence against women was mainly sexual and marked by bodily mutilation. The Serbs directed their violence to the female sexual organs. Mutilation and marking of private parts of the woman body make the violation memory vivid in the victim's mind and in her husband's too: "the marking of the breasts and genitalia made permanent the sexual appropriation of the woman" (Saigol 118). S. hears horrible stories about raped women whose bodies are marked in several ways like the carving of crosses and Cyrillic letters or cigarette burns. After being raped, the thirteen year old A. returns to the women's room with "cross and four Cyrillic 's' s, like four horseshoes" carved with a knife on her "chest, forehead and back" (Drakulić 81). Women breasts are sometimes marked by cigarette burns or even cut off. As V. bares her breasts, S. sees that they are "studded with still fresh cigarette burns" (Drakulić 76). What is further humiliating is that after raping women or girls, the Serbs kill them and leave them naked for everyone to see how Bosniak women, hence people, are degraded and exposed. One of the inmates describes this saying: "I saw three girls in a ditch. I knew them from school. They were naked. Their breasts had been cut

off" (Drakulić 54). With such undeniable evidence, it is impossible to hide the humiliation that befell the Bosniak men.

Raping women serves the ethnic cleansing ideology. The RAM-plan, which is authored by Serbian officers and was taken as the "manual for the ethnic cleansing of Bosnia" (Diken and Laustsen 115), states that the Muslim community can be undermined by aiming the Serbian action at the

> point where the religious and social structure is most fragile ... [The reference here is to] women, especially adolescents, and to the children. Decisive intervention on the social figures would spread confusion among the communities, thus causing first of all fear and then panic, leading to a probable [Muslim] retreat from the territories involved in war activity. (qtd. in Allen 57)

In the transit camp, most of the refugees "sign up to go to another country" (Drakulić 133), Bosnia is no longer home for them. They have become "people without a country" (Drakulić 133). S. can no longer stay in Bosnia, she applies to go to Sweden just "because it is very far away" (Drakulić 150) from Bosnia.

S. does not flee her war torn country alone, she does it carrying her own unborn rape child. Through impregnating women, rape pollutes the nation and transgresses its boundaries (Kajosevic). In *Rape Warfare,* it is argued that "for the perpetrators it was the female victims' ability to bear children that was most important … This intention [is characterized] as genocidal because … the aim of the perpetrators was to create more babies with the perpetrator's ethnicity and through this to destroy and erase the ethnic, religious and national identities of their female victims" (Skjelsbæk 375). In a further usage of the female body, through this impregnating process, women are used as mere incubators forced and ensured to reproduce male genes (Salzman 365). Accordingly, Bosniak women would give birth to "Chetnik" babies who would later kill their mothers. S. remembers one of the victims saying that while Serbs were raping her they said that "she would give birth to their Serbian child and that they would force all of these Muslim women to give

birth to Serbian children" (Drakulić 198). Consequently, it degrades the "nation's symbol of fertility and purity, it physically blocks its continuity and threatens its existence. It thus, promises to 'cleanse' the territory whose borders spread through the 'birth of an enemy son'" (Kajosevic).

The Serbs also attempted to destroy the family and the familial bonds in an attempt to dismantle the whole Muslim society. The family is the "basic unit of society, as well as the pillar of the state, and it is within the family that the nation can reproduce itself, its sons and future mothers" (Saigol 111). The Serbs carry out their mission everywhere. Outside the camps, the Serbs kill husbands and sons in front of the eyes of the wives and mothers. They rape daughters and wives in front of their mothers/fathers and husbands. One of the women inmates relates: "they defiled my daughter in front of my eyes. They made me watch" (Drakulić 54). Parents represent the protecting power for their offspring. For the offspring, at the time of attack/violence he/she expects the parents to rescue him/her and when this does not take place, the child feels unprotected and mistrusts his/her parents; thus dismantling the family. Raping a girl in front of her mother is harsh for the daughter as well as the mother. The daughter does not feel safe in the company of her mother anymore and the mother feels helpless and sometimes blames herself for what befalls her daughter. Some women, like E., try to protect their daughters by all means. However, when E. realises that all her efforts are in vain, she cannot bear the burden of failing to protect her own child and commits suicide**.** E commits suicide because she has internalized the patriarchal view of blaming women.

S. presents the rape of female as well as male detainees. Raping Bosniak men is carried out in two ways by Serbs and/or by members of their own family. According to the patriarchal society, women are weak and they are not expected to defend themselves or their offspring. This job falls upon men. Standing helpless while members of his own family are being attacked is devastating enough for the protector of the family. However, when that protector is the one who causes a lingering harm, the consequences are unimaginable. While "[m]ost studies of war

rape focus either on the woman as victim or on the soldier as aggressor [,] the case of Bosnia, however, presents a significantly more complex picture. Regarding victimhood, for instance, in some cases family members were forced to rape one another or to witness a family member being raped" (Diken and Laustsen 112). In the concentration camps, they forced fathers to rape their own sons. In the men's camp, the Serb guards ordered a father to rape his own son in front of the Serb guards and all the inmates. The father "had to rape the boy repeatedly, until he ran out of strength and the boy fainted" (Drakulić 109). The child cannot trust his father anymore, the father cannot face his child anymore and both are humiliated in front of the enemy. Hence, the family ties are destroyed.

Though raping women might satisfy the aggressor in a way or another, it also serves as the rapist's rite of passage. On the aggressor's part, "there is evidence to suggest that rape was used as a rite of initiation. Being forced to rape, soldiers or fellow Serbs were forced into a brotherhood of guilt. Those who refused were humiliated and in some cases castrated or even killed" (Diken and Laustsen 112). During her stay in the women's room, S. is taken with the company of a "mere child" (Drakulić 74) to the rape room. In that room, two other soldiers are waiting for that "child" to "show her what it means to be a man" (Drakulić 74). When a woman is raped by a gang of soldiers, they usually torture and humiliate her, for example, they "slap her" (Drakulić 75). Contrary to that custom, the child soldier becomes off his guards and falls asleep upon S.'s breast. Such an action humiliates him when discovered. Likewise in *Disgrace*, one of the rapists was there to learn. Lucy's rapists are three, one of them is just a boy. The two men seem to be professional rapists, Lucy sees them as "rapists first and foremost" (Coetzee 158) and the boy is there only to "learn" (Coetzee 159) to be a man. Hence, initiation to manhood is associated with the violence and aggression in both novels.

Sexual violence is especially effective "[a]s a tool of social control … as it combines the unpleasantness of physical violence with deep shame and self-blame on the part of the victim, which leads to self-punitive and self-monitoring behavioural

changes by the victim" (Moffett 14). Shame is what S. and Lucy suffer from. It is diffuse. Shame "is both a condition and a feeling; and its effects may linger long after the cause has ceased to exist" (Swales 11). Living in Zagreb, after she is spared the horrors of war, S. is afraid that someone would stop her or "single her out" (Drakulić 138). Though no one approaches her or asks her questions, S. "senses suspicion even in the looks that follow her in the refugee camp" (Drakulić 140). In the refugee camp, S. and other women look at each other trying to comprehend what happened to them in the concentration camps. They exchange looks that ask this question: "what sort of things [have you] been through?" (Drakulić 140) However, no one dares to speak about what any endured in the concentration camp. They keep silent hoping that this silence can "conceal their shame [or] defend their honour" (Drakulić 140,141).

Shame has also affected the lives of white South Africans. Though they are whites, belong to the Western canon and totally different from the primitive patriarchal society of rural South Africa, Lucy and her father feel how much rape is considered shameful and disgraceful. Lucy does not want to leave her house to sell her produce because she is afraid of shame and disgrace. She would rather hide her face after being raped. As for her father, he regards Lucy's experience as "his disgrace" (Coetzee 109) and her unborn child as living evidence of this disgrace.

For the Bosniak women, carrying rape children is the cruellest form of torture (Nikolic-Rastanovic 202). Impregnating Bosniak women is the Serbs' way to make the bodies of these women guilty. S. remembers that for the women in the camp giving "birth to a child conceived by rape would be more disgraceful than betrayal for them, a fate worse than death" (Drakulić 129). From the first mentioning of children of rape, Bosniak women make it clear that they regard their unborn children as outsiders more like tumours, cancer cells and alien bodies inside their bodies than anything else. For all the raped women, the children inside their own wombs do not belong to the Muslims, they belong to the Others.

Lucy's and S.'s attitudes towards their rape children are different. The narrative in *Disgrace* does not show how Lucy reacts when she first knew about her pregnancy, on the other hand, the narrative in *S.* shows how S. reacts. The first thing S. manages to say is “that's impossible” (Drakulić 142) and loses consciousness. Though she was afraid that she would be pregnant, facing the horrible fate was beyond her recognition especially that it is too late for an abortion. For S. the child in her womb is “war” and “tumour” (Drakulić 143). During her fever, S. thinks that by carrying the Other's child the Serbs are “winning” (Drakulić 143). She contemplates the idea of killing “their” child and asks a question close to that of Lurie's: “[w]hat sort of future is there for a being conceived by force, in hatred, in the midst of war?" (Drakulić 144). However, S. quickly reconciles herself to the relieving notion that she is merely a "rent-a-womb” (Drakulić 145) who would give the child later for adoption. Whereas, Lucy could think of only three potential fathers for her child, S. imagines many fathers. The Serbs have turned into a collective identity for S. just as the Bosniak women are for the Serbs in the concentration camps.

S. and Lucy realise that an outsider cannot understand their feelings towards their unborn children, no matter how far she/he is close to them. S. thinks that there is no way “anyone can understand” (Drakulić 178) her. Contrary to Lucy who sees her future with her child, S. sees no place for the child in her new Swedish life. But eventually, S. changes her mind from completely alienating herself from the child and even hating it, to the natural feeling of a mother's. Having a closer look at the baby, S. notices the resemblance between him and her sister: “the pronounced cheekbones and chin which is already showing a dimple, the pouting lips, the shape of the ears, the big dark eyes, the frown ... even their hands are similar” (Drakulić 197). S. sees that the newly born child belongs to the Bosniaks i.e. S.'s people rather than the Serbs. The Serbs have tried to make S.'s body a traitor. Nevertheless, S.'s body refuses and brings out a child that belongs to his mother rather than his father(s). S. refuses to give the child a fake Swedish history. She prefers to give the child his true identity as a counter act to the war's ideology. She decides to give him a

father-hero; a father that died "a heroic death trying to liberate his town" (Drakulić 199). Her lie would represent a victory over the war's logic. S. feels that it is her duty to raise the child with real Bosnian identity rather than a Swedish one. Her decision to keep the child reconciles with her other decision: she would never forget the past and her "murderers" (Drakulić 201). The oppressed never forgets his/her oppressor though the oppressor might easily forget. She understands that if her oppressor "has forgotten her, his victim, then she must not forget him or her own past. Their murderers need to forget, but their victims must not let them" (Drakulić 200,201).

Like the Serbs, the Africans are "mating" (Coetzee 199). According to Lurie what drove this gang to attack women is not the "pleasure principle … but the testicles, sacs bulging with seed aching to perfect itself" (Coetzee 199). Raping Lucy results in her pregnancy of a 'mulatto' child. Contrary to S., Lucy is determined to have the child regardless of its father. She explains to Lurie: "[s]hould I choose against the child because of who its father is?" (Coetzee 198) To secure her own protection and the child's protection too she demands that her unborn child would be part of Petrus's family: "the child becomes part of his family" (Coetzee 204). Lucy's child is the child of "this earth" (Coetzee 216); darkest Africa. Opposite to S.'s child, Lucy's will be one of them i.e. the Blacks rather than the Whites. One of Lucy's rapists is a boy: Pollux. He is the only rapist that has a name. That boy might be father to the child Lucy is carrying. He is thought to be "[d]efficient[,] mentally deficient [and] morally deficient" (Coetzee 208). So, keeping the child may produce another "deficient" person or at least a person with a kind of deficiency. Hence, the union between the white and the black might result in a deficient offspring. Lucy's merge with the black people, represented in her future child, makes her, like the white person who forms connection with the Other, transgress the "boundary between 'self' and 'other', [she] transgresses into primitive behaviour, into madness" (Loomba 137) as the colonial thinking dictates, thus as Lurie might think.

Lucy embodies "the love for Africa ... the kind of passion that is not just directed towards the land but towards the people" (Splendore 159). Contrary to

Lucy's view is Lurie's. Contemplating over the child's destiny, Lurie wonders "[w]hat kind of child can seed like that give life to, seed driven into the woman not in love but in hatred, mixed chaotically, meant to soil her, to mark her, like a dog's urine?" (Coetzee 199) However, he cannot change his daughter's mind. His white pride does not allow him to accept the mere idea that he will be the grandfather of a mulatto child. Lurie's grandchild is a descendant of the Blacks. Blacks for Lurie, like the old coloniser thinks, stand for: "Satan ... shadows, when one is dirty one is black-whether one is thinking of physical dirtiness or of moral dirtiness" (Fanon 189). Lurie, concerned about himself and his pride, wonders "is this how his line is going to run out?" (Coetzee 199)

Through Lucy's child, her withering father and her weak self, the white presence will perish in future rural South Africa. The future of the country will witness the withdrawal of the white culture/presence and the domination of the black culture. The withdrawal of the White culture/domination has actually begun from the beginning of the novel and is highlighted throughout the events of the novel. The first part of the novel is the opposite of the second part vis-à-vis the setting only. The first is set in Cape Town, a modern place of the white culture, which witnesses the decline of the white culture represented in the figure of Lurie. In Cape Town Lurie's "ego has been nurtured in Romanticism and modernist irony, but even his university has abandoned his icons, placating him with a course on the Romantics for the sake of morale, but in reality wanting his labour only to teach functionalist communications theory" (Atwell 865, 866). The Romantics, part of the white culture, has no place in the academic life of post-apartheid South Africa. The second part of the novel is set in a rural place representing the rise of the black culture mainly represented in the three rapists and Petrus. The first part represents the fading atrocities of the white regime against non-whites. The second part represents the flourishing revenge and power regaining of the Blacks.

The diminution of a power and the rise of another are shown through many failures. On the sexual level, Petrus has a wife who is pregnant and keeps another

woman too. The three rapists are able to impregnate Lucy. Lurie is not married, has one daughter whom he can neither protect nor help and all his sexual adventures, in this old age, are bound to failure. On the other hand, Petrus secures a living place for his family and protects members of his family even though one of them is Pollux: the boy rapist whom he calls “my family, my people” (Coetzee 201).

Lurie's futile white masculine power contrasted with the potency of the black masculine power symbolises the decline of the old white regime and the rise of the new black dominance. Rape is a castrating experience emphasising the enemy's “state of masculine impotence” (Brownmiller 38). During Lucy's rape, Lurie is absent. He is hit hard on his head and dragged across the kitchen floor to the lavatory and imprisoned there. This scene serves to figuratively “demonstrate [the white man's] lack of sexual power” (Diken and Laustsen 118) alongside with the fading of Lurie's actual sexual power.

In Coetzee's novel, the father figure is supposed to conform to “the patriarchal stereotype but [is] mainly ineffectual, associated with arrogance, impotence and insanity … the destitution of fathers in Coetzee’s novels paradoxically highlights the necessity, for biological and putative parents, of reappropriating that role” (Splendore 149). The father figure in the novel is negative; he is not “up to his role ... [he] is like an imprint” (Splendore 156). Lucy often calls him by his Christian name. Realising his futility and failure to protect her, Lucy says “I have a father, but he is far away and anyhow powerless in the terms that matter here” (Coetzee 204). In addition to the uselessness of her father, Lucy's dogs are equally futile. The dogs represent “the worst of white rule’s abuses,” (D'Souza) hence killing them stands for demolishing the old regime. In that place people do not speak English and Lurie has to adapt himself to their language. Coetzee “subtly reveals the ways in which the West has become irrelevant in South Africa. On Lucy’s farm, [there is no place for the] Western canon [.] [Black Africans] are happy to ransack white homes for food and electronics but ... leave the works of the great Western canon behind” (D'Souza).

The conversation between Lurie and Petrus after Lucy's rape clarifies that rural new South Africa is no place for the white dominance. Lurie does not realise that rural South Africa is no place for his lot. “The implications of this dialogue are striking ... Petrus is, after all, ‘his own master’, and this new and rather paradoxical subject position is expressed in his refusal to dance the old conversational dance, of question and answer, utterance and echo” (Barnard 212). Upon being accused of lying about his relationship with Pollux, Petrus does not answer or plead innocence; he defies Lurie with a question: “for why must I lie to you?” (Coetzee 201). Petrus speaks with Lurie with a kind of disrespect and imitates the former coloniser in smoking a pipe. These actions confirm the former coloniser's fear: when the coloniser's and the colonised's glances meet the former ascertains that the African wants to take his place. Petrus is gradually taking the place of Lurie. Petrus is taking his place in possessing land and in the “protection” of Lucy.

Former colonialism in South Africa also intensifies the distinction between “us” and the "others". Contrary to *S.*, the “Other” in *Disgrace* is not the coloniser but the formerly colonised subject. The subjugation of the “Other” is implied through Lurie's relationship with Soraya and Melanie from the beginning of the novel, the revelation of the apartheid feelings are intensified through Lucy's rape. Ettinger, Lucy's white neighbour, expresses his opinion about the Africans that “not one of them you can trust” (Coetzee 109). The conversation that follows Lucy's rape, between Petrus and Lurie, shows Petrus's rudeness. Petrus's bluntness is intensified when he offers to marry Lucy; a question that came as a blow for Lurie. He did not imagine such a rude offer to be proposed because during colonialism, “[w]hite men consider themselves superior to black men” (Fanon 12). Shocked by Petrus's proposal to marry Lucy, Lurie tells him “this is not how we do things” (Coetzee 202), by “we” here, Lurie means the Whites. Lurie cannot forget that he is the white superior coloniser who should be obeyed without questions. Lurie remembers that they are different; he and his daughter are the Whites whereas Petrus and his people are the Blacks. Lurie remembers the connotations attached to both races from the Apartheid

era. The Whites stand for everything that is innocent, pure and good while the Blacks stand for everything that is guilty, dirty and bad.

Adding to Lurie's shock is his feeling of degradation. Lurie's degradation arises from the marriage proposal from a “jungle” person. For the Whites, “the colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards” (Fanon 18), Petrus does not do things the way the Westerners do, hence he is low; a savage. At the back of Lurie's mind Petrus is nothing but a “dirty nigger” (Fanon 33). Lurie would have wanted to say, like many former colonisers said, “you'd better keep your place” (Fanon 34), but realising the terms of power in this place, he keeps quiet. Petrus's inability to speak correct English pushes him further away from being a “human-being”, in the colonial sense of the word. In order for the Negro to be civilised or even come near to civilisation, he must know how to speak the coloniser's language. Fanon illustrates: “[t]he Negro of the Antilles will ... come closer to being a real human being in direct ratio to his mastery of the French language” (18). In darkest Africa, Petrus is unable to acquire the language and hence he is far away from being a “human being”. Lurie feels repugnant to the idea of having a “mulatto” grandchild and a black son in law.

Lurie does not forget the White superiority to the Africans but he has tried hard to hide it. His trials come to failure when he sees Pollux's intrusion on Lucy's privacy. The “unstated hankering for the old definitions and the old grammars of deference and domination that one senses in the conversation with Petrus becomes explicit in the scene where Lurie discovers Pollux” (Barnard) peeping at Lucy while taking a shower. What Lurie has succeeded in avoiding before has been discovered: the language of the white coloniser has erupted. Blinded by rage, Lurie shouts: “[S]wine! ... You filthy swine!” (Coetzee 206). The old coloniser speaks through him with phrases like “[t]each him a lesson, [s]how him his place” (Coetzee 206).

Raping the bodies of Lucy and S. is mainly to inflict pain and to make them remember. Keeping their rape children would further remind them of their rape. Lucy

and S. were raped for revenge: the Africans and the Serbs raped them to avenge themselves from their ancestors. The rapists want them to remember and feel pain. Friedrich Nietzsche observes that only what keeps hurting lingers in the memory. He sees "pain as the key means of inscribing what must be 'remembered' in society … [he] understands social order to be founded not on exchange but on credit: the body is not so much exchanged as held to account, made to pay" (Horrell 19). In both novels, it is not a body that pays; it is the body of the woman that pays.

Throughout the discussion of the two novels, it is shown how women suffer. Women's bodies, which do not belong to them, are used as means to serve men's needs and pleasures during peace or as sites of territorial conflicts during wars and times of colonial conflicts. In *Disgrace* and *S.*, women suffer the most, they are burdened with obligations and identities that are imposed on them and to which they blindly obey. In any sexual relationship there are a dominant and a dominated person. The dominant is of course the man and the dominated is the woman. Men make use of such relationship to exert power over women. During wars and racial conflicts, women's bodies are also used by men to boast about their power over colonised women and men. Raping a colonised woman humiliates herself, her father, brother, husband and son. Raping and so impregnating her enables the Other to use her body to get his own children and gradually to erase her ethnicity. Women bodies are also used to represent land. Hence in raping them it is not only the humiliation of the victims and their people but also their land. The patriarchal ideology of equating women with land victimises women even more. She is the mother, motherland who, if conquered, her whole nation is conquered. Women's biological role is also used during war. Their ability to bear children is very important during times of conflict. Their bodies are used by men of their own country to get soldiers to the nation in order to free their land. South Africa and Bosnia, though far away from each other, and probably far away in cultures and traditions, treat women almost the same way: objects to be used and abused.

Chapter Three

Can the Raped Woman Speak?

Presenting women and female experiences is not as common as presenting men and their experiences in the literary realm. Summarising the French Feminist Hélène Cixous, Wiens writes: "western civilization privileges masculine reasoning and meanings and depreciates the experience of women". One of the problematic experiences is rape. The representation of the experience exposes the power relation between the two genders. It shows the oppression and suppression of women by men living in phallocentric societies: "[r]ape as an act of male sexual violence may be viewed … as the paradigm of all heterosexual relations" (Rajan 73). It has been argued that such horrid experience transcends the limits of words, hence, representation. Conversely, the thesis here speaks about rape in the context of war or racial conflict, hence rape gains further significance. War rape is mainly part of a phallocentric ideology that governs war and political conflicts. War rape also involves the private made public; it is an invasion of the woman's privacy for the purpose of public disgrace of herself, "her" man and consequently her entire nation/country. The events of *Disgrace* and *S.: A Novel about the Balkans* take place in different places and during different political crises. The two rape experiences in these novels are represented/not represented by a female author and a male one through different narrative techniques; hence, the problems of representation and voice arise.

Many debates revolving around the representation of the rape experience arise after the silence that surrounds the rape experience in general and war rape in particular. Some critics and writers see that the violent experience in general and the rape experience in particular should not be represented in literature. As Beverly Allen argues in her book: *Rape Warfare: The Hidden Genocide in Bosnia-Herzegovina*: "even genocidal rape, which, along with other atrocious forms of torture, utterly negates any possible social contract, may be given the odor of order if narrated in

linear fashion" (32). Allen's concern is that through narration, such a horrid act becomes adequate to the reader. The writer adds that with the tremendous number of rape stories coming out of a war like that of the Balkans, many writers surrender to produce these stories in collected volumes; an act that Allen does not find acceptable. By representing such incidents "many of the interpersonal dynamics of the crime, if not, clearly, the crime itself [will be repeated. Hence] [s]uch narrative irrevocably places the reader in the position of voyeur" (Allen 32).

Terry Eagleton has also supported the idea of not representing the rape experience because of another reason: "the 'real' of the woman's body marks the outer limit of all language" (61). Rajeswari Rajan refutes Eagleton's view saying that it "implicitly opposes woman as 'real', or 'nature', to man and language" (70), thus, his view pushes the rape experience and victim to the realm of silence.

Coetzee concurs with Allen and Eagleton in not representing the rape experience. He is worried about representing such sexually violent acts. His concern is expressed through the following:

> If I were to write an account of power and desire that … does not close the book on desire ... in the form of a representation... if this representation were to share a thematics with pornography (including perhaps torture, abasement, acts of cruelty)...if this project were carried through and offered to the world, what would protect it from suffering the same fate - 'delegitimisation' - as any work of pornography, except perhaps its seriousness (if that were recognised), as a philosophical project. (Coetzee "The Harms" 12-13)

Coetzee agrees, further, with the Western literary canon in hiding the violation experience. He adds that rape was kept hidden in classical works; hence the representation of violence is "deeply anti-classical" ("The Harms" 75).

Coetzee's refusal to represent experiences like rape is clearly shown in *Disgrace*. In the novel, the events are clearly in post apartheid South Africa where wealth and properties are being restored. The novel questions "whether the events should be told and, if so, by whom, to whom and with what results" (Eagleton 191).

Events are narrated through a third-person narrative but focalised through Lurie. The novel first opens with white old Lurie's sexual problems, later, the whole events of the novel revolve around his sexuality. Such "narrative perspective in *Disgrace* allows for critical distance from David Lurie, who is the 'focaliser' of the story" (Graham 440).

Alongside with Lucy's rape, the narrative presents another near rape experience of Lurie's student Melanie. But unlike Lucy's rape scene, Melanie's scene is represented, since Lurie is involved. It is represented through Lurie's view point only. Of Melanie's feelings and inner thoughts the reader knows nothing. The reader has an idea about her behaviour either through the narrative voice or Lurie; it was during the scene she "averts herself: avert her lips, avert her eyes" (Coetzee 25) from Lurie.

Structurally Lucy is absent from the beginning of the novel till chapter seven. She is introduced when Lurie flees from Cape Town and takes refuge in his daughter's small holding. In chapter eight, the reader is introduced to Lucy through her presence and Lurie's comments and conversation with her. In the earlier part of the narrative she is only mentioned once in a conversation between Lurie and his ex-wife Rosalind. Little is known about her private life. She is a young lesbian woman who, it seems, has recently broke up with her girlfriend Helen: "[i]f Helen is away, it is not just for a while" (Coetzee 61). Through the conversations between Lurie and Lucy, the reader has glimpses of Lucy's character. She tolerates her father and welcomes his stay in the land. She talks with him about his relationship with Melanie and does not attack him like his ex-wife and the others do. Lucy and Lurie lead different and diverted lives. Their conversation about rural life shows this difference. Lucy's view of life, before rape, is summed up as: "this is the only life there is. Which we share with animals ... I don't want to come back in another existence as a dog or a pig and have to live as dogs or pigs live under us" (Coetzee 74).

Chapter eleven presents the rape attack. The beginning of danger is shown in Lurie's anxiety about the two African strange men and the boy. The rapists are

described in almost minute details: the boy has a “flat, expressionless face and piggish eyes; he wears a flowered shirt, baggy trousers, a little yellow sunhat. His companions are both in overalls. The taller of them is handsome, strikingly handsome, with a high forehead, sculpted cheekbones, wide, flaring nostrils” (Coetzee 92). Coetzee describes the rapists rather than the scene. This description stresses that they are ordinary people, maybe even attractive; one of them is “strikingly handsome” (Coetzee 92), so not only bad, ugly, and smelly men rape.

Lucy's rape scene is hidden. It happens in a closed place; Lucy's bedroom. Lurie is locked in the bathroom. Describing Lurie as “Aunt Sally” reflects the patriarchal view that a helpless man equals a woman. It is Lurie's panic rather than Lucy's experience that the reader experiences. Lucy being off sight, Coetzee drifts to speak about the stealing of Lurie's car and the killing of the dogs. Through the window of the bathroom, Lurie and hence the reader, listens and gets an idea about what is happening outside. One of the perpetrators carries “Lucy's rifle and a bulging garbage bag” (Coetzee 95). The rifle in Freud's terms symbolises the phallus; thus - taking the rifle away is taking away Lucy's phallus. The Africans take away Lucy's phallus and practice their own phallic power over her. Killing the dogs, probably with Lucy's rifle, may stand for Lucy's own rape, since rape is an experience similar to death. Moreover, Lucy significantly has likened herself to dogs in her previous conversation with Lurie. Nevertheless, it is not in another life that Lucy will live like a dog; it is in this very life that she will live under Petrus “like a dog” (Coetzee 205) when she agrees to be one of his wives.

The first glimpse one can get of the rape scene is again, like almost every detail of the story, from Lurie's view point and it is not real:“[a] vision comes to him of Lucy struggling with the two in the blue overalls, struggling against them. He writhes, trying to blank it out” (Coetzee 97). Lurie cannot visualise or does not want to visualise what is happening to his daughter, hence the reader cannot see what is happening to Lucy. He is unable to see because he is a man, an outsider who cannot imagine what kind of pain the woman might experience, and who was absent when

the crime was committed. A man cannot feel or understand woman's experiences such as menstruation pain and/or child labour. Lurie tries to ask, Bev Shaw, Lucy's friend, about his daughter, but she does not say anything. It is not his business: "[m]enstruation, childbirth, violation and its aftermath: blood-matters, a woman's burden, women's preserve" (Coetzee 104). Lucy and Bev keep stressing that Lurie does not understand what happened. Lucy again tells her father: "you don't understand what happened to me that day ... [b]ecause you can't" (Coetzee 157). Coetzee adopts the position of the novelist being "a person who, camped before a closed door, facing an insufferable ban, creates, in place of the scene he is forbidden to see, a representation of that scene" (Coetzee "Into the Dark" 364). In this sense, Lurie here "becomes a figure for both the novelist and the reader, those who desire the impossible--to participate in the experience of others" (Cornwell).

The whole vision of what might have happened to Lucy is revealed to the reader again through Lurie. He imagines that

> Lucy was frightened, frightened near to death. Her voice chocked, she could not breathe, her limbs went numb. This is not happening, she said to herself as the men forced her down; it is just a dream, a nightmare. While the men, for their part, drank up her fear, revelled in it, did all they could to hurt her, to menace her, to heighten her terror. Call your dogs! they said to her. Go on, call your dogs! No dogs? Then let us show you dogs! ... He can, if he concentrates, if he loses himself, be there, be the men, inhabit them, fill them with the ghost of himself. (Coetzee 160)

Viewing his daughter's rape, makes Lurie a conspirator in it. Through this appalling scenario, Lurie "becomes the men who violate his daughter" (Graham 443), he can be the perpetrator since he is a man. Being a man who is capable of raping women, Lurie is figuratively standing for that ultimate male power exerted over the female, hence, over his daughter. Maybe that's why Lucy tells him: "I wish I could explain. But I can't. Because of who you are and who I am, I can't" (Coetzee 155). For Lurie, who is an outsider, the violation place does not represent anything to him.

Lucy does not want to come near the atrocity site. Lurie gives up his room to his daughter and takes the violation site instead.

The first time, Lurie, hence the reader, gets a glimpse of Lucy after the attack, is when she is turning her back on Lurie/reader "wearing a bathrobe, her feet are bare, her hair wet". When she looks at him a "frown appears on her face", Lucy does not want to talk to him and does not want to be approached. Trying to embrace her she "gently, decisively ... wriggles loose", she does not want to be touched, especially by a man, be it her father or not. Lucy refuses his "sympathy" and refuses to answer his question: "what on earth did they do to you?"; which is exactly the reader's question. After the attack, Lucy does not soothe him with words, but offers him solutions "there's baby-oil in the bathroom cabinet. Put some on" (Coetzee 97- 98).

Lucy, not Lurie makes the necessary actions; she goes to Ettinger, her white neighbour to get help. This is to convey to others that she is not weak and to fend away the notion that something "wrong" might have happened to her. Lucy insists on being discrete and on showing no emotions, whether they are sadness, anxiety or anger. When Lurie finally gets to embrace her she is "stiff as a pole, yielding nothing" (Coetzee 99). In Ettinger's pickup, Lucy sits while her arms are "folded across her breasts" (Coetzee 100), which makes Lurie wonder if she is trembling like himself. Lurie/the reader sees how much Lucy is defiant, which is a way of protecting herself from all the unuttered questions. The narrative voice comments: Lucy is "all strength, all purposefulness, whereas the trembling seems to have spread to [Lurie's] whole body" (Coetzee 101). At Bev Shaw's house, Lucy is absent, she "has taken sedative ... and is lying down" (Coetzee 102), whereas Lurie takes a shower and the reader knows how he feels exactly "he is as weal as a baby, and lightheaded too" (Coetzee 103). Lucy is not seen crying, but Lurie touches her face and finds that it is wet with tears.

It is only in chapter twelve that the word "rape" is mentioned directly and bluntly through a meditation over the word itself: "[r]ape, god of chaos and mixture,

violator of seclusions. Raping a lesbian is worse than raping a virgin: more of a blow" (Coetzee 105). But still the words come from Lurie and not from the victim. Lurie keeps asking about Lucy; however, he does not get satisfying answers. Lurie wants to know what happened, why she does not want to tell the police and whether she took care of the potential diseases. Tracking Lucy's decisions and Lurie's continuous "interrogations" of Lucy make her "in danger of becoming in a different way a function of the white male subject … Lurie can't leave Lucy alone … Lurie does show a sympathy for Lucy which, nevertheless, takes her over and deepens her silence … It is as if, between the repudiation and the overwhelming sympathy, there is no appropriate or adequate response to the awfulness of rape" (Eagleton 196, 197). Lurie's constant insistence to know what happened to Lucy and the reasons behind her decisions echoes "the strategies of the defence team at a rape trial. It is Lucy's mental state, action and inaction that is scrutinized as much as, if not more than, that of the rapists" (Eagleton 197). But Lucy does not stay speechless, she defends herself by telling Lurie: "if there is one right I have it is the right not to be put on trial like this, not to have to justify myself – not to you, not to anyone else" (Coetzee 133).

Raping Lucy victimises her enough, but the narrative victimises her even more. Throughout the novel, there is an ambiguity in distinguishing the voice of the narrative and Lurie's voice. At some parts, like Melanie's near rape scene, "the distance between narrative voice and 'focaliser' [Lurie] collapses" (Graham 443). Such narrative strategy makes "it impossible for the reader to reach Lucy; she is always half-understood, tantalizingly just out of the reader's grasp" (Eagleton 196). Further, Lucy has been the object of the conversations in the narrative, but does not participate in them. The subject position in which one becomes the object of conversation of others renders the self without "rights, duties and obligations as a speaking subject" (Morgan, Coombes 365). Lucy has been the subject of Lurie/Petrus conversations, Lurie/Bev conversations and Lurie/Rosalind conversations. In the Lurie/Petrus conversations, Lucy is the subject of their conversations many times over and over again, in the marriage proposal, for example, each claim protection

over her. Petrus says by marrying Lucy all will be over, “all this badness” (Coetzee 202) i.e. danger and potential future rapes. On the other hand, Lurie claims to know how his daughter thinks “Lucy does not want to marry. Does not want to marry a man. It is not an option she will consider” (Coetzee 202). In Lurie/Bev conversations, Lucy is not claimed by anyone, maybe because Bev is taking part in the conversation. Bev never speaks on Lucy's behalf, she always urges Lurie to ask her himself. Thus, unlike the male/male conversation the male/female conversation does not claim authority over Lucy.

Lucy does not speak about her suffering; Lurie only observes that she “is not improving. She stays up all night, claiming she cannot sleep; then in the afternoons he finds her asleep on the sofa, her thumb in her mouth like a child. She has lost interest in food” (Coetzee 121). In chapter eighteen, Lucy begins to speak about what has happened, however, she does not say much. She does not relate the scene, she only comments on it: “It was so personal ... it was done with such personal hatred. That was what stunned me more than anything. The rest was expected. But why did they hate me so? I had never set eyes on them” (Coetzee 156). Reading rape is not an easy task, it is always in dispute. Lurie not Lucy tries many readings of what has happened to his daughter. The rapists were “not raping, they were mating” (Coetzee 199), might suggest that it was a biological aim. Raping Lucy might also be the aftermath of a history of violence and oppression: “It was history speaking through them . . . [a] history of wrong” (Coetzee 156). It might be also interpreted as “a case of personal vengeance on the rapists’ part and personal sacrifice on Lucy’s. Because [the text] foreground[s] the politics and ethics of reading, there is no escape for the actual reader” (Eagleton 191). Through Lucy's comment it is obvious that, it is not personal as she thinks, it is time when the personal is taken to the public and/or the political.

One might argue that “once race intrudes into a situation it becomes the determining factor” (Eagleton 193). At such moments the full meaning of Foucault’s “interlocking, hierarchized” discourses is “all highly articulated around a cluster of

power relations" (30). After being raped and impregnated, Lucy comprehends the power relation governing her land. She victimizes herself and does not resist much; she is clear in her wish to keep the land no matter how hard Lurie tries to persuade her otherwise. On his part Petrus makes it clear to Lurie that Lucy's land "is dangerous, too dangerous" (Coetzee 202) and in order to protect any woman living on it, a "woman must marry" (Coetzee 202). In order to keep that land and be protected, Lucy has to be one of Petrus's wives. Lucy's decision to accept Petrus's terms and be his third wife further humiliates her. Lucy thinks: "perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity … like a dog" (Coetzee 205). Lurie cannot do anything but to accept Lucy's decision. He brings his favourite dog to the animal welfare clinic to be injected for death. This dog is a "sacrificial lamb but is also a figure for Lucy who has become 'like a dog'. Lurie offers her up as Abraham offered Isaac … Lucy offers herself as had her namesake, the Sicilian virgin martyr, St Lucy, one of whose attributes was a silencing wound in the throat" (Eagleton 200).

Lucy's decision changes the power relations in the novel, which has already been in the process of changing after apartheid. Lucy possessed "power in terms of race and class but [becomes] victimized by sexual violence" (Eagleton 198). Being a woman makes Lucy vulnerable: "women's sexual vulnerability is heightened by their identity as class/racial subjects … or as the manifestation of aggression, the index of social lawlessness" (Rajan 73). Being white in post-apartheid South Africa makes her a target. Being a lesbian increases the possibility of attacking her on the grounds that she is an Other, further away from the 'norm'. She is also alone, without a man.

Since her first appearance in the narrative, Lucy has been subjugated to the male gaze; hence, subjugated to power. First, she is subjugated to the male power of her father. Throughout the text there are references to incest. When Lurie first sees Lucy he observes that her "hips and breasts are now (he searches for the best word) ample" (Coetzee 59). Lurie as well as the boy rapist were "staring" at Lucy's revealed

breasts which are "heavy, rounded, almost milky" (Coetzee 207). The father and the rapist are caught in oppressing Lucy. Lurie is likened to the rapist. Lurie's relationship with Melanie also displays incest. In one of his conversations with her he almost considered her his daughter; he almost said "tell Daddy what is wrong" (Coetzee 26) after feeling a "tingle of desire" (Coetzee 26) towards her.

Lucy is perceived by Petrus, Lurie and Coetzee. She is also an Other for them, in the sense that she is White, woman and lesbian. In addition to being a woman, being a lesbian further leaves her rape experience unrepresentable. Commenting on the omission of rape scenes in relation to the female and male texts of rape, Lynn Higgins and Brenda Silver see that by deleting the violent scenes from the rape texts violence is emphasised (6). However, there is a difference between the male and the female scripting of rape. The elision of the rape scene in a male-authored text may reveal "the ambivalence of the male author caught in representations of masculinity and subjectivity, he may question but that he ultimately leaves in place".

On the other hand, Ellen Rooney supporting the representation of the rape experience and scene says that representing them helps to present the position of the female in relation to the male dominant power. Rooney states that sexual violence scenes "may be privileged sites for investigating the construction of female subjectivity because they articulate questions of desire, power, and agency with a special urgency and explicitly foreground the opposition between subject and object" (92). This is what Coetzee's work lacks and Drakulić's work has.

Woman, in the phallocentric society, has been defined as an Other in relation to the Self, who is the man. She and her problems and/or anything related to her is kept aside, placed in the margin. Man says: "I am the unified, self-controlled center of the universe," man is the white, European, and ruling-class one. "The rest of the world, which I define as the Other, has meaning only in relation to me, as man/father, possessor of the phallus" (Jones). According to the patriarchal binary thought "the male constitutes the norm, the positive, and the superior; the female is the aberration,

the negative, the inferior" (Eagleton 204). Man speaks about woman for she is unable to speak about herself, knows what is best for her because she does not know what is best for her and because she does not know how to speak about herself. Women like colonised nations, are subjugated by the masculine power. Men's claim that they are the centre of the world "has been supported not only by religion and philosophy but also by language" (Jones). Men, under such circumstances, are already powerful, so they claim authority over the supposedly weak Other in every aspect of life including speech. "To speak and especially to write from such a position is to appropriate the world, to dominate it through verbal mastery. Symbolic discourse (language, in various contexts) is another means through which man objectifies the world, reduces it to his terms, speaks in place of everything and everyone else--including women" (Jones).

Masculine writing aims at grasping the world, men write to determine history. They struggle to "tame the world's nature, [by] repressing women's nature. The masculine languages of society perpetuate the male domination of women" (Wiens). Feminist literary critics are well aware of women's position in the phallocentric society. Many argue for the position and voice of women in the literary canon. One of them is Hélène Cixous who finds that through "écriture feminine", translated into English as "feminine writing"; one can challenge this patriarchal discourse. Écriture féminine emphasizes "the feelings and experiences of women" (Wiens). Cixous sees that écriture feminine "provides a space in which women can begin … to write a subjectivity which exceeds the phallocentric limits imposed on women" (Bray 73). Cixous sees that woman must write the body; women should write "women and bring women to writing" (347) through emphasising the female body. At these moments when one finds herself unable to speak about her dire pain or extreme joy, comes the role of écriture feminine: it is "about producing a language which is able to move beyond the very phallocentric … duality which renders the body speechless" (Bray 37). Drakulić seems to be in agreement with what Cixous propagates: to write about

woman, about her body, though not in experiencing pleasure, but in experiencing pain and woman's private experience.

Drakulić represents a genuine female experience. *S.* narrates the experience of a raped Bosniak woman S., alongside the same experience of other Bosniaks. Though the novel revolves around women characters, the male presence is almost everywhere. They are the perpetrators of the crimes and their presence serves to oppress women and inflict pain upon them; they are the cause of these women's misery. The novel is narrated through a third-person narrative and S.. She observes, comments on others' conversations, and recalls previous events. Drakulić's approach

> presents her with the problem of how to combine the story of a woman who can't afford memory or self-consciousness with a reflection on the brutal experience she undergoes; she solves it by fusing her analytic consciousness with S.'s numbed condition. Indirect third-person narrative allows the writer to achieve the psychic distance necessary to meditate on the meanings of incomprehensible brutality. (Frase)

Drakulić uses details like dates and real places in Bosnia to evoke reality. The style is realistic, close to the newspaper language. After all this is not fiction it is reality in a fictive wrap.

After the break of the Balkans war in 1992, Drakulić decided to write about it. She wrote a book witnessing the accounts of rape that took place during that war. Her means to do that was through meeting and interviewing raped women “mostly Bosnians, Muslims, and some Croats, in refugee camps in Zagreb and Karlovac” (Halpern 4). Besides these conversations, she read testimonies of other raped women. From what she has witnessed through the conversations and the written testimonies, Drakulić decided to write a novel that tells about this war experience. *S.: A Novel about the Balkans* is inspired by these women “what S. endured – from the 'women's room' to the unbearable realization that she is pregnant- is inspired by these personal accounts” (Halpern 4).

The narrative begins with the result of rape, a scene of S.'s sleeping child followed by S.'s emotions of relief that the child is out of her: "[n]othing connects them anymore. S. feels relieved at the thought. She is free. Her entire past has spilled out of her body with this child" (Drakulić 1). The first consequence of war rape is directly presented: the newly born child, like his mother, has no father, no family, no country, no language and no security. The first three chapters tell how S. is captivated and moved along with other women to the rape/concentration camp. Chapter four portrays S.'s first rape experience. Drakulić presents the scene from the moment S. is picked from the warehouse to the place in which she is raped. Just like Lucy's rape, the violation of S. takes place in a closed place: a small office, however, unlike the former's rape scene, the setting is described. It is described in minute details: S. and one of the Serbs "enter a room, an office. The linoleum on the floor is torn and tatty. The walls are painted to the halfway mark in a shiny grey. One man is seated, two are standing" (Drakulić 59). Like Lucy' perpetrators, S.'s rapists are three. However, unlike Lucy's violators, S.s' violators are not black, not from a different race, but from different religion and ethnicity. They are Christian Serbian soldiers who are "dressed in camouflage uniforms with some sort of insignia sewn on to their sleeves and epaulettes" (Drakulić 59). Lucy is last seen when she opens the door for one of the violators, but the reader witnesses S.'s rape.

The atmosphere inside the office is suffocating: the "window is closed, the air full of cigarette smoke" (Drakulić 59), the cigarettes and the closed windows add gloominess and fog to the slaughter scene. When one of the soldiers removes his belt, S. cannot think of anything but hitting: "I know he is going to hit me" (Drakulić 59), the idea of rape, though she has heard about it before in the concentration camp, never occurs to her even at this moment. She casts the idea away from her mind. The rape begins with a demand that S. would undress. Unable to do so one of the soldiers "pulls out a knife and presses it against her throat: Hurry up, he hisses through clenched teeth, hurry up!" (Drakulić 60) Another one simply "walks up to her and rips her blouse off" (Drakulić 60). Male power and authority are fully practiced in

this rape scene. Through rape, male "demonstrates to a female that she is conquered – vanquished- by his superior strength and power" (Brownmiller 40). Rape humiliates the woman; it is just as the Africans tell Lucy before raping her: "let us show you dogs" (Coetzee 160).

Just before the physical rape, S. is the object of the male gaze. S. "is surrounded by hunters. Their eyes are on her breasts. She can feel them crawl all over her. They are wet, slimy, hot, as they climb her neck, as they touch her nipples and descend over her belly to her loins. This is perhaps the worst thing that will engrave itself on her memory: the eyes of strange men revelling their trophy just before the moment of attack" (Drakulić 60). These men's gaze "is acting, controlling, and penetrating" (Salzman-Mitchell 23) her. Accordingly before being physically raped, S. is "raped by the male gaze" (Tortorici 37). Her rape begins with "a penetrative gaze ... and concludes with an act of penetration" (Salzman-Mitchell 24). Through their gaze, S. feels that "she has been caught in a trap like a wild beast" (Drakulić 60) this image of hunters and prey intensifies the male power and the female subjugation. Rape represents the utmost control, humiliation and subjugation of women. Leaning against the wall, S. realises that there is no place to run or to escape to, the wall is her only protection or rather the only thing she can lean on since all her powers have escaped her. "Tears shut out their faces like a curtain" (Drakulić 60) in an attempt not to see them; if she can put a barrier between herself and her attackers, it is a curtain of tears.

Drakulić vividly portrays the rape experience in an attempt to shock the reader to deliver the horrifying experience of rape. During S.'s violation the perpetrators "tie her arms and legs with their belts. She resists only briefly. In a last, vain attempt to break free, her body arches instinctively, and then suddenly falls limp, as if dead" (Drakulić 61). Now it is definite that they are going to rape her, yet she does not give up. Though her resistant attempt is in vain, she tries to escape her determined fate; she is not passive. Tying her arms and legs insures her lack of resistance. Her failed attempt to break free likens her again to an animal about to get murdered but

struggles for a last chance for life. The last surrender of her body shows that she has given up hope of living. “When the first of the three men penetrates her, S. feels momentary pain. Later she feels nothing more than a thrust, which pushes the desk ever closer to the window” (Drakulić 61). Throughout the rape process, S. feels pain only once, and traces a green bottle fly. While being raped, S. sees a “green bottle fly paces up and down the wall nervously, as if she has lost something” (Drakulić 61), the fly's nervous state resembles S.'s internal state and juxtaposes with S.'s outer state. The fly, just like S. has lost something. But what S. has lost is mandatory for any living human being: the privacy of her body and her dignity. As the insect stands enjoying “rubbing her legs together” (Drakulić 61), S., the human being, is unable to get her legs even close to one another. As the fly flies freely up to the ceiling, S. “sees her own legs and a man's head poking out between them” (Drakulić 61). The simple action of rubbing the legs together, of moving from one position to another within the same place and of expressing the internal state of oneself is not an option for S.. During rape, the insect is privileged over the female victim. While being raped S. sees her legs, and “tells herself that these are her legs, but she does not actually feel them” (Drakulić 61) as if she is not there. Women under such violent circumstances usually deny their existence for self-protection. It is a defence mechanism that the victim of violent attack applies. She feels anything but the pain of being raped. She can see through the windowpane the “guards relaxing by the fence. It is a lovely sunny day. A summer afternoon” (Drakulić 61) everything around her seems normal, the day is even “lovely”, which reflects how the outside world turns a blind eye to the atrocities taking place during war in Bosnia. People are leading their normal lives while a woman's privacy is being brutally invaded by a group of strange men.

Drakulić saves the reader from minutely portraying another rape scene. The second time S. is raped, the soldier begins by humiliating her by words calling her “whore, whore, whore” (Drakulić 75). S. “lies there voiceless, her eyes shut, like a still warm corpse” (Drakulić 75); again S. is figuratively dead. No further details about this rape scene are represented. It is not shown whether Lucy is humiliated

during rape or not, but rape is a humiliating experience in itself. Rape is a humiliating enough experience; however, the Serb soldiers enhance this humiliation. After being raped, "[t]he soldier leans his boot down on [S.'s] chest" (Drakulić 9): showing complete humiliation and a physical exercise of the male power over the female body. The rape ends with S. feeling "the warm spurt of his urine on her face. Swallow it, he shouts" (Drakulić 9) which she obediently does.

Unlike Lucy, S. is not given a name. Her identity that is partly known from her name is missing. Though the author provides the reader with her personal background, her job and her family, yet the reader senses that a major part of her is hidden. The initial of the protagonist provides her "with a past history, when [the initial was a name], and with an individuality that is … denied by the aura of [war] and dehumanization. Depriving [S. of her name] both acknowledges [her] humanity and attempts to destroy it" (Schalnt 63). S.'s past life was shown through glimpses of her relationship with her boyfriend. S. as an individual, regardless of her ethnicity, and her past identity, whatever that was, are significantly destroyed by the burning of her boyfriend's old letters the moment the Serb soldier enters her apartment. The use of the initial S. "has to do with her identity, her sense of her own identity" (Frase). The moment the soldier violently enters her apartment, she is deprived of everything including her name, age, profession, identity ...etc. Her new identity has become only a Muslim woman. After moving to the camp, she is transformed to nobody, there is nothing that differentiates her from the other peasant women. Another reason for giving the protagonist only an initial is "because it makes it more difficult for a reader to think: well, this story only concerns that particular person … it cannot happen to me ... This is wrong, no society is exempted from nationalism, xenophobia, war, rape [and] killings" (Halpern 7). Being just S., also shows her collective identity; she is Everywoman: "using S. as a composite Everywoman, Drakulić dissects the terrible resilience of the human mind. One can bear anything if one is not quite present and hovers in the shallows of the moment" (Frase).

In *S.*, Drakulić does not speak about S.'s sexuality in the 'natural' sense of the word. Representing a dire experience, the writer tackles a sensitive and a private matter to S. in particular and to every woman in general. From the beginning of the novel, it is clear that the feminine side of the character is revealed. Packing her bag to go to the concentration camp, S. puts in her bag a "gold chain, a pair of earrings … and two packets of sanitary napkins" (Drakulić 18); details that are very close and private to any woman. First moments of a solely feminine experience i.e. pregnancy are represented, heightened by the fact that it is impregnation not mere pregnancy. S. thinks exactly like any woman would think or speak to herself: "a faint bleeding had appeared just once in the 'women's room', but she was sure that was the consequence of having been raped" (Drakulić 129).

In order for Feminist "texts of rape [to] counter narrative determinism" (Rajan 72), the narrative structures must alter. Altering the narrative structure can be done in various ways:

> by representing the raped woman as one who becomes a subject through rape rather than merely one subjected to its violation; by structuring a post-rape narrative that traces her strategies of survival … by locating the raped woman in structures of oppression … by literalizing instead of mystifying the representation of rape; and, finally, by counting the cost of rape for its victims in terms more complex than the extinction of female selfhood in death or silence … Therefore the structural motors of narrativity are interrupted and significantly deflected by the forms of feminist individualism dictated by a text's history, ideology and cultural modes. (Rajan 72)

S. has an alternative narrative structure. S. is subjugated to rape and men throughout her stay in the camp. She has no other choice but to subjugate. However, she does not surrender to such inhumane conditions. S. uses the male gaze to alter her state. In the 'women's room', which is mainly a brothel for the Serb soldiers, S. wears make up through which she can "smile with painted red lips at those boys, those enemy soldiers. Smile and say to them: come into my arms. Quietly swallow the horror, like sperm. Pretend it is not being forced on you but rather that it is fun and

you enjoy it" (Drakulić 85). S. tries to change the power relation, instead of being subjugated and deprived of her humanity, she suggests that by pretending to enjoy rape, she will deprive the Serbs of their victory over her and over her body. Whether she really does that or not, the narrative does not say, but the narrative does not deny her a trial. Unlike, the other peasant women who just sit and wait to be raped and tortured, S. tries to change the bleak picture. The other girls in the women's room also managed their own ways of survival. S. thinks that "with time girls have become stronger, tougher" (Drakulić 88). They have learned to deal with their misery, to nurse their wounds and think about their future.

"Outliving violence changes one's grasp on reality" (Kilby 8). Drakulić designates "a narrative function to rape as the initiating moment of women's 'knowledge'" (Rajan 69). After being transformed to the so called "exchange camp", S. still clings to hope. In the warehouse, she thinks "perhaps their stay in the camp will be brief, perhaps they will be exchanged as early as tomorrow. She cannot imagine why the soldiers would hold so many women and children captive in the warehouse, in the dark, with no windows" (Drakulić 27). S. takes literal and figurative journeys. She travels from her apartment to the concentration camp through which she undergoes a figurative journey. In the latter journey, she learns facts about life and war which change her consequently. Before being subjected to rape or rather before finding herself in the middle of the war, S. believed in some facts regarding her country and life. She thought that Bosnia is the land of all; Muslims and Christians. She thought that the Serb boy coming to get her out of her own country is one of her people, the Bosnians. In her previous life, she had a country, a family, a boyfriend; she had hoped to get a baby. After rape, "she can no longer be sure of anything" (Drakulić 5). She realises that there is no connection between "one's life and one's desires and decisions" (Drakulić 5). She realises that there is a difference between the Bosniak and the Serb. She does not have a country; she is alone with a rape child that she has never wanted. It is knowledge that S. gains, but in the pejorative sense of the word; a horrifying knowledge.

As a trial to defy the reality of her status, S. seeks revenge; however, she cannot avenge herself in the real world. Hence, her only way out is in the realm of dreams. She always dreams that

> she is walking down a street in a strange town. Suddenly she catches sight of a familiar face. She is sure it is one of them. She always has a knife with her in this dream. She walks up to him and stabs him in the stomach, making sure that he gets a good look at her face first. As the knife plunges into him, she feels relieved, even happy. But she sees only surprise in his eyes. The man does not recognise her and is surprised that an utterly strange woman should deal him a lethal blow. S. cries in fury that he did not recognise her as his victim and that her revenge is pointless. (Drakulić 6)

The knife that S. carries in the dream is a sign that she needs protection; it is a weapon with which she can inflict pain or even death on whoever attacks her. It is a knife just as the one that one of the Serbs threatened her with prior to her rape. S.'s dream illustrates "how the language of rape and dominant structures of gendered subjectivity continue to speak through women's resistance and how rape marks the female subject physically and psychologically" (Hesford 194). According to Freud, in dreams the male organ "finds symbolic substitutes in the first instance in things that resemble it in shape – things, accordingly, that are long and upstanding ... thus sharp weapons of every kind, knives, daggers, spears, sabres ... fire-arms, rifles, pistols and revolvers (particularly suitable owing to their shape)" (190). Therefore, S.'s knife stands for the male organ/phallus hence power and dominance. S. penetrates the phallus into the inside of her perpetrator's body through stabbing him. S. rapes the perpetrator figuratively as he literally raped her. S. "rewrites the rape narrative of male power by constructing herself as the one who inflicts pain and violation" (Hesford 207) through possessing the phallus. However, S.'s revenge is not complete, she wants the rapist to know that she has the power now; she can kill him as he did to her.

Rape strips Lucy and S. of their rights to be human beings. The value of their sexuality is determined by others; the Africans and the Serbs. Lucy and S. have

offsprings, they are impregnated. In the case of Lucy, it is not determined yet who will take the child, but it is not impossible that Petrus will take him as the child is one of his people. Hence, Lucy does not control the destiny of her baby. As for S.'s case, it is implied, though not certain, that she controls her child's destiny. She wanted to give him for adoption and refused to breastfeed him. In the end, she sees that he is just a harmless child and breastfeeds him.

Since women are not the centre of the patriarchal discourse, they could be considered subalterns, in the sense that they are marginalized in the patriarchal culture. Subaltern stands for the outcast, the not accepted; the abject. For Cixous the "writing process, which is inseparable from an approach to living, requires a tender and slow attention to the ugly, to the abject, to taboo … the unspeakable, that which exists in the margin of the Phallocentric Clean Machine" (Bray 143). Drakulić and Coetzee discuss one of the ugliest topics and taboos. They discuss the ugly and the abject. Ugliness "is not simply a deviation from a standard of beauty, but it is also what is coded as social and political deviation … Ugliness is that which doesn't fit, which exceeds the clean and proper, it is defilement, taboo, pollution, excess, an improper identity" (Bray 139).

Rape is a taboo. It is "border crossing" (Diken and Laustsen 120); it crosses the border between the clean and the dirty/ugly. It transforms the victim's

> inner being into an abject. In Lacanian psychoanalysis, the interior is purely residual: it is the unconscious … One of the most horrible things one can do is thus to invade the interior, to fill it. In the interior everything becomes abject, because nothing properly belongs there. A reflective twist is called for here. The inside is always symbolized as that which is private and intimate. (Diken and Laustsen 121)

Lucy and S. are perceived by themselves and by others as abject, though Lucy is not seen to describe herself as such. From the start, Lucy is lesbian, which makes her away from the "norm". Lucy is ashamed to go in public selling her products after the violation. She stays inside her house for a while before going into public. Others,

especially Lucy's father, sense that she is an abject. Lurie sits beside his daughter, “a faint smell of staleness, unwashedness, reaches him” (Coetzee 125). For Petrus and his people, Lucy is out of place in darkest Africa because of being woman, white and without a man. On the other hand, the Whites see Lucy's rape and impregnation as the actions that made her transgress the border that separates her as being clean from the Other as being dirty. The Blacks have been regarded by the Whites as dirt and they represent anything that is dark and negative. By agreeing to marry Petrus, Lucy is further driven to the abject, she will be considered one of Petrus's family. By bringing to Lurie an African child, she is more and more driven to the Other; to the socially unaccepted and more driven away from the Self; the socially accepted.

S. already sees herself as “dirt”. Any rape victim “often perceives herself as … 'dirty', morally inferior person” (Diken and Laustsen 113). Penetrating her body through the vagina, the rapist penetrates her soul. The vagina is the “gateway inside, the gate to the woman’s soul by which act of entry property in her body is claimed” (Miller 102). The effect of that penetration is everlasting, it inflicts on the victim's body and psyche “a mark, a stigma, which cannot be effaced” (Diken and Laustsen 113). In the camp S. “is convinced that her hair smells of sperm and spit. She keeps washing herself with soap and hot water … but the smell is still impossible to wash off” (Drakulić 105). Being the subject of rape for many times and then having a liaison with the camp's captain make S. hate sex and have the feeling that she is polluted. This state accompanies her even after she leaves Bosnia. In clean, far away Sweden, at the hospital, after delivering her child she has a constant feeling that she has “a sense of dirtiness”; a figurative and a literal one. Her fingernails are dirty and her armpits smell. She goes to clean herself knowing that she will never be clean again: “no amount of water is enough” to wash her inner “dirtiness” (Drakulić 7).

Drakulić's protagonist has a low perception of herself. After being raped for several times, S. does not want to look at herself in the mirror. She does not want to recognize herself anymore. She thinks that she “is turning herself into another woman by means of make-up … She puts on a mask for the present S. to hide behind …

Suddenly she feels liberated" (Drakulić 84). Escaping the dire reality of the "women's room" makes her feel free, hence, human again. When the other women accuse S. of being a whore, she confronts them with the horrible truth: "I am a whore. We are all whores" (Drakulić 84), though held captives and against their wills, down deep inside there is this guilt that they might be participating in such a horrific act. Blaming herself and the other women as well, S. speaks out their hidden fear of being guilty of being raped.

S. does not only regard herself as dirt, she is also ashamed. She is constantly "plagued by a feeling of shame and guilt which keeps undermining her" (Drakulić 183). Shame is produced through the self's working to help its own desubjectification "it becomes witness to its own disorder, its own oblivion as a subject" (Agamben 106). S. suffers from shame and guilt, shame is directly linked "to the concept of sin. Sin (and guilt) is internalized pollution, something one is responsible for, thus affecting one more deeply. However, unlike sin … [shame] cannot be elevated into a sign of faith or belonging ... The sexualized violence against Bosnians ... aimed to force [the victims] into a grey zone" (Diken and Laustsen 121) of being guilty and not being guilty at the same time. S. questions herself is she to blame for what happened to her? For the Bosnian women, rape is "their disgrace" (Drakulić 56). Rape is not a sin that they have committed to ask for repentance later on. It is something imposed on them; however, according to their beliefs they are responsible for it at the same time. S. and to a greater degree the other peasant women are pushed to feel ashamed based on the patriarchal ideology that governs their society.

S. represents the psychological aftermath of rape; it shows the raped woman's trauma. Cathy Caruth says that if

> Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is, indeed at the specific point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experience precisely meet. (3)

Literature like psychoanalysis is interested in revealing the psyche of the character.

The first woman to reveal her feelings is V.. During the violation, like S., she "felt no pain, nothing, absolutely nothing at all. She had been completely without feelings, like a log of wood" (Drakulić 53), this lack of feeling during rape is a repeated testimony of many victims. V. felt "as if she were dying … piece by piece … she simply knew that what was happening to her right then was her death … Her life ended there, on her marital bed" (Drakulić 54). Women see rape as something similar to death itself. From V.'s view point, it indicates pain and withering. If death is quick so it has the minimal pain, however, to die bit by bit is unbearable.

The rape experience leaves the victim devastated, unsure of anything and everything and often confused. The victim may also deny that she has been raped, and often cannot recall or tell her experience. This state of uncertainty and loss is called trauma. Trauma is "described as the response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, and other repetitive phenomena" (Caruth 92). Rape is traumatic because the "woman's inner space is violently invaded" (Seifert 55). It also "has no meaning for the subject, whether conscious or unconscious. The subject has nothing to say on the matter" (Kilby 46). It is not easy to survive after the violation. According to the psychologist Elizabeth Waites, "a main effect of trauma is disorganization, a physical and/or mental disorganization that may be circumscribed or widespread," (22) and this disorganization causes "fragmentation of self, shattering of social relationships [and] erosion of social supports" (92). A., one of the girls staying in the women room, suffers the most after being raped. She is dead inside a living body, "she doesn't make a sound anymore. Her eyes are fixed. They blink, but do not see. Her eyes are black holes letting in no light" (Drakulić 81). During her shock, the teenager cannot speak, she remains silent. A. is very young, probably does not know anything about sex or sexual abuse, given her peasant background, she does not even realise that men have such organ that can

inflict harm upon the female body. A.'s state proves that rape is an experience worse than death itself. The novel does not show how the social relationships of the violated women are affected. It is only concerned with the women rather than others around them.

Raped women suffer "from hysterical symptoms … because, like men, [they] are human beings who will convert feelings into symptoms when [they] are unable to speak –when, for example, [they] feel overwhelmed by shame, guilt, or helplessness" (Showalter 205). H. another inmate "stares unblinkingly at a fixed point, as if hypnotized. She is as pale as the wall she is leaning against. She looks as if she sees something the others do not … H. cannot speak, she just keeps repeating: no, no. Then she sobs, her head bowed" (Drakulić 87). If one speaks about what she feels, it is a relief and others can understand her suffering, but remaining silent is harsh. H. bowing down her head emphasizes her feeling of shame, even though she is not conscious.

Trauma is caused by "a shock that appears to work very much like a bodily threat but is in fact a break in the mind's experience of time" (Caruth 61). What is really significant about the victim of violence is that the victim "was never fully conscious during the accident itself" (Caruth 17). The rape victim was not fully conscious during the act/attack itself. To avoid pain, S. denies her body as if she was not there. Caruth comments on trauma saying that it is "always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language" (4). After regaining her consciousness in the women room, S. "does not want to recognize herself" (Drakulić 67), she likes the fact that there is no mirror in the room. None of the women inside the room wants to recognize herself: they are "now different people and their faces are no longer their own, they belong to the camp" (Drakulić 67).

The victims do not want to see themselves and do not want others to see them. Susan Griffin argues that “more than rape itself, the fear of rape permeates ... lives.... and the best defense against this is not to be, to deny being in the body, as a self; . . . to avert your gaze, make yourself, as a presence in this world, less felt” (83). In the women's room, the women and girls try to hide. They “lie down dressed. As if not one of them wishes to display her naked body. Nakedness reminds them of what they do not want to contemplate, of violence. The body has to be concealed as much as possible, made as invisible, as undesirable as possible” (Drakulić 68). Rape has caused women to hide, to wish to disappear. The body which is the outer cover of the inside is no longer something to be proud of or a subject to be shown, and it is something that one wishes to hide. This desire to be invisible is the women's only weapon to fend away the harm of the Serbs. It is a frail weapon since this is the only thing they have in the women's room. In the Women's room, S. sees that she has to reach a state like “death which is not death, but merely a temporary absence from her own self” (Drakulić 93) in order to survive. At her cousin B's apartment, talking about war and the disappearance of her parents make her want to leave the room, but instead she “retreats from this room, from herself. Immediately she feels better” (Drakulić 148). Acting as if she is not there, as if she is in another place, always helps S. to lighten up her fate and current situation. Even after being free, she retreats from everything around her. Being in a foreign country increases her lack of security. In Stockholm, S. realizes that she is a foreigner among the Swedes, but she hopes that nothing wrong will happen to her any more just because “she is not one of them” (Drakulić 175). After relocating into a refugee camp in Zagreb, S. is “afraid someone will stop her, shout halt, single her out, issue an order” (Drakulić 137-8); the camp's life cannot be forgotten and it haunts her even after her release. S. “has forgotten how to walk among people who are going about their business and paying her not the slightest bit of attention” (Drakulić 138).

In addition to suffering from post-rape symptoms and trauma, victims of rape are not sure about their coming life. S. “has waited so long to leave. But suddenly she

is no longer sure she has the strength for a new life" (Drakulić 121). Rape destroys the mere desire to live or to go on living. On the steps of freedom, S. feels that "her life is somehow losing its credibility" (Drakulić 124). Rape "humiliate[s], or destroy[s], the identity of the victim" (Skjelsbæk 375). S. "feels stripped of her right to herself, completely of her own body" (Drakulić 64). Another consequence of rape is the destruction of one of the basic instincts: the sexual desire. After enduring rape, sex "in [S.'s] life implies violence, unbearable roughness, repulsion" (Drakulić 105). Hating sex means her inability to bear children, hence stopping her ethnicity from multiplying; which was one of the targets of the Balkans war.

Rape consequences do not stop at the psychological or physical damage. Sometimes its consequence remains to be a living symbol of the woman's violation. In both novels, Lucy and S. are pregnant women. Lucy had the choice either to keep the child or to go for an abortion. On the other hand, S. knew that she is five months pregnant which makes it impossible for her to have an abortion.

In the women's room, there is always the fear of getting pregnant, but no one dares to speak about it. There has always been the fear of leaving the camp with swollen bellies; women have to observe the changes that happen to their bodies. But they are unable to do so because "their bodies already so bruised and battered, so much not their own, that they were barely capable of noticing any change" (Drakulić 129). S. has lost her period soon after arriving in the camp, but she thinks it is just because of "the strains which [she was] exposed to" (Drakulić 129). She fends the idea of being pregnant off. Realising that she is pregnant is shocking to her. She keeps thinking "that's impossible" (Drakulić 142) and faints. S. comprehends the state of woman in her society or/and in any other patriarchal society: a "woman's body never really belongs to the woman. It belongs to others – to the man, the children, the family. And in wartime to soldiers" (Drakulić 143).

S. hates the child, when she first thinks about it she thinks of its death. She sees her pregnancy as a war insider her. She regards it as a disease a tumour; "a being but

not a person" (Drakulić 180). What made it even worse is that she knows that it is a boy, this mere "thought makes her sick" (Drakulić 179). She will give birth to a Serbian boy. Giving birth to a rape child is a burden; the child is already an Other. This child is an Other twice in the sense that it is a male and a Serb like the perpetrators. S. hates her unborn child and wants to kill it because it is "part of what has so dreadfully destroyed her town, harmed her, tortured, maimed, and slit the throats of her loved ones" (Allen 99). All this combined together further alienates the unborn child from her. In getting a Serbian boy, the Serbs are winning over her for a long time. Impregnation "might be seen by some, if not most, women as an abject: an alien and disgusting object. The abject, in this case, is neither fully inside (the child is never hers), nor fully outside (she feels polluted by it)" (Diken and Laustsen 113). After finally getting rid of her "tumour" S. does not want to look at it or "pick the child up [not even] to touch it" (Drakulić 2). Even when she hears it cry, S. "turn[s] her head away. The baby's cry [is] no concern of hers" (Drakulić 3).

Before giving birth to her child, S. finally decides to give him for adoption: "I quickly reconciled myself to the fact that I would be carrying this burden for several more months and would then give the child up for adoption, I renounced the child in advance. As if I were a mere receptacle, temporarily housing it, like a rent-a-womb" (Drakulić 145). S. comforts herself by the idea that she is not having the child for the rest of her life. It is a transitory state, just like the camp, soon it will be over. The last phase of carrying her "tumour" is marked by a stab: "a stab deep inside her stomach" (Drakulić 188). Labour pain is not something pleasant or easy, however, to describe it as a stab reminds the reader of its cause. Raping her is a stab against her person and dignity, giving birth to a rape child is the culmination of her suffering and humiliation caused by the first stab; both acts enter her inside.

Contrary to the reader of *S.*, the reader of *Disgrace* does not know whether Lucy thought about keeping the child or not. She/he does not experience Lucy's thoughts before deciding to keep the child, or how she felt when she knew that she is pregnant. The reader only knows that she has decided to keep the child.

In chapter twenty-one, Lucy is pregnant. Lucy refuses her father's attitude of thinking for her and of determining the best for her. She is determined to lead her own independent life regardless of what her father thinks. Contrary to S., Lucy's decision to keep the child is direct and determined. It seems that she has thought it over before, but again, the reader is not privy to her thoughts.

Unlike S. who would have thought about having an abortion had her condition allowed; Lucy refuses to have an abortion. She decisively tells her father "I am not having an abortion. That is something I am not prepared to go through with again" (Coetzee 189). Unlike S., who did not have any relative around her to talk to, Lucy refuses her father's intervention and insists over and over again that it is her life not his and she is the one who makes her own decisions. "She seems to be insisting on the uniqueness, on the non-generalizability or transferability of her situation" (Cornwell). S. and Lurie seem to agree in one point: "What sort of future is there for a being conceived by force, in hatred, in the midst of war?" (Drakulić 144) Lurie thinks of the future of his future grandchild: "what kind of child can seed like that give life to, seed driven into the woman not in love but in hatred, mixed chaotically, meant to soil her, to mark her, like a dog's urine?" (Coetzee 199)

Lucy does not want to talk about her decision of keeping the child as she does not want to talk about her rape experience. S. decides that she has to forget about her rape and not to speak about it. In *S.* as well as *Disgrace,* the victims suffer from periods of silence, for some of them it is obligatory; for others, it is optional. What the two texts share is not speaking about the other. Michel Foucault poses these questions concerning speaking: "who does the speaking, the institutions which prompt people to speak . . . and which store and distribute the things that are said" (11). The same questions could be applied to silence. Silence "functions alongside the things said, with them and in relation to them in over-all strategies" (Foucault 27). Speaking and/or not speaking is determined by power relations.

Speaking or being silent is tackled in *S.*. Drakulić wrote this novel on behalf of the victims in order to make their voices heard, because, as she said, no traumatised person could speak about her experience. In Jane Kilby's *Violence and the Cultural Politics of Trauma*, the author maintains that one cannot express the experience of his/her sexual violence. That is why Drakulić found that the women she interviewed were unable to speak. In one of her interviews, she says "I remember the first [rape] victim I talked to ... she was willing to talk – but it was impossible for her to talk about what happened to her ... She could not stop shaking. It then occurred to me for the first time, her story was precisely in what she could not say. And I must find a way to say it for her" (Halpern 3-4).

The novel presents three forms of silence: the first one is the one that comes with fear. Gathering people in the gym they are all silent, they would not dare ask the question "why" or where they are being taken. Silence here paralyses people; after whacking the father on the back for trying to reach out for his crying daughter an "absolute silence" veils the gym; "the silence that comes with fear" (Drakulić 21). In the concentration camp, women are generally afraid of what might befall them, they are anticipating, they hear about death and torture but not rape. All of them reside in silence. In chapter four, it is V. that breaks their silence. However, her story does not describe what exactly happened to her. She speaks generally about the situation and about her feelings.

The second form of silence is related to traditions and self-oppression. Silence is not only related to rape and violation. For women "the relationship between woman and silence can be plotted by women themselves; race and class differences are subsumed under that charge" (Spivak 287). For the peasant women, silence is important to conceal women matters, as for example they refer to their period as "the female ailment" (Drakulić 129). Silence is also important to conceal private matters like sex between a husband and wife. S. remembers that these peasant inmates refer to sex as "it". As for rape, S. understands that there is a problem about talking of rape: the raped woman's experience "is not something one can share with others, not

even with those who have gone through the same thing themselves" (Drakulić 141). Sometimes the women try to open up and speak about what happened to them, however, they do not say much. The first woman to speak about rape is V. Her memory is vague; she does not remember how many soldiers and how long rape lasted. All that she remembers is: they led her husband away, locked her in the bedroom and did "it" on her marital bed. Above all, they do not speak about the possibility of getting a child from rape in front of S., hence, in front of the reader.

The third form of silence is related to protection and shame. Silence continues to accompany the women in the refugee camp; S. "senses suspicion even in the looks that follow her around the refugee camp" (Drakulić 140). People follow her and other women with silent questions "what sort of things has this woman been through? ... But they keep silent" (Drakulić 140). Being silent is a defence technique; these women think that their silence protects them. Women "keep silent. Do they think that this conspiracy of silence can conceal their shame, defend their honour?" (Drakulić 140-1) Such questions are rather asked by the narrative voice: can shame be hidden, even through silence? Then in an attempt to deliver her message, S. thinks that it might be right that silence protects them, "but it also protects the rapists … uncertain whether she herself would be prepared to talk about it" (Drakulić 141). Through S. Drakulić may be sending a message, the victim has to speak and alongside with this message she understands how difficult it is even to think about it.

S. is not certain of her readiness to speak. It is related to the listener as well as the speaker. S. sees that no one understands what she has been through when she tries to speak. Deciding to give the unborn child for adoption is a decision the Swedish psychologist questions. After speaking with her S. sees that there is no point in speaking. She says "I am a refugee … with no hope that this woman will understand" (Drakulić 182). S. has "that feeling that talking is useless ... [others] cannot understand her" (Drakulić 182). The pain and trauma that S. endures cannot be comprehended by an outsider. Neither Lucy's decision nor S.'s can be comprehended by Others: i.e. those who did not experience rape. After knowing her decision, G.,

S.'s friend in Stockholm, sees that the "child is not to blame" (Drakulić 177) and S. wonders "[i]s maybe she to blame? And what is she to blame for?" (Drakulić 177).

Though the narrative tries to represent the experience, it has been silent about the perpetrator's side of the story. Silence in "the text can be quite loud … the term 'silence' can cover action as well as speech, because if it is not present, then the author (or the text) is silent about it" (Gill 369). The narrative approaches the perpetrators only externally. It shows their outfit, their violence, but it does not show the reason behind their atrocities. The Serbs for the readers are foreign, hidden. The reader knows nothing about their feelings while raping women. S. tries once to ask the captain of the camp about the reason behind war, his answer was short and abrupt: "the Muslims want a state of their own" (Drakulić 107). This answer might 'justify' war, but it does not justify the brutal atrocities. The writer gives the Bosniaks initials and says nothing about the names or even initials of the Serbs. The Serbs for S. and the reader are perceived as one collective identity, just as S. and the other women are for the Serbs.

Disgrace presents voluntary silence. It is Lucy who refuses to speak about her feelings and experience. Petrus does not talk about Lucy's rape. The narrative has been silent about many things: the lesbian relationship between Lucy and Helen, and like the previous narrative, the Other i.e. the Africans. Literature "uses words to strategize silences, to contour avoidances, to reveal unstated assumptions, to disclose what it wants to hide or deny … Yet the language which makes up that literature is not neutral; it is shaped—indeed, created—by historical circumstances and political pressures" (Schalnt 10). Coetzee is well aware of these historical conditions and understands that things should not be said in the new circumstances. In the new South Africa, it is not preferable to speak ill about the Africans; to point out that racial conflicts are still taking place even after the end of long years of oppression. In order to maintain the "rainbow nation", the victim must be silent. The text seems to suggest that "the silence of the white woman about rape might, in certain historical circumstances, be a condition for political progress" (Eagleton 191). Lucy is

supposed to be politically privileged: she is the white daughter of two parents who come from two colonising nations. However, in post-apartheid South Africa and especially in darkest Africa, it is another story. Lucy is a subaltern. She is marginalised and taken advantage of. By silencing Lucy, she becomes one of the powerless and oppressed, but new South Africa will continue to flourish. Lucy as a subaltern echoes another subaltern: the African woman during Apartheid era: "the subaltern as female is even more deeply in shadow" (Spivak 287). Lucy's silence echoes another silence of the apartheid era rapes; those of white men on black women, they have been the "most silenced interracial rapes" (Eagleton 193). Thus the text adds to the subjugation of Lucy.

If a woman speaks about rape, then it is "a measure of liberation, a shift from serving as the object of voyeuristic discourse to the occupation of a subject position as 'master' of narrative" (Rajan 73). But Lucy continues to be the object. Lucy is determined to keep her side of the story hidden; silent. She always tells Lurie "would you mind keeping to your own story ... you tell what happened to you, I tell what happened to me" (Coetzee 99). She makes sure of his silence; she does not want to be exposed in front of others. Maybe part of Lucy's silence is, like S.'s, related to the listener. It seems that in a way or another everyone in the text chooses to turn a blind eye to Lucy's misery: "the police turn away their eyes from Lucy's bed, knowing that that was where the rape occurred but unable to say so" (Eagleton 193). Lurie is unable to understand her insistence on not reporting to the police. He does not understand whether her action/decision is related to some kind of "private salvation" (Coetzee 112), he asks her if her action can "expatiate the crimes of the past by suffering in the present?" (Coetzee 112) He cannot understand his daughter; he cannot understand a woman. He thinks that she wants to make her issue a private thing made public in the sense that she is paying for what her ancestors have done to the "natives". Lucy speaks very little, yet demands that he would understand her, maybe she realises the futility of her trial so she does not exert an effort. She ends their conversation with "until you make an effort to see that, I can't help you"

(Coetzee 112). However, Lurie does not accept Lucy's silence. Sleeping in the Shaw's house, Lurie has a vision: “Lucy has spoken to him; her words – 'Come to me, save me'” (Coetzee 103). This dream/vision as the narration calls it represents what Lurie wishes for. He wishes his daughter would ask for help, protection and confide in him. His role as a father, i.e. male protector, dictates that he would be there for his female offspring, however, being locked out and excluded from his role hurts his pride as a man. He notices that after the attack, Lucy has spoken to him as a “child or an old man” (Coetzee 104), which definitely hurts his pride.

Lucy has her reason for being silent. She insists on the privacy of the matter: “what happened to me is a purely private matter ... It is my business, mine alone” (Coetzee 112). Lucy is well aware that her case might be a subject of public dispute and disgrace and as much as she tries hard to conceal her pain, she tries hard to keep her matters to herself. She is also aware of the status quo of South Africa: “in another time, in another place it might be held to be a public matter” (Coetzee 112).

Voice is power. Certainly Lucy's decision of being silent weakens her. Her silence is received on the other hand by the perpetrators' voice. The story is spreading across the district, but it is not “her story to spread but theirs, they are its owners. How they put her in her place, how they showed her what a woman was for” (Coetzee 115). Lucy's silence allows the rapists to “take control of the narrative just as they took control of her body” (Eagleton 197). Lucy's silence does not only victimize her but also makes her “collude with perpetrators” (Graham 442); she is helping them to spread their side of the story. By Lucy's silence, the Others are winning: “It will dawn on them that over the body of the woman silence is being drawn like a blanket” (Coetzee 110).

Silence is “not a semantic void; like any language, it is infused with narrative strategies that carry ideologies and reveal unstated assumptions” (Schlant 7). Petrus's voluntary silence reveals "unstated assumptions". His silence is related to “the power to withhold” (Graham 442). After being absent during Lucy's attack, he does not

speak or discuss what happened. Lurie urges Petrus to co-operate with the police to help find the perpetrators, but Petrus does not comment; he keeps silent while finishing his job. Lurie is angry and wants Petrus to confess what really happened to Lucy and that he knows about the perpetrators. But Petrus refuses the old game of question and answer between the coloniser and the colonised. Petrus's silence reveals how much he is the dominant one in the conversation. Lacan illustrates how the conversation mechanism works: "[w]hat I seek in speech is the response of the other. What constitutes me as subject is my question. In order to be recognized by the other, I utter what was only in view of what will be" (11). So, what Lurie seeks does not happen. Petrus does not recognise Lurie; Lurie expects an answer from Petrus which Petrus denies. Petrus refuses to speak using the coloniser's language. As Lurie stays in the land, he is more and more "convinced that English is an unfit medium for the truth of South Africa" (Coetzee 117) and he is passive towards this realisation. Lurie does not attempt to learn Petrus's language; the language of the land. As Petrus chooses to be silent, Lurie also chooses to be silent. Both refuse to communicate.

Like Drakulić, Coetzee does not present the perpetrators' motives behind rape or their feelings during the violation. The text does not want to show the reason behind Lucy's rape. The past suffering of the Africans is not shown, the real motive behind the attack is not bluntly said and if it is said, then it is not from the Africans' view point. However, unlike Drakulić Coetzee gives some African characters names: Petrus and Pollux. Further, one of the rapists is described as handsome. While Petrus and the three rapists are individuals to Lucy and the reader, Lucy was just a white woman; not an individual for the perpetrators.

While Coetzee chooses to be silent about, namely Lucy's rape experience, Drakulić reveals in S.'s rape experience. "In canonical literary narratives of the West, rape is often depicted as 'unspeakable', as severed from articulation, and literary references to hidden rape stories cannot but bring into relief the complex relationship between literary silences and the aftermath of actual violation" (Graham 439). Coetzee follows these canonical literary narratives. Coetzee's choice not to represent

Lucy's rape is founded on the ground that he is cautious about representing the other and/or speaking for the other, he is afraid that "speaking 'on behalf of' might become 'speaking instead of'" (Eagleton 196) the Other, and therefore, misrepresenting the Other. However, this leaves Lucy's rape experience hidden. Her silence afterwards makes the reader unaware of her suffering. Other people's comments on Lucy do not give her justice; these comments leave her far away from the reader and hence her experience is equally far away.

Literature has liberty to express and reveal anything. Literature "projects the play of the imagination, exposing levels of conscience and consciousness that are part of a culture's unstated assumptions and frequently unacknowledged elsewhere ... Literature lays bare a people's dreams and nightmares" (Resch 279). Drakulić lays bare her protagonist's worst nightmares. In exposing the atrocities done to Bosniak women, Drakulić seems to agree with Cixous in that écriture feminine is part of "un-forgetting", of "un-silencing" oneself (Bray 72). Drakulic is an Other in one sense: she did not experience the rape experience. However, she is a woman who witnessed war and was affected by it. Further, she did not claim that her representation is based only on her view point or knowledge or perception. Rather, she based the novel on actual testimonies of victims. The language used in the novel itself suggests that nothing emotional or subjective is taking place in representing these women's experience. Though Drakulić's representation of the experience might seem for some as harsh or "improper", war rape is actually harsh and "improper". However, it is part of life and part of the injustice that happens to women during war and colonial conflicts.

Spivak sees that there is "no space from which the sexed subaltern subject can speak" (307), then how can the suffering of that subaltern be heard? Here comes the role of the female intellectual in representing that subaltern. Drakulić is that female intellectual who renders the subaltern represented. Coetzee's caution leaves the subaltern unable to speak and so he "marks a space around her, a kind of authorial discretion" (Eagleton 196).

Conclusion

The archetypal representation of rape differs in many literary works according to the author, the era of representation, culture and ideology governing the writer/work. Presented here is a bird's eye view of some of the works that dealt with the rape archetype. Ovid's *Metamorphoses* shows that the female victim does not surrender to her fate of obligatory silence and concealment. However, the work also shows how much women's actions bring catastrophe in the end. The text seems to suggest that if it was not for Philomela's attempt to "speak", the horrid action of killing Itys would have never happened. Based on this myth is Shakespeare's *Titus Andronicus*. There is a high resemblance between Philomela and Lavinia, both are raped and had their tongues cut off. But Lavinia suffers more, in addition to cutting off her tongue; her rapists cut her hands off. Her rape is only discovered when the Ovidian text is discovered in the play. Stressing the patriarchal authority over the feminine, it is through the masculine symbol of the stick that the names of her perpetrators are revealed. Shakespeare stresses the male presence and dominance over the female character by showing that Lavinia's kinsmen decide to avenge her without consulting her. However, revenge only does not satisfy the patriarchal decorum. It is by killing Lavinia at the hands of her own father that peace is restored in the play.

Shakespeare's experience with the rape archetype has also extended to another work namely “The Rape of Lucrece”. Lucrece suffers the most because she sees herself part of her own violation. Patriarchal values condemn her for being raped. Like Lavinia, Lucrece dies in the end, but unlike Lavinia, she takes her own life out of shame. Lavinia's rape and suicide are used by men for their political aims.

The archetypal representation of rape takes place in Richardson's *Clarissa*. Richardson uses Clarissa to warn other Eighteenth century women of exercising their free will, especially regarding marriage. Richardson shows how much Clarissa is punished for refusing a suitor brought by her own father and for loving another

person. Like Shakespeare's violated women, Clarissa dies in the end, for the patriarchal world cannot be stabilised with the existence of such "defiled" women. In *Clarissa*, the rape archetype has been used to serve male purposes. In E. M. Forster's *A Passage to India*, rape archetype has also been used for male purposes. It is because of Adela's false rape accusation against Dr Aziz that the relationship between the Indian Dr Aziz and the English Fielding is destroyed. So again the woman's action brings instability.

American literature has its part in representing the rape archetype. In William Faulkner's *Sanctuary*, the female character is harshly criticised. Temple, a young female wealthy white student is raped by a corn cob. The narrative attacks Temple from the beginning and even after her rape; it does not leave a space for sympathising with her. On the other hand, Joyce Carol Oates's *Rape: A Love Story* shows how much the raped victim is victimised twice. She is first victimised by the rape itself and second she is victimised because of the society's gossip and accusations. The Black African American woman has her share in experiencing rape too. Alice Walker's *The Color Purple* shows the rape of Celie. Though poor and helpless, Celie manages to speak about her experience to God and then moves on to speak to her sister in the form of letters. Walker shows how much Black women can support each other and how much their bond is very strong and important.

Arabic literature presents the rape archetype in many works, Fuad Al-Takarli's *The Long Way Back* is analysed as a representative of this part of the world. Set in Baghdad, the novel presents a highly patriarchal society. Pretty Munira is raped by her own nephew. The narrative shows how much she suffers after that. The novel also shows that traditions cannot be easily broken, even if they are wrong. Contrary to the Western texts who condemn the violated women to death, the Arabic text condemns Munira's husband to death. After discovering that she is not a virgin, he suffers an internal conflict between his love and sympathy to Munira and what he was brought up believing in. He could not survive this conflict and continue to live

with his wife forgetting what has happened. The text seems to say that because of Munira her husband flees the house and hence meets his misfortune.

The literature review of previous works representing rape shows that victims of rape are not only victims of physical violence but also of patriarchal ideology and colonial domination. *Disgrace* and *S.* are examples in which rape exhibits power-relations involving oppression, silence and "conquering" of the raped women.

There is a strong relationship between land and woman's body. They are, in the eyes of the male coloniser and colonised, similar; what befalls the land befalls the woman. Wars and/or political conflicts are often plotted by men who direct their weapons, whether the naturally given ones or the acquired, towards women in order to get revenge and/or have victory over these victims' men. Women are made to pay the direst price for something they did not participate in. They are passive recipients of whatever men attempt to do. Colonised women suffer the most; they are the target of the coloniser and the colonised. The coloniser rapes the colonised woman and if she survives, the colonised man questions her violation and even blames her. After she survives and bears a rape child, her burden is even tripled. Would she kill her/him with her own hands? Would she give her/him for adoption? Would she keep her/him? If she keeps the child, what would she tell her/him?

Set in post-Apartheid South Africa, *Disgrace* shows how Lucy's body is used and abused to get back the African soil. One of the main reasons of raping Lucy, as shown at the end of the novel, is Petrus's full acquisition of the land. Raping Lucy equals raping her land and securing control over both of them. Throughout the novel, the narrative shows how much women's bodies are used. White Lurie uses the African Soraya's body and does the same with his "dark" student Melanie. In both cases Lurie has no concern for the well being of his "victims". Lurie's action resembles that of his daughter's rapists. The three rapists leave her and her house in a chaotic state. None of them shows up to show responsibility for her or for her unborn child. It seems that Lucy's rape is revenge for all that her ancestors did to their people

and for what her father did to Soraya and Melanie. The novel shows that women are made to pay with their own bodies.

Set in the Balkans during the Balkans war, *S.: A Novel about the Balkans*, tells about the horrid atrocities that Bosniak women were subjected to during this era. In this novel, it is clearly stated that the Serbs' aim of this war is to ethnically cleanse the land, hence, have it all to them. In order to secure a full grasp on the land, they aim their horrible actions against every Bosniak, but preserving the harshest torture for women. Raping Bosniak women secures their control over the whole Bosniak society. Their husbands, father, brother and son will probably blame them for what has happened. Abusing women sexually will make them hate sex and hence will not accept having normal sexual relationships afterwards to bring Bosniak children. Keeping them in deteriorating health states insures their inability to bear children after war. Impregnating them with Serbian children and keeping them in camps till it is too late for an abortion, guarantee that they will have Serbian children that will later kill their mothers. S.'s body as well as her land suffer. Her body and psyche are like her land maimed by war. After she is released from the rape camp, she leaves her land behind and starts a new life in Sweden. She leaves a destroyed land with a body that is not only destroyed but also burdened with a rape child.

Lucy and S.'s rape experience are harsh to be mentioned by others, so what about the victims themselves? Can the raped woman speak about her rape experience? In both novels, each writer represents a perception of the raped woman and/or her rape experience. Coetzee has chosen to stay away, he is aware of his position as an Other. He is also concerned about the way of representation and weary that it would be mixed with pornography. Coetzee clarifies his view point in the novel by stating that “blood-matters a woman's burden, women's preserve” (Coetzee 104); not men's business. Coetzee is “scrupulously respectful of ‘otherness’ and sensitive to questions of the artist's authority to represent or speak for ‘the other’” (Cornwell). Lurie's question: “does he have it in him to be the woman?” (Coetzee

160) sums up Coetzee's concern with representing and/or understanding women's experience.

Drakulić, on the other hand, decided that these women should have a voice. Her conversations with them helped her to form a comprehensive idea about what they endured. Her novel is a testimony about what really happened to Bosniak women during the Balkans war. Her novel is a near biographical narrative of the atrocities committed against Bosniak women. S.'s rape scene is vividly described showing her pain and humiliation. Her inner struggle and damaged psyche are clearly shown to the reader. Unlike Lucy's experience, S.'s experience is comprehensible to the reader, since, Drakulić presents the raped woman's voice and her experience. Michael Ignatieff, the Canadian historian and politician, said "Drakulić is a voice to be trusted in an echo chamber of lies ... and *S.* is fiction with the terrible authority of truth" (Halpern 5).

Coetzee's position as an outsider makes the reader an outsider to the experience too. On the other hand, Drakulić made the reader in "real" contact with the violation to the horrible and shocking nature of rape, to the chaos that it causes inside the victim and to its chaotic aftermath. However, Coetzee's choice leaves rape to the imagination of the reader and no matter how hard he tries to show the horrible nature of the rape, it is not as tense as Drakulić's representation of it.

Gordimer sees that the writer's task is "to bring to ... people's consciousness and that of the world the true dimensions of racism and colonialism beyond those that can be reached by the newspaper column and screen image, however valuable these may be" (Gordimer 30). This is what Coetzee and Drakulić achieved in their novels but each in his/her own way. Coetzee might be aware of the notion that "woman must write woman. And man, man" (Cixous 348). In *Disgrace* Coetzee is able to express how a white man feels and in *S.* Drakulić is able to express how a raped Bosniak woman feels.

Works Cited

- Agamben, Giorgio. *Remnants of Auschwitz: The Witness and the Archive*. Trans. Daniel Heller-Roazen. New York: Zone Books, 1999. Print.
- Allen, Beverly. *Rape Warfare: The Hidden Genocide in Bosnia-Herzegovina and Croatia*. Minneapolis: University of Minnesota Press, 1996. Print.
- Allestree, Richard. *The Whole Duty of Man. with Private Devotions*. London: W. Norton, 1704. Print.
- Al-Takarli, Fuad. *The Long Way Back*. Trans. Catherine Cobham. Cairo: The American University in Cairo Press, 2001. Print.
- "Archetypes and Archetypal Criticism." n.p., n.d. Web. 24 August 2007 <http://www.lebanon.k12.mo.us/lhs/departments/langarts/roden/archetypes%20and%20archetypal%20criticism.html >.
- Atwell, David. "Review: Coetzee and Post-Apartheid South Africa." *Journal of Southern African Studies* 27. 4. (2001), 865-867. *JSTOR*. PDF file. Web. 5 May 2008 <http://www.jstor.org/stable/823418>.
- Barnard, Rita, and J.M. Coetzee. "J. M. Coetzee's "Disgrace" and the South African Pastoral." *Contemporary Literature* 44. 2. (2003), 199-224. *JSTOR*. PDF file. Web. 5 May 2008 <http://www.jstor.org/stable/1209095 >.
- Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994. Print.
- ---. Foreword. *Black Skin, White Masks*. Trans. Charles Lam Markmann. London: Pluto Press, 1967. Print.
- Bray, Abigail. *Hélène Cixous: writing and Sexual Difference*. Wales: Palgrave Macmillan, 2004. Print.
- Brownmiller, Susan. *Against Our Will: Men, Women and Rape*. New York: Fawcett, 1975. Print.

- Bryson, Valerie. *Feminist Debates: Issues of Theory and Political Practice.* Ed. Jo Campling. Hong Kong: Macmillan, 1999. Print.
- Boeree, C. George. "Carl Jung 1875-1961." n.p., 2006. Web. 11 August 2007 < http://webspace.ship.edu/cgboer/jung.html. Personality Theory>.
- Boose, Lynda E. "Crossing the River Drina: Bosnian Rape Camps, Turkish Impalement, and Serb Cultural Memory." *Gender and Cultural Memory* 28. 1. (2002), 71-96. *JSTOR*. PDF file. Web. 5 May 2008 <http://www.jstor.org/stable/3175701 >.
- Carr, Helen. "Woman/Indian, the "American" and his Others". *Europe and its Others*. Eds. F. Barker, P. Hulme, M. Iversen and D. Loxley. Vol.2. Clochester: University of Essex Press, 1985. 48- 62. Print.
- Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: The Johns Hopkins University Press, 1996. Print.
- Caslin, Sinead. "Feminism and Post-colonialism." *The Imperial Archive*. n.d., Web.19 June 2008 <http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/key-concepts/feminism-and-postcolonialism.htm>.
- Cesairé, Aimé. "Discourse on Colonialism". *Postcolonial Criticism*. Ed. Bart Moore-Gilbert, Gareth Stanton and Willy Maley. Singapore: Longman, 1997. 73- 90. Print.
- Cixous, Hélène. "The Laugh of the Medusa". *Feminisms: An Anthology of Literary Theory and Criticism*. Trans. Keith Cohen and Paula Cohen. Eds. Robyn R. Warhol and Diane Price Herndl. 2nd ed. New Jersey: Rutgers University Press: 1997. 347-362. Print.
- Coetzee, J.M. *Disgrace.* London: Vintage, 2000. Print.
- ---. "Into the Dark Chamber: The Writer and the South African State (1986)". *Doubling the Point: Essays and Interviews*. Ed. David Attwell. Harvard: Harvard University Press, 1992. 361-368. Print.

- ---. "Jerusalem Prize Acceptance Speech (1987)". *Doubling the Point: Essays and Interviews*. Ed. David Atwell. Harvard: Harvard University Press, 1992. 96-99. Print.
- ---. "The Harms of Pornography". *Giving Offence: Essays on Censorship*. Chicago: University of Chicago Press. 1996, 61-82. Print.
- Conteh-Morgan, Earl. *Collective Political Violence: An Introduction to Theories and Cases of Violence Conflicts*. New York: Routledge, 2004. Print.
- Cornwell, Gareth. "Realism, Rape, and J. M. Coetzee's Disgrace." *CRITIQUE: Studies in Contemporary Fiction* 43.4. (2002), 307-316. Web. 10 Sept. 2007 <http://find.galegroup.com/ips/start.do?prodId=IPS>.
- Cousins, A.D. *Shakespeare's Sonnets and Narrative Poems*. Essex: Longman, 2000. Print.
- Cutter, Marthe J. "Philomela Speaks: Alice Walker's Revisioning of Rape Archetypes in The Color Purple." *MELUS* 25.3/4. (2000), 161-180. *JSTOR*. PDF file. Web. 5 May 2008 <http://www.jstor.org/stable/468241>
- Detmer-Goebel, Emily. "The Need for Lavinia's Voice: Titus Andronicus and the Telling of Rape." *Shakespeare Studies* (2001), 75. *Questia*. Web. 11 July 2008. <http://www.questia.com/PM.qst?a=o&d=5001043682&er=deny>
- Diken, Bülent and Carsten Bagge Laustsen. "Becoming Abject: Rape as a Weapon of War." *Body and Society* 11.1. (2005), 111-128. *SAGE*. PDF file. Web. 22 Oct. 2008 <http://bod.sagepub.com/cgi/content/refs/11/1/111>.
- Drakulić, Slavenka. *S.: A Novel about the Balkans*. Trans. Marko Ivić. New York: Penguin, 2000. Print.
- D'Souza, Tony. "In Retrospect: 'Disgrace', Coetzee's Masterpiece." *Critical Mass* 31 March 2008. Web. 27 April 2008

<http://bookcriticscircle.blogspot.com/2008/03/in-retrospect-disgrace-coetzees.html>.

- Eagleton, Mary. "Ethical Reading: The Problem of Alice Walker's 'Advancing Luna – and Ida B. Wells' and J. M. Coetzee's Disgrace." *Feminist Theory* 2.2. (2001), 189-203. *SAGE*. PDF file. Web. 27 Oct. 2008. <http://fty.sagepub.com/cgi/content/abstract/2/2/189>.
- Eagleton, Terry. *The rape of Clarissa: writing, sexuality, and class struggle in Samuel Richardson.* Oxford: Blackwell, 1982. Print.
- "Elizabethan Women." n.p., n.d., Web. 10 January 2007 <http://www.elizabethi.org/us/women/>.
- Ellmann, Maud. "The Power to Tell: Rape, Race and Writing in Afro-American Women's Fiction". *An Introduction to Contemporary Fiction*. Ed. Rod Mengham. Cambridge: Polity Press, 1999. 32-52. Print.
- Evans, Marissa K. "Apartheid (1948-1994)." *Black Past* n.d. Web. 20 Jan. 2010. < http://www.blackpast.org/?q=gah/apartheid-1948-1994>
- Fanon, Franz. *Black Skin, White Masks*. Trans. Charles Lam Markmann. London: Pluto Press, 1967. Print.
- ---. *Toward the African Revolution: political essays*. Trans. Haakon Chevalier. New York: Grove Press, 1967 Forster, E.M. *A Passage to India*. Cambridge: Penguin Books, 1979. Print.
- Faulkner, Rita A. "Assia Djebar, Frantz Fanon, Women, Veils, and Land." *World Literature Today* 70.4. (1996), 847- 855. *Questia*. Web. 11 July 2008. <http://www.questia.com/googleScholar.qst;jsessionid=L3HdG47B8ZBdf3qKpPp6xBjYQ0Wj0Lcwj2M5QRcJ20ZKDRQ7FvCQ!2094950848?docId=95165308>
- Faulkner, William. *Novels 1930 – 1935*. Ed. Joseph Blonter and Noel Polk. New York: The Literary of America, 1985. Print.
- Foucault, Michel. *The History of Sexuality*. Vol. 1. New York: Vintage Books, 1980. Print.

- Frase, Brigitte. “S.: A Novel about the Balkans.” *Salon*. 8 Feb. 2000. Web. 10 July 2008. <http://archive.salon.com/books/review/2000/02/08/drakulic/index.html>.
- Freud, Sigmund. *Introductory Lectures on Psycho-analysis*. Trans and Ed. James Strachey. New York: W.W. Norton & Company, 1989. Print.
- Gilbert, Helen, and Joanne Tompkins. *Post-colonial Drama: Theory, Practice, Politics*. London: Routledge, 1996. Print.
- Gill, Richard. *Mastering English Literature*. 3rd ed. London: Palgrave, 2006. Print.
- Gordimer, Nadine. *Living in Hope and History: Notes from our Century*. London: Bloomsbury, 2000. Print.
- Graham, Lucy Valerie. “Reading the Unspeakable: Rape in J. M. Coetzee's Disgrace.” *Journal of Southern African Studies* 29. 2. (2003), 433-444. *JSTOR*. PDF file. Web. 5 May 2008. <http://www.jstor.org/stable/3557371 >
- Grayzel, Susan R. *Women's Identities at War: Gender, Motherhood and Politics in Britain and France during the First World War*. North Carolina: The University of North Carolina Press, 1999. Print.
- Griffin, Susan. *Rape: the Politics of Consciousness*. San Francisco: Harper and Row, 1986. Print.
- Halpern, Elizabeth. Introduction. "An Introduction to S.: A Novel about the Balkans". *S.: A Novel about the Balkans*. Trans. Marko Ivić. New York: Penguin, 2000. Print.
- Harris, Bernice. “Sexuality as a signifier of Power relations: using Lavinia, of Shakespeare’s Titus Andronicus.” 1996. Web. 5 May 2008. <http://www.findarticles.com/p/articles/mi_m2220/is_n3_v38/ai_18796172>.
- Hendricks, Margo. “‘Tis not the Fashion to Confess’: ‘Shakespeare- Post-coloniality- Johannesburg, 1996’. *Post-Colonial Shakespeares*. Eds. Ania Loomba and Martin Orkin. New York: Routledge, 2004. 84- 97. Print.

- Hesford, Wendy S. “Reading Rape Stories: Material Rhetoric and the Trauma of Representation.” *College English* 62. 2. (1999), 129-221. *JSTOR*. PDF file. Web. 5 May 2008. <http://www.jstor.org/stable/379018>.
- Higgins, Lynn and Brenda Silver. *Rape and Representation*. New York: Columbian University Press, 1991. Print.
- Horrell, Georgina. "Postcolonial *Disgrace*". *Bodies and Voices: the Force-Field of Representation and Discourse in Colonial and Postcolonial Studies*. Cross/Cultures 94. Eds. Merete Falck Borch, Eva Rask Knudsen, Martin Leer and Bruse Clunies Roses. Amsterdam: Rodopi, 2008. Print.
- Howard, Jean E. “Feminist Criticism”. *Shakespeare: An Oxford Guide*. Eds. Stanley Wells and Lena Cowen Orlin. Oxford: Oxford University Press, 2003. 411- 423. Print.
- Hulme, P. "Polytropic Man: Tropes of Sexuality and Mobility in Early Colonial Discourse". *Europe and its Others*. Vol.2. Eds. Francis Barker, P. Hulme, M. Iversen and D. Loxley. Colchester University Press, 1985. Print.
- Hunt ,Graeme. “The Killing Fields of Post-Apartheid South.” *John Mark Ministries* 30 Aug. 2001. Web. 29 March 2009. <http://jmm.aaa.net.au/articles/321.htm >
- Hyam, Ronald. *Empire and Sexuality: the British Experience*. Manchester: Manchester University Press, 1990. Print.
- Jones, Ann Rosalind. “Writing the Body: Toward an Understanding of l'Écriture Féminine.” n.d. Web.27 Aug. 2009. <http://webs.wofford.edu/hitchmoughsa/Writing.html>.
- Kahn, Coppélia. “Publishing Shame: The Rape of Lucrece”, *A Company to Shakespeare’s Works: The Poems, Problem Comedies, Late Plays*. Vol. 4. Eds. Richard Dutton and Jean E. Howard. Blackwell Publishing: London, 2003. Print.
- Kajosevic, Indira. “Understanding War Rape: Bosnia 1992”. n.p., n.d. Web. 27 May 2007. <http://www.women.it/cyberarchive/files/kajosevic.htm>.

- Karamcheti, Indira. “Writing Rape and the Difference it Makes.” *A Forum on Fiction* 33.1. (1999), 125-128. *JSTOR*. PDF file.Web. 5 May 2008. <http://www.jstor.org/stable/1346032 >.
- Kesic, Vesna. “Muslim Women, Croatian women, Serbian women, Albanian women.” *Eurozine* (2003), 1- 9. PDF file. Web. 12 Aug. 2008. <http://www.eurozine.com/pdf/2003-05-09-kesic-en.pdf>.
- Kharbe, Ambreen Safder. *English Language and Literary Criticism.* New Delhi: Discovery Publishing House PVT. LTD, 2009. Print.
- Kilby, Jane. *Violence and Cultural Politics of Trauma*. Edinburgh: Edinburgh University Press, 2007. Print.
- Klindienst, Patricia. “The Voice of the Shuttle is Ours.” n.p., n.d. Web. 07 Feb. 2007. <http://www.english.ucsb.edu/faculty/ayliu/research/klindienst.html>.
- Knapp, Bettina L. *A Jungian Approach to Literature*. Carbondale: Southern Illinois University Press, 1984. Print.
- Knox, John. *The History of the reformation of Religion in Scotland*. William M'Gavin. 3rd ed. Glasgow: Blackie and Son, n.d. Print.
- Kressel, Neil Jeffrey. *Mass Hate: The Global Rise of Genocide and Terror*. New York: Plenum Press, 1996. Print.
- Lacan, *Jacques. Écrits: a selection*. London: Taylor and Francis, 2005. Print.
- Leggatt, Alexander. "Roman Plays". *Shakespeare: An Oxford Guide*. Eds. Stanley Wells and Lena Cowen Orlin. New York: Oxford University Press, 2003. Print.
- Letica, Slaven. "Genesis of the Current Balkan War". *Genocide after Emotion: the Postemotional Balkan War*. Ed. Stjepan G. Meštrović. London: Routledge, 1996. Print.
- Loomba, Ania. *Colonialism/Postcolonialism.* London: Routledge, 1998. Print.

- Mager, Ann. "Youth Organizations and the Construction of Masculine Identities in the Ciskei and Transkei, 1945-1960", *Journal of Southern Africa Studies* 24. 4. (1998), 653- 667. *JSTOR*. PDF file. Web. 16 Dec. 2009 < http://www.jstor.org/stable/2637468 >
- Marshall, Cynthia. "I can interpret all the martyr'd signs": Titus Andronicus, Feminism, and the limits of Interpretation". n.p., n.d. Web. 2 Feb. 2007. <http://www.english.uga.edu/cdesmet/class/engl6320/Cynthia.htm>.
- Mertus, Julie. *Kosovo: How Myths and Truths Started a War*. California: University of California Press, 1999. Print.
- Millett, Kate. *Sexual Politics*. New York: Avon Books, 1971. Print.
- Miller, William Ian. *The Anatomy of Disgust*. Cambridge: Harvard University Press, 1997. Print.
- Moffett, Helen. "The Political Economy of Sexual Violence in Post-apartheid South Africa." n.p. (2006), 1-19. PDF file. Web. 16 Dec. 2008. <http://www.speakout.org.za/legal/polpart/Moffett%20Poli%20Econ%20of%20Sexual%20Violence.pdf>.
- Morgan, Mandy, Leigh Coombes. "Subjectivities and Silences, Mother and Woman: Theorising an Experience of Silence as a Speaking Subject." *Feminism and Psychology*. 11.3. (2001), 361-375. *SAGE*. PDF file. Web. 28 Oct. 2008. <http://fap.sagepub.com/cgi/content/abstract/11/3/361>.
- Moses, Kate. "Witness for the Persecution." *Salon* 9 March 2000. Web. 11 April 2007 <http://archive.salon.com/mwt/feature/2000/03/09/drakulic/index.html>.
- "Mythological and Archetypal approaches." *In Search of Cupid and Psyche: Myth and Legend in Children's Literature.* n.d., Web. 12 July 2007 < http://www.scils.rutgers.edu/~mjoseph/guerin.html>.
- Ngubane, Jordan K. *An African Explains Apartheid*. New York: Frederick A. Praeger, 1963. Print.

- Niekerk, Annemie van. "South Africa". *A Historical Companion to Postcolonial Literatures: Continental Europe and its Empires*. Eds. Prem Poddar, Rajeev S. Patke and Lars Jensen. Edinburgh: Edinburgh University Press, 2008. Print.
- Nikolic-Ristanovic, Vesna "War, nationalism, and mothers in the former Yugoslavia*". The women and war reader*. Eds. L. Lorentzen and J. Turpin. New York: New York University Press, 1998. 234-239. Print.
- Nixon, Rob. "Of Balkans and Bantustans: Ethnic Cleansing and the Crisis in National Legitimation". *Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives.* Ed. Anne McClintock, Aamir Mufti and Ella Shohat. Minneapolis: University of Minnesota Press, 1997. Print.
- Oates, Joyce Carol. *Rape: a Love Story*. London: Atlantic Books, 2006. Print.
- O'Connor, Mary. "Subject, Voice, and Women in Some Contemporary Black American Women's Writing". *Contemporary American Women Writers: Gender, Class, Ethnicity*. Ed. Lois Parkinson Zamora. New York: Longman, 1998. Print.
- Olujic, Maria B. "Women, Rape, and War: The Continued Trauma of Refugees and Displaced Persons in Croatia." *Anthropology of East Europe Review.* 13.1. (1995); n. page. Web. 20 March 2007. <http://condor.depaul.edu/~rrotenbe/aeer/aeer13_1/Olujic.html>.
- O'Reilly, Christopher. *Post-colonial literature*. Ed. Adrian Barlow. Cambridge: Cambridge university press, 2001. Print.
- Ovid. "The Story of Tereus, Procne, and Philomela." *Metamorphoses, Book the Sixth*. Trans. Sir Samuel Garth, John Dryden, et al. The Internet Classics Archive. 2009. Web. 03 Nov. 2006 < http://classics.mit.edu/Ovid/metam.6.sixth.html >
- "Parent-Child Relationship." *The Eighteenth Century English Novel*. 28 Oct. 2002. Web. 07 Jan. 2008

<http://academic.brooklyn.cuny.edu/english/melani/novel_18c/richardson/parent.html>.

- Pavlović, Zoran. "Bosnia and Herzegovina". *Encyclopedia of the Developing World*. Ed. Thomas M. Leonard. Vol. 1. New York: Routledge, 2006. Print.
- Petrović, Jelena. "The Women's Writing in the 1990's – Manipulation vs. Subversion". *City of Women*. Oct. 2005. Web. 11 April 2007. <http://www.cityofwomen.org/2005/sl/coweb/insecurity/the-womens-writing-in-the-1990-manipulation-vs-subversion>.
- Plaatje, Sol T. "The Mote and the Beam: An Epic on Sex-Relationships 'twixt White and Black in British South Africa". *Sol Plaatje: Selected Writings*. Ed. Brian Willan. Johannesburg: Witwatersrand University Press, 1996. Print.
- Pölling-Vocke, Bernt. "The stylistic purpose of animals and the disgrace of a nation in J. M. Coetzee's Disgrace." n.p., August 2004. Web. 26 April 2008 < http://www.hockeyarenas.com/disgrace.htm>.
- Powers, Lyall Harris. *Faulkner's Yoknapatawpha Comedy*. Michigan: University of Michigan Press. 1980. Print.
- Procter, James. "J. M. Coetzee". *Contemporary Writers* 7 March 2001. Web. 15 April 2008 <http://www.contemporarywriters.com/authors/?p=auth108>
- Rajan, Rajeswari Sunder. *Real and Imagined Women: Gender, Culture and Post-Colonialism.* London: Routledge, 2005. Print.
- Resch, Robert Paul. *Althusser and the Renewal of Marxist Social Theory*. Berkeley: University of California Press, 1992. Print.
- Rooney, Ellen. "'A Little More than Persuading': Tess and the Subject of Sexual Violence." *Rape and Representation*. Ed. Lynn Higgins and Brenda R. Sil-ver. New York: Columbia UP, 1991. 87-114. Print.
- ---. "Criticism and the Subject of Sexual Violence". *Comparative Literature*. 98.5. (1983), 1269-1278. *JSTOR*. PDF file.Web. 13 Jan. 2008.

<http://links.jstor.org/sici?sici=00267910%28198312%2998%3A5%3C1269%3ACATSOS%3E2.0.CO%3B2-0>.

- Saigol, Rubina. “Militarization, Nation and Gender: Women's Bodies as Arenas of Violent Conflict”. *Women and Sexuality in Muslim Societies*. Ed. Pinar Ilkkaracan. Istanbul: Women for Women’s Human Rights (WWHR), 2000. Print.
- Salo, Elaine. “Gangs and Sexuality on the Cape Flats.” *African Gender Institute Newsletter*. 7. (2000), Web. 20 Nov. 2008. <http://web.uct.ac.za/org/agi/pubs/newsletters/vol7/elaine.htm>
- Salzman, Todd A. “Rape Camps as a Means of Ethnic Cleansing: Religious, Cultural, and Ethical Responses to Rape Victims in the Former Yugoslavia”. *Human Rights Quarterly*. 20.2. (1998), 348- 378. *Project MUSE*. PDF file. Web. 19 Dec. 2009 <http://muse.jhu.edu/login?uri=/journals/human_rights_quarterly/v020/20.2salzman.html>
- Salzman-Mitchell, Patricia B. *A Web of Fantasies: Gaze, Image, and Gender in Ovid's Metamorphosis.* Columbus: The Ohio State University, 2005. PDF file. Web. 19 Dec. 2008 <http://www.ohiostatepress.org/Books/Book%20PDFs/Salzman-Mitchell%20Web.pdf> .
- Schlant, Ernestine. *The Language of Silence: West German Literature and the Holocaust.* London: Routledge, 1999. Print.
- Seifert, Ruth. "War and Rape: A Preliminary Analysis". *Mass Rape: The War against Women in Bosnia-Herzegovina.* Eds. Alexandra Stiglmayer. Trans.Marion Faber. Lincoln: University of Nebraska Press, 1994. Print.
- Shakespeare, William. *Titus Andronicus*. Ed. Eugene M. Waith. Oxford: Oxford University Press, 1998. Print.

- --- . “The Rape of Lucrece”. *The Oxford Shakespeare: The Complete Works*. Ed. Stanley Wells et.al. Oxford: Oxford University Press, 1998. Print.
- Showalter, Elaine. *Hystories: Hysterical Epidemics and Modern Culture*. London: Picador, 1997. Print.
- Sells, Michael. *The Bridge Betrayed: Religion and Genocide in Bosnia.* Berkeley: University of California Press, 1996. Print.
- Skjelsbæk, Inger. “Victim and Survivor: Narrated Social Identities of Women who Experienced Rape during the War in Bosnia-Herzegovina.” *Feminism Psychology*. 16.4. (2006), 373-403. *SAGE*. PDF file. Web. 22 Oct. 2008. <http://fap.sagepub.com/cgi/content/abstract/16/4/373>
- Snyder, Cindy S. et. al. “On the Battleground of Women's Bodies: Mass Rape in Bosnian-Herzegovina.” *Affilia: Journal of Women and Social Work*. 21. 2 (2006), 184-195. *SAGE*. PDF file. Web. 30 Oct. 2008. <http://aff.sagepub.com/cgi/content/refs/21/2/184>.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. Chicago: University of Illinois Press, 1988. Print.
- Splendore, Paola. “‘No More Mothers and Fathers’: The Family Sub-Text in J.M. Coetzee’s Novels.” *The Journal of Commonwealth Literature*. 38.3. (2003), 38-161. *SAGE*. PDF file. Web. 28 Oct. 2008 < http://www.sagepub.co.uk/journalsPermissions.nav>.
- Swales, Martin. “Sex, Shame and Guilt: Reflections on Bernhard Schlink's Der Vorleser (The Reader) and J.M. Coetzee's Disgrace.” *Journal of European Studies*. 33.1. (2003), 7-22. *SAGE*. PDF file. Web. 28 Oct. 2008. <http://www.sagepub.co.uk/journalsPermissions.nav >.
- “The Hague-International Court of Justice: Vigil of the women from Srebrenica and Bosnia and the Society for Threatened Peoples.” *Gesellschaft für Bedrohte Völker*. 26 Feb. Web.2007. 29 March 2009.

<http://www.gfbv.de/pressemit.php?id=854&stayInsideTree=1&backlink=land.php?id=232&PHPSESSID=35a0d94d9ede42eb4e9d631a525f2635>.

- Tortorici, Zeb. "Masturbation, salvation, and desire: connecting sexuality and religiosity in colonial Mexico." *Journal of the History of Sexuality*. 16.3. (2007), 355-372. Web. 16 Dec. 2008. <http://www.accessmylibrary.com/comsite5/bin/aml_landing_tt.pl?purchase_type=ITM&item_id=0286-35079754&action=print&page=aml_article_print>
- Waites, Elizabeth. *Trauma and Survival: Post-traumatic and Dissociative Disorders in Women*. New York: W.W. Norton, 1993. Print.
- Wiens, Elmer G. "Strategies of Difference and Opposition." *Elmer's English 304 Magazine, Prose*. n.pag., n.d. Web. 27 Aug. 2009. <http://www.egwald.ca/ubcstudent/prose/strategiesdifference.php>
- Volpe, Edmond L. *A Reader's Guide to William Faulkner*. New York: The Noonday Press, 1973. Print.
- Young, Robert J.C. *Colonial Desire: Hybridity in Theory, Culture and Race*. London: Routledge, 1995. Print.