

Politics Of Political Rape In Haiti: A Rape Culture Study Of Edwidge Danticat's *Breath, Eyes, Memory*

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Abstract

Literature is linked closely to the issues of human life. Politics and literature are the major and most influential issues in the whole world since both can direct the track of peoples' lives. One of the countries which are influenced by the political and military conflict is Haiti. This conflict was the subject matter of the Haitian novelist, Edwidge Danticat. She depicts the suffering of Haitian people through her literary works. In order to understand the atrocities and rape scandals in Haiti, Danticat's works must be studied through a proper literary theory. In this context, Rape culture came a cross with Susan Brownmiller's *Against Our Will* (1975). Brownmiller developed this concept, thus she located rape culture as part of patriarchy. She visualized it as "rape supporting culture". The present study aims at reflecting the abusive Macoutes, a militia that destroyed thousands of women in Haiti. Also, it includes the socio-cultural and political forces that embodied in Edwidge Danticat's *Breath, Eyes, Memory* (1994). The novel, generally speaking, provides a general view on Haiti and the hideousness politics.

Keywords: Haiti, Political Rape, Rape Culture, Virginity Test.

1. Introduction

Rape has been rooted in ancient times. It is said that rape was first found in religious texts. Thus, the virginity of Mary creates a huge doubt on Christian women, since it enhances the core idea of rape (Graybill et al.118). However, writing about rape these days creates a central debate in the literature, society, politics, and other branches. The foundation of rape is already existed in the old ages, especially in Greece and Rome during the era of Colonialism. In addition, they classified rape as one of the seven deadly sins, suchlike, burning, betrayal, and murder. However, women during the old times search for their shelter to protect themselves from the rapists. Therefore, in Roman law, for instance, fathers and husbands have the authority and the right to punish their children and wives physically. Subsequently, as time passed

specifically during the twelfth century, the law has given the rights for the victim's family to execute the perpetrator of rape by themselves. However, after two years they enacted new rules against the rapists. It is quite possible that, during the beginning of the fourteenth century, maybe in England, the English government legitimate that, the raped woman has the right to either snatch the eyes or separate the testicles of the perpetrator by her own hands. Nevertheless, the scene is full of violence, but it reduces the operation of rapists towards their victims (True11).

Rape culture as a concept can be defined as an environment where rape is widespread in certain circumstances in which the rapists are not victims of their crimes and rape was normalized. It sympathizes with practicing violence and hatred against women, as a part of our culture and daily lives. In a few simple

words, rape culture is about the normalization of society due to the rape and they sympathized with the rapists for their crimes. However, this concept nowadays is characterized as a 'virus of desire' that spread environmental awareness in the whole world. Therefore, violence against women can be seen as 'global pandemic' that what be recorded in human rights (Ibid23).

Rape culture is a concept and model in feminism located as certain ways that legislate sexual violence as something normal. However, rape culture is an interdisciplinary concept and approach that stretched with feminism. As a part of feminism, rape culture legitimates the brutality of the rapists as something normal. Thus, it is the way that when society deals with sexual assault and sexual violence as something 'sexy' and sexuality as violent (Pimentel 50). The term is widely spread for the whole world through its subjects that tackle the underlying causes of how society pervades rape in a culture. The concept of rape culture is located somehow more powerful than segregation, discrimination, and toleration towards women.

Generally, rape is not four letters in a word: it is a 'worldwide problem'. However, it is more than a word; it is a matter of sexual assaults, dehumanization, transgression, that destroys the purity of the soul. As such, the rapists use the best ways of seduction to control the minds of the women and hold women to be in the part of sexual attractiveness (Mill 20). Admittedly, rape culture normalized the sexual violence against women in media and reality. Thus, rape culture begins with songs, series television, jokes, and ended with blaming the victim.

Rape culture is defined as a range of complexes of thoughts that believe, enhance, and encourage the sexual aggression of males and support the idea of violence against women. Thus, it is a society where violence and rape can be seen as a sexy subject matter, thereby propagandas, social media, and advertisement ubiquitous those social forces.

The concept of rape culture can be seen as certain forces in society that mobilize

sexual violence towards children, girls or boys, and others as something normal. Generally speaking, rape culture is the process of normalization that enhances sexual assaults, sexual violence, and other kinds of rape. The term rape culture precise the view of patriarchy as eroticism is combined with power (Higgins and Silver 99).

The causes of that phenomenon can be explored in certain circumstances. Thus, rape can occur in different cultures, religions, and places. Rape culture is a mechanism that is generated at any time within its agendas and legitimizes toxic masculinity and practices sexual violence. Thus, the process of sexual violence and its problems in the West relies heavily on fundamental parts. However, the problem is organized as masculinity, which is already portrayed in gender studies as "toxic masculinity". In which, the rapists eradicate all forms of sexual violence and its subjects matter (Posadas 178).

However, Sabine Sielke remarks that "rape occurs more frequently in a culture that talks about rape excessively than in one that denies its existence" (3). As such, rape culture may happen more repeatedly in a culture that talks about rape issues extremely than in a culture that denies the agendas of rape and its presence in society.

2. Rape Culture and Breath, Eyes, Memory

Rape is not something new to write about it, but it was rooted in old times. In the modern world, in recent years, recent researchers found rape in boarder areas, however, rape located in political, economical, educational, and other branches of life. Therefore, rape nowadays becomes a dangerous phenomenon. Thus, rape in the present time has other intentions; it could be Martial Rape, Political Rape, Rape Culture, and other kinds of rape.

Many theorists and feminists shed light on rape and each one of them defined it in different perspective. Along with Terry Eagleton, he defines rape as "virulently anti-sexual act". This meets Susan Brownmiller view of rape as "sex of crimes". However, Brownmiller claims

“Rape was a sex crime, a product of a diseased, deranged mind. Rape wasn't a feminist issue” thus, rape is not feminist topics to discuss but it is a crime of sex (8). As such, Elizabeth Whalley remarks that rape can be seen as a property of crimes and it was located in the old ages (28). Thus, “rape is a uniquely gendered crime” (Ibid 196). Therefore, Brownmiller affirms “rape is a crime of power and of violence”. She presents rape as a violent crime. However, men are subordinate over women they enhance of accusing “a punishable crime, let alone a moral wrong” located in patriarchy (391). Ann J. Cahill in her book *Rethinking Rape* (2001) she gives a definition of the term rape as “the imposition of a sexually penetrating act on an unwilling person” (11). As such, rape is the way that when one person committing sexual violence against the will of another person. Also, for her rape is both “rape is sexual, and that the sexuality inherent in it violent” (9). Thus, she was against the idea of what Brownmiller observed rape as violent only.

Rape culture as term strives to legitimate and mobilize sexual assaults, sexual violence, maltreatment, and rape as a normal thing. As such, *Breath, Eyes, Memory* stands as a work talks about rape culture in the way that rape was normalized in Haiti and Haitian society deals with rape as something normal. These sexual assaults, sexual abuse, maltreatment, rape and other types of rape culture were located in the novel. Political rape can be located through the lines of the whole novel; however, it stands as a prioritized kind of rape culture.

Notwithstanding, most the Haitian writers suggest that the varying readings of the novel demonstrate the aesthetic value and richness of the work. Also, these readings reveal an ongoing relevance to wider discussions of identity, memory, diasporic belonging, debates that are not exclusive to the Haitian American diaspora. In addition to that, twenty years since its first publication, *Breath, Eyes, Memory* has been translated into a dozen languages, including French, Spanish, Polish, Dutch, and Finnish. For literary critics, reviewers, and global readers alike, the novel continues to surprise and inspire. As such,

in 1998, this novel was selected as an Oprah Book.

Danticat's *Breath, Eyes, Memory* starts with the Haitian girl Sophie holding a card where she writes a verse for her aunt Tante Atie with a daffodil intending to give it to her at mother's day few days to come: “A flattened and drying daffodil was dangling off the little card that I had made my aunt Atie for Mother's day” (3). But, Atie does not take her gift and she said: this gift supposed to be for Martine, Atie said: “When it is Aunt's Day, you can make me one” (9).

Thus, Sophie lives with her aunt Tante Atie, because her mother went to America, Brooklyn, to establish her life there. Martine after years she gained asylum and she immigrated to America. Sophie, the protagonist, is Martine's daughter and the first person narrator of the story. As such, this novel is semiautobiographical that depicts realistic events in Haiti. However, Sophie depicts her experiences in the novel from age twelve until she reached her twenties. She discovers things which should not be unfolded to a young girl.

Nonetheless, Sophie overhears a conversation between Atie and the neighbours about her departure to her own mother in New York. Her sadness and insistence to stay with Atie does not change the fact that her mother sends after her and she must travel next week.

In the way to the airport, Sophie sees a few students gathered and they prepare for demonstrations against the political forces there. Some of them sit on the edge of the mountain and they throw stones and big rocks at the Army's Trucks and they injured some of the soldiers. However, in the same scene, the soldiers are near to a car which is inside the fire. Some of the students there prepare for protests against the government, they make it periodically from one time to another. Sometimes they sacrifice of their lives to received their full emancipation. As such, they have strong instability against the political forces and they can do anything that preserves and protect their honors. Moreover, she describes other incidents in the same place:

Some of the students fell and rolled down the hill. "They screamed at the soldiers that they were once again betraying the people. One girl rushed down the hill and grabbed one of the soldiers by the arm. He raised his pistol and pounded it on top of her head". She fell to the ground, her face covered with her own blood.
(34).

It is worthy to go through historical events stroke Haiti and led to the wretchedness of the Haitians. Haiti in the past was occupied by the United States from 1915 to 1934. The peasants had some sort of power after the withdrawal of the American forces in the form of local police. However, it did not last. Historically, in Haiti there was a dreadful abusive militia created by the dictator François Duvalier.

Marvin Chochotte claims that from the past decades of the peasant's oppression and marginalization from political power in Haiti, they gained some of their rights. Specifically, after the American government appointed the tyrannical François, the peasants to a certain extent achieve political positions. Thus, the peasants were one of the reasons that gained the authority for Duvalier, however, his dictatorship that lasted for three decades in the 20th Century. After he became the president of Haiti, specifically in 1957, Duvalier's first step was to give some sort of power to the peasants, thus he reformed them by expanding their scarcity, thus he rearmed and remilitarized them in exchange for their devotion to defend his dictatorship by repressions of the demonstrations in Haiti. As such, Duvalier exploited the physical power of those peasants in exchange to be loyalists to his dictatorship. As it was mentioned before, Duvalier established a militia villainously known as the Tonton Macoutes (1).

In Haiti, those Macoutes represent rape culture, specifically, political rape. As a concept in rape culture, political rape can

be defined as the political forces represented by one group or by the majority group of men to practice sexual assaults and sexual violence by using the political positions towards the minority group of women. The main task of the political rape is to reduce the national identities of countries and to conquer women into lower rank. Thus, the political rape was ubiquitous during the invasion of Haiti, when thousands of women have been raped under the use of the political discourse. The political rape is the oppression when one country invades another country and practicing the sexual violence towards women under the scope of sexual terrorism, and dehistoricize those events from recorded history.

Danticat in most of her works she adds the folkloric atmosphere of the history of Haiti, as well as she handles the problems in Haiti. As a woman who was born in Haiti and lived in America, she portrays the true image of her female's characters as they present the reality of those people who live in Haiti. As such, Sophie characterized as a woman who travels from Haiti to New York to meet her mother and to establish her life there as any Haitian woman. However, Danticat's characters all the time, leaving the geographic boundaries of Haiti specifically their native land. Thus, most and almost Danticat's short stories and collections, located the individual tales of the political struggle are constantly linked to the political regimes, are correlative from the history of Haiti, however, each chapter or book in her works present a full image of the twenties' centuries of Haitian history (Bejar73).

Allisun Morguson notifies that in Danticat's works, the character of the mother stands as an important character. Martine Caco, stands as an important character in the novel, she is the mother of the protagonist's Sophie, both are developed the actions in the novel, both are moved from Haiti to New York as a kind of exile. Thus, her female's characters exile for them is the choice of those characters. There are many topics related to exile can be examined the reasons and impact of the exile of Haitian people in the novel. For Haitian women, the exile can affect from the mother to daughter and vice versa, that

transfers the heritage from one generation to another, thus create a new identity of those who were exile from their country. The Haitian woman who in exile thus is her fragmented identity starts in her homeland, in which, she separated into parts- between her county and the new country (a new identity), as well as she has a new identity and the absence of everything was different from her homeland (9).

In New York, the conflict starts in Sophie's life living in a very different culture from her own. Moreover, she discovers many of heart breaking things about her mother. There Sophie meets Marc her mother's wealthy Haitian attorney.

Few days later, Sophie again meets Martine's boyfriend, Marc. He invited them to a Haitian restaurant named "Miracin's", as they arrived a huge debate was going on the tables about imperialism and colonization of America in Haiti. One of men shouted: "Remember what they did in the twenties. They treated our people like animals. They abused the konbit system and they made us work like slaves" (54).

The idea of political rape was ubiquitous during the operations and the occupation of America to Haiti. Nevertheless, these lines depict how the American soldiers invaded Haiti in the 20th and how they made a chaotic atmosphere in Haiti after they leave. As a result, they legitimate the idea of political rape, and giving the authority to Macoutes to made Haitian people living in distress.

They returned home, Martine tells Sophie about the virginité test. Martine clarify:

When I was a girl, "my mother used to test us to see if we were virgins. She would put her finger in our very private parts and see if it would go inside. Your Tante Atie hatred it".....,a mother is supposed to do that to her daughter until the daughter is married.
(60).

These operations of testing rely heavily upon the concept of rape culture, in terms of using rape in an another way .As such,

virginité test is one of the types of rape culture, and it reduces the status of women, however, this process was already exist in the history of Haiti. As such, virginité test is a test done by Haitian mothers to their daughters. They make it periodically in every week or every day. Whenever the girl goes out and return home she subjected to this test. The aim of this test is to make sure that the girl is still a virgin. The test includes examining the intimate area of the girl. Because of the Haitian heritage if the girl is married and she is found that she is not a virgin it causes dishonor and shame to her family. So they do this to preserve their honor and proud of the virginité and chastity of their daughters.

Then, Martine speaks about her story. When she first unfold the scene of her rape to her daughter, Martine says with sourness that she was unable to see his face because his face was covered: "I never saw his face. He had it covered when he did this to me. But now when I look at your face I think it is true what they say. A child out of wedlock always looks like its father" (61) .

Then, after few years when she becomes 18 years old, the Caco move into a better residence. A turning point in her life when Sophie meets Joseph, a musician. He is older than her but they become friends and lovers. Nonetheless, her mother does not approve it.

Sophie hears the story of rape of her mother for the first time from her mother, but not in detail. Afterwards , she discovers the hideousness experience of Martine has gone through:

Whenever my mother was home, "I would stay up all night just waiting for her to have a nightmare". Shortly after she fell asleep, I would hear her screaming for someone to leave her alone.
(81).

Cathy Caruth's view of trauma can be seen in her observation of how we cannot comprehend the moment of trauma until it passed (Caruth182). After her rape, for many months, Martine was afraid of the

rapist and she imagines one night he again attack her room to rape her. However, all the time, she overwhelmed by the past experience of her rape. As such, she was affected of her trauma in both ways: willingly and unwillingly. Many years passed and Martine is still in the corner of humiliation and she remembers the horrible moments of her rape. However, she was captured by nightmares of her rape that lasted with her for twenty- five years.

However, Sophie's face reflects the unseen face of Martine attacker. In fact, in each time when the Macoutes perpetrated for a crime of rape, they humiliated their victims. As with Martine, when a masked Macoute raped her, nevertheless, he put her head inside the mud as a kind of humiliation to her. Hence, the aim of rape in these countries and specifically in Haiti, neither for lust, nor for desire, but it is for political purpose.

Day after day, Joseph and Sophie continue to date each other, one day Martine is in the house waiting for Sophie who is late. She subjects her daughter to the virginity test, which she is subjected before the rape: "She took my hand with surprised gentleness, and led me upstairs to my bedroom. There, she made me lie on my bed and she tested me" (84).

Beyond the history of Haiti, the suffering of Martine is transformed to Sophie when she starts testing her. As such, it is so difficult to practice such a thing of this age and enforces the daughter to obey her mother by inserting the fingers inside the intimate area of her daughter, thus, her female's characters in the novel justify this practice of testing through generation after generation (Morguson 20).

Michael Kurban remarks that the process of using the virginity test could lose other characters their identities. However, this relay on losing the identity of Sophie and at least she is raped by her mother. Thus, it is the act of Martine's rape is acted in another way towards her daughter. Hence, Danticat characterizes Martine's attitude and the way of testing as can be the result of the rape thus Sophie is pregnant (15).

The virginity test can be seen as a dangerous phenomenon. According to Haitian people, they were obsessed with

virtue and the idea of virginity. They consider it as a kind of protection to those Haitian girls. However, those Haitian girls are more exposed for post-traumatic stress disorder of this experience. As such, most of the characters in the novel are tested willingly and unwillingly of this test. For example, when Martine insists to test the virginity of her daughter, she tests her just to make sure she still a virgin, however, it is not righteous justification.

Therefore, Sophie rips her hymen with a pestle as kind of liberating herself from being tested and it is considered as an act of freedom. As such, she breaks down shorthand of woman virginity, that creates a psychological partition for her and terrible thing, because of that Sophie opened her hymen to release the burden specifically virginity burden, because of the fact that she considered it as an offensive for her. Thus, she cannot be trapped by virginity test, that she put an end this test. Moreover, she elopes with Joseph to get married and have Brigitte:

I took the pestle and the bloody sheet and stuffed them into a bag. It was gone, the veil that always held my mother's finger back every time she tested me. My body was quivering when my mother walked into my room to test me. My legs were limp when she drew them aside. I ached so hard I could hardly move. Finally I failed the test.

(88).

Sexual violence can be seen as kinship with virginity test. The Post-Traumatic- Stress Disorder (PTSD) affected the psychological side of Martine, however, there are two types of sexual violence of women in the novel, first rape and second is the virginity test. Both of these sexual types related to the traumas from the mother to the daughter. The process of testing regarded as a kind of sexual violence, thus resulted in the sexual abuse of Sophie and it affects the sexuality of Sophie in different levels of her life (Eerinen 48).

As a result of her suffering as a wife, Sophie elopes with her daughter Brigitte to Haiti, because she cannot stay anymore in America after what happened with her mother.

A conversation started between Sophie, Atie, and Grandmother. Sophie expresses her physical and psychological affects of virginity test that made by her mother Martine, however, Sophie affirms: "I hate my body. I am ashamed to show it to anybody, including my husband. Sometimes I feel like I shouted be off somewhere by myself. That is why I am here"(123).

Many of the brutal doings of the Tonton Macoutes were exposed in Danticat's *Breath, Eyes, Memory*. When the heroine, Sophie Caco, goes to America, specifically to New York when her age was twelve, she discovers things that should not be revealed to a child of this age. As a subsequence to this, whenever the Macoutes are mentioned, she presents images and stories of their ruthlessness:

Macoutes, they did not hide. "When they entered a house, they asked to be fed, demanded the woman of the house, and forced her into her own bedroom. Then all you heard was screams until it was daughter's turn". If a mother refused, they would make her sleep with her son and brother or even her own father.
(139).

Marsha Jean-Charles indicates that Danticat's work, the character of Sophie gives and enhances through the voice of Sophie Caco, she speaks the suffering of other Haitian women. Through this action, it vocalizes the stories of the women who were oppressed in Haiti just to exhibit those atrocities that go unspoken (47). The hideousness done by the Macoute, in reality and in Danticat's work, cannot be surveyed in few pages. Moreover, the evil doings haunt the characters in *Breath, Eyes, Memory* in their memories and their dreams. They live the suffering through every single day of their lives. Also, the

consequences are apparent on their psyches and their bodies.

After getting married, Sophie has a troubled sexual life because of the agony caused by her mother testing. Therefore, she visits Haiti to find some comfort. Her mother joins her for reconciliation. They reconciled, but the wound is still aching. She says: "After my marriage, whenever Joseph and I were together, I doubled" (156).

Morguson remarks that the idea of doubling mentally exhausted by the agenda of testing. It is mainly for the physical space that located in the mental part. However, for Sophie after the trying of virginity she cannot do anything except broken her hymen to stop Martine's sexual abuse, she broken her body by raping herself with a pestle in the way that prevents her mother to test her again. However, it did not last. She again surrounded by doubling, and she could not believe that her body is for her own, that bounded her in the cycle of doubling and sexual phobia. The main reason of this doubling was because of the past trauma of sexual abuse made by Martine (Morguson 22- 23).

A conversation between Sophie and Martine started about the idea of virginity test. Her mother maintains that she did it because her mother did it to her. Also, it is evident that these awful acts extend even to the future of these ill-treated like Martine who lives the nightmare of being raped every night for twenty years. There is no other reason. Moreover, she relates the pain of testing to the rape saying:

the two greatest pains of my life are very much related. The one good thing about my being raped was that it made the testing stop. The testing and the rape. I live both every day.
(170).

After the reconciliation between Sophie and Martine. Sophie, her mother, and Brigitte return to America. She goes to her husband in Providence and her mother to Brooklyn. A couple of days left, Sophie called her mother to reassure about her health and know about the situation of Martine's baby. However, Martine told Sophie that she was so bewildered about

the situation of the baby. Thus, the baby starts fighting with her as if he is the rapist. Martine describes it through: "It's fighting me through. More and more of a fighter every day" (199).

Actually, because of her psychological status and her hatred to love making, Sophie joins a group for psychotherapy with two other women. All of them suffer from sexual traumas. Sophie said: "There were three of us in my sexual phobia group. We gave it that name because that's what Rena—the therapist who introduced us—liked to call it" (201). The three are victims of various sexual abuses. The abusers are their own people. In other words, they are their close relatives. In fact, the pain of abuse, of any kind, if comes from a close relative is more painful and traumatic than any other pain.

They meet at Davina's home. "She was the only one of the three with a place to herself. Buki lived in a college dorm and Sophie lived with her husband" (Ibid). They changed into white long dresses when they meet for therapy. Sophie takes the statue of Erzulie with her. The ceremony of healing their souls includes prayer. They encouraged each other. They believed in themselves. Trying to heal their psyches in itself is a courageous act. But, the agony of the malefaction which was done by their own relatives caused wounds inside the souls of these victims that do not heal.

In *Breath Eyes Memory*, Sophie meets her therapist to speak about her bad experience. In fact, their debate was about virginity test. Sophie presents the answer of her grandmother, that testing preserve honor for Haitian women. Sophie said: "To preserve their honor" (208).

Sophie again goes to her therapist. When she returns, she and her companions make a ritual to free themselves. They wrote the name of their abusers in a piece of paper and burns it in the flames of a candle. Buki blew a green balloon and releases it out, but it is not possible to see where it is gone. However, after days Sophie sees it surrounded between high offshoot was deflated into a little ball: "We thought it had floated into the clouds, even hoped that it had travelled to Africa, but there it was slowly dying in a tree right above my head" (221). In fact, this may

refer to the challenge she is to face in the next chapter. Her mother is pregnant from Marc and she is neither able to keep it nor willing to abort it.

In the next day, while Marc is asleep, Martine stabs her stomach seventeen times in the bath. She is taken to Port-au-Prince in Haiti for the funeral. At funeral, unable to see her mother buried, Sophie runs fast to the cane fields:

I ran through the field, attacking the cane. "I took off my shoes and began to beat a cane stalk. I pounded it until it began to lean over. I pushed the cane stalk. It snapped back, striking my shoulder. I pulled at it, yanking it from the ground". My palm was bleeding.

(233).

This attack symbolizes her desire to revenge what happens to her mother years ago in the cane fields. Moreover, it overshadows the way the novel is going to be closed: with the horrible death of Martine and Sophie's attempt of salvation in the cane fields. Camilo Bejar suggests that Sophie's attack of the cane fields symbolizes the scene of her mother's rape; moreover, this attack is a sign that if she is still alive, she will attack the cane fields and fight back with her daughter (150).

For many people who suffer from the political instability, the ideal remedy to the oppression inside home is to immigrate. Accordingly, Edwidge Danticat wrote about those oppressed immigrants. However, even immigration could not erase all the devastating memories from the psyche of her characters.

3. Conclusion

Like all Edwidge Danticat's novels, rape culture plays an important role in *Breath, Eyes, Memory*. Therefore, it is not bizarre to see how potent is the relationship between politics and literature. Through literature, politics can shape its goals and present them to the public. In the same way, literature can reveal the unseen secrets and hideouts of the politicians' intentions. As such, politics and literature are intertwined.

Through literature we can observe how life is represented.

The aim of this study is to elaborate how rape culture can be examined in the novel and how political rape and other types of rape embodiment in the novel. Political rape is the political forces that represented by the Macoutes and the political norms against Haitian women. Hence, Danticat shows the unseen face of the atrocities in Haiti and how women bounded by patriarchy. There are many reasons behind the political rape. They cannot be mentioned in few pages. However, the major reason of political rape is the weakness of the victims. Also, the lack of their families support beside the negligence of their families causes the opportunity for the penetrators to find easy prey for their filthy desires. Thus, Sophie refuses the humiliation of virginity test. The last part of the novel reflects the image of dismantling the agenda of rape culture.

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