Stellenbosch University https://scholar.sun.ac.za

that have been instrumental in forming her identity. Raised with the knowledge that over a million of her people were slaughtered in the Armenian Genocide, she also grew up without a father whose death contributed to her mother's crippling agoraphobia. The personal experience of the effects of these traumas has cast an indelible stamp on how Eva perceives the world, as is evident from what she writes in a letter to Franklin: "holocausts do not amaze me. […] Kevin does not amaze me. […] I am amazed when a checkout girl flashes me a wide smile. […] Celia amazed me" (250). This astonishment at kindness and warmth shows that the repeated experience of trauma has made Eva cynical about human nature.

Although violence may be common to all cultures, Kevin chooses to perpetrate a crime particular to America. Eva notes that Franklin selected his son's name because it was typically American and that "young Kevin – your choice – has turned out as American as a Smith and Wesson" (73).[7] The irony of this is not lost on Eva who has tried very hard to distance herself from the stereotypical American characteristics that she loathes. She emphasises her Armenian heritage through keeping her surname, never identifies herself with other Americans when she is travelling and is often quite scathing about conservative American values and habits. Her career as a low-budget-travel writer had provided her not only with the assurance that she was able to break free from her mother's self-imposed confinement, but constant travelling also enabled her to view herself as a liberal cosmopolitan, unyoked from a narrow American way of thinking. Phipps notes that "Eva structures her contemptuous superiority around a rejection of the generic values of American culture, even as she is forced to participate in the life of suburban motherhood" (112). As a disaffected adolescent Kevin is quick to point out that she is a hypocrite when she constantly criticises her fellow citizens because she is, to his mind, no different from them. At his fifteenth birthday dinner, he snidely tells her that her attitude is "self-righteous – condescending – and superior" (328). In hindsight, Eva realises that her criticisms of Americans were in fact attempts to separate herself from an identity she did not want to embrace. In the end, it is *Thursday* that forces Eva to accept her 'Americanness', for it is a typically American crime. *Thursday* also brands Eva with a new unwanted identity, as she tells Franklin: "Mother of the ignoble Kevin Khatchadourian is who I am now, an identity that amounts to one more of our son's little victories" (196).

---

[7] Franklin's name is also suggestive of American values. Franklin D. Roosevelt was the only U.S. president to be elected four times. He led America through the Great Depression and World War 2.

Writers have always consciously employed the conceits enabled by the epistolary mode. From its beginnings it allowed the author to 'speak' with a female voice since women were writing letters in real life. Although letters can be written by either sex, they were viewed as the most authentic way to represent how women spoke. While it may be construed that it was transgressive for male authors to write with a female voice, feminist critics also point out that these voices were always confined to narrow domestic spaces and invariably showed what Perry terms "the politics of their sexuality" (52). Even though *We Need to Talk about Kevin* is a recent epistolary novel, we still see these sexual politics at play, especially with regards to the way in which motherhood is examined. Eva has a career outside of the home yet she is expected to give it up when she becomes a mother, Franklin places very high demands on her to fulfil his ideals of mothering and when Kevin commits his terrible crimes, Eva is the one held accountable by society and even tried in a court of law. Her mothering is publically scrutinised and she is judged and ostracised by all.

This shows that although epistolary fictions have been written for centuries, in many respects their functional and thematic characteristics have remained the same. Fictional letters are still written to an addressee who is characterised as a confidant, and the relationship between narrator and addressee continues to imply trust, confession and secrecy. Letters continue to have a "distancing yet mediatory nature, [which] frees the writer to say what she cannot say in the presence of the addressee" (Campbell 336). Because letters give the narrator freedom to express that which is usually hidden, they are often used to confide private traumas but in doing so also expose the greater public traumas that may surround or have influenced the narrator. Some recent epistolary novels testify to this in how they use letters to document the horrors of the holocaust, for instance. Both Jonathan Safran Foer's *Everything is Illuminated* (2002) and his *Extremely Loud and Incredibly Close* (2005) use letters to reveal the traumas involved in surviving the Jewish genocide. Texts like these employ the letter as a means to fleck open the intimacies of trauma, with the body of the letter exposing the violation of the human body and the body of history which is lost when people's stories are eviscerated. These texts show private experiences of crimes which are very much part of the collective consciousness and recent global memory. Other examples include Jessica Brockmole's *Letters from Skye* (2013) which is set in the First World War and Mary Ann Shaffer and Annie Barrows' *The Guernsey Literary and Potato Peel Society* (2008) which is set on Guernsey during the Nazi occupation. Both texts use letters to demonstrate the awful effects of war on civilians. John Berger's *From A to X* (2008) demonstrates the results of rebelling

Stellenbosch University https://scholar.sun.ac.za

against an oppressive fascist regime since its correspondents are lovers separated by the husband's imprisonment. *Extremely Loud and Incredibly Close* also uses letters to explore the aftermath of the terror of 9/11. Interestingly, this novel's letter writer is a young boy which shows that although letters are no longer associated with the female voice in particular, they are nonetheless still often written by those who are powerless, voiceless and vulnerable. A further study into how recent epistolary fictions – such as those referred to briefly above – reflect these voices would be beneficial to the field of epistolary criticism.

This study outlined a history of how the epistolary mode came to be associated with the confined female voice and how this association had dissipated by the nineteenth century. It then explored how three fairly recent texts re-appropriated this mode – and harkened to its origins – in order to critique the various constraints which continue to impact on women despite the advances made by feminism. Since the study focused on these particular texts, it of necessity left out many other recent epistolary fictions. A further study into how the letter was used by postmodernists in the last two decades of the twentieth century would therefore also broaden our perspective on how this mode influences our reading of narrative voice. It became a feature of many post-modern texts – like A.S. Byatt's *Possession* (1990) and J.M. Coetzee's *Foe* (1986) – to bring together fragments and different viewpoints without a single regulating principle such as being controlled by an omniscient narrator. A collage or eclectic mix of narrative devices in these texts would often include letters. This also meant that the role of the reader as detective, who has to figure out the gestalt from these fragments, became all the more important.

An additional aspect of contemporary uses of the epistolary mode in fiction which warrants further critical exploration is its transformation by the technologies of the twentieth and twenty-first centuries. E-pistolary texts, for example, do not contain the physical trace of the writer (like handwriting, smudges, ink stains that are referred to in the letters) and can thus, according to Margaretta Jolly, no longer be "fetishised as evocative of a woman's body and identity, the synecdoche of their historical position as objects of exchange" (26). A study of how e-pistolary fictions maintain some elements of their genealogical antecedents and have altered others would therefore add much to current epistolary criticism. Also of interest would be an examination of how epistolary fictions translate to film. A number of epistolary texts have been filmed and most do not visually display the letter writing process but instead reflect interiority through voice-overs and flashbacks. There are film versions of de Laclos'

Stellenbosch University https://scholar.sun.ac.za

Dangerous Liaisons, Shelley's *Frankenstein*, Brontë's *The Tenant of Wildfell Hall* (BBC miniseries), Stoker's *Dracula*, Wilder's *The Ides of March*, Walker's *The Color Purple*, Byatt's *Possession*, Chbosky's *The Perks of Being a Wallflower*, Foer's *Everything is Illuminated*, Shriver's *We Need to Talk about Kevin*, Foer's *Extremely Loud and Incredibly Close* and Torday's *Salmon Fishing in the Yemen*. A comparison of these filmic interpretations with their source material would add to our understanding of the interplay between the different mediums of conventional literature and visual representation on film.

This thesis has therefore set out to contribute to current research on the resurgence in the employment of the epistolary mode in contemporary fiction by reading three novels as representative of particular socio-historical moments in relation to the literary history of letter-writing, particularly when used as a device to give voice to women's experiences of trauma. The epistolary mode enables a narrative point of view which can expose the private world of women's sexuality, domestic intimacies and the socially loaded concept of mothering. Both Bâ's and Walker's texts demonstrate the constraints which limit women to the domestic realm but also affirm healing, female connections and the restorative nature of motherhood. I concluded with Shriver's text because it is indicative of a shift in the use of the epistolary mode. Her novel unsettles the very certainties of reciprocity and relationship with which the mode has always presented the reader and instead creates, through its unreliable and ambivalent narrator, a sense of dislocation, ostracism and unending mourning.

Stellenbosch University https://scholar.sun.ac.za

Works Cited

Abbandonato, Linda. "A View from Elsewhere: Subversive Sexuality and the Rewriting of the Heroine's Story in *The Color Purple*." *PMLA*. 106.5 (October 1991): 1106-1115. *JSTOR*. Web. 30 Oct 2013.

Abelard and Heloise. *The Letters of Abelard and Heloise.*1616. Ed. Pierre Bayle. Library of Alexandria, 2012. Amazon Kindle file.

Adiga, Aravind. *The White Tiger*. New York: Free Press, 2008. Print.

Ajayi, Omofolabo. "Negritude, Feminism, and the Quest for Identity: Re-Reading MariamaBâ's *So Long a Letter*." *Women's Studies Quaterly*. 25.3/4 (Fall-Winter 1997): 35-52. *JSTOR*. Web. 2 Oct 2012.

Alcaforado, Marianna (or) Gabriel Joseph de Lavergne Guilleragues. *The Letters of a Portuguese Nun.* 1669. Trans. Edgar Prestage. Pennsylvania: Pennsylvania State University Electronic Classics, 2001. Web. 12 December 2011. PDF.

Almond, Barbara. "Maternal Ambivalence: Exploring Hidden and Uncomfortable Emotions Surrounding Motherhood." *Psychology Today*. 16 Sept 2010. Web. 8 Dec 2014.

Altman, Janet Gurkin. *Epistolarity: Approaches to a Form.* Columbus: Ohio State UP, 1982. Print.

Andrews, William L., and Henry Louis Gates. *Slave Narratives.* New York: Penguin, 2000. Print.

Austen, Jane. *Lady Susan*. 1794. Pennsylvania: Pennsylvania State University Electronic Classics, 2001. Web. 12 December 2011. PDF.

Bâ, Mariama. *So Long a Letter.* Trans. Modupé Bodé-Thomas. Harlow: Heinemann, 1981. Print.

Babb, Valerie. "*The Color Purple*: Writing to Undo What Writing Has Done." *Phylon. The Atlanta University Review of Race and Culture.* XLVII. 2 (Summer 1986): 107-116. *JSTOR*. Web. 3 May 2013.

Backscheider, Paula, R., and John, J. Ricetti. *Popular Fiction by Women 1660 – 1730: An Anthology*. Oxford: Clarendon Press, 1996. Print.

Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Ed Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981. Print.

Barnes, Julian. *The Sense of an Ending*. London: Vintage Books, 2011. Print.

Barth, John. *Letters: A Novel.* New York: G.P. Putnam's Sons, 1979. Print.

Stellenbosch University https://scholar.sun.ac.za

Behn, Aphra. *Loveletters Between a Nobleman and his Sister*.1685. London: Penguin Books, 1996. Print.

Bellow, Saul. *Herzog*. 1964. New York: Penguin Books, 2011. Amazon Kindle File.

Berger, John. *From A to X*. London: Verso, 2008. Print.

Blair, Dorothy. *Senegalese Literature: A Critical History*. Boston: Twayne, 1984. Print.

Birnbaum, Robert. "Author Interview: Lionel Shriver." *Identity Theory*. 24 July 2003.Web.10 June 2015

Boehmer, Elleke. *Migrant Metaphors: Colonial and Postcolonial Literature.* Oxford: Oxford University Press, 1995. Print.

Brant, Clare. *Eighteenth-Century Letters and British Culture*. Palgrave Macmillan: London, 2006. Print.

Brockmole, Jessica. *Letters from Skye*, 2013. Amazon Kindle File.

Brontë, Anne. *The Tenant of Wildfell Hall.* 1848. New York: Oxford University Press, 2008. Print.

Burney, Fanny. *Evelina*. 1778. New York: Girlebooks, 2011. Amazon Kindle File.

Bushnell, J.T. "The Unreliable Narrator: Finding a Voice that Truly Speaks." *Poets and Writers Magazine.* 39.5 (Sept – Oct 2011): 23-27. *Academic OneFile*. Web. 5 Nov. 2014.

Byatt, A.S. *Possession: A Romance*. London: Vintage, 1990. Print.

Campbell, Elizabeth. "Re-Visions, Reflections, Re-Creations: Epistolarity in Novels by Contemporary Women." *Twentieth Century Literature*. 14.3 (Autumn 1995): 332-348. *JSTOR*. Web. 3 Mar 2012.

Cartey, Wilfred. *Whispers From a Continent: The Literature of Contemporary Black Africa.* London: Heinemann, 1971. Print.

Caruth, Cathy. *Explorations in Memory*. Baltimore: Johns Hopkins University Press, 1995. Print.

---. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: John's Hopkins University Press, 1996. Print.

Chbosky, Stephen. *The Perks of Being a Wallflower*.1999. New York: Gallery Books, 2012. Amazon Kindle File.

Chueng, King-Kok. " 'Don't Tell': Imposed Silences in the *Color Purple* and *The WomanWarrior*." *PMLA*. 103.2. (Mar 1988): 162-174. *JSTOR*. Web. 30 Nov 2012.

Cleland, John. *Fanny Hill*: *Memoirs of a Woman of Pleasure*.1749. Page Turner, 2003. Amazon Kindle File.

Stellenbosch University https://scholar.sun.ac.za

Coetzee, J.M. *Foe*. Penguin: London, 1986. Print.

Collins, Wilkie. *The Moonstone*. 1868. Harper Perennial Classics, 2014. Amazon Kindle File.

Connelly, Jill. "Feminine Voices." *The Classical Review*. 55.1 (2005): 129-131. *LiteratureOnline*. Web. 29 May 2013.

Cook, Elizabeth Heckendorn. *Epistolary Bodies: Gender and Genre in the Eighteenth-Century Republic of Letters*. Stanford: Stanford University Press, 1996. Print.

Cooke, Miriam. *Women Claim Islam: Creating Islamic Feminism Through Literature*. London: Routledge, 2001. Print.

Cutter, Martha. "Philomela Speaks: Alice Walker's Revisioning of Rape Archetypes in *The Color Purple*." *Melus*. 25.3/4 (Fall/Winter 2000): 161-180. *EBSCOhost*. Web. 22 June 2012.

Davys, Mary. *The Reform'd Coquet*. 1724. Eds. Paula, R. Backscheider and John J. Ricetti. *Popular Fiction by Women 1660 – 1730: An Anthology*. Oxford: Clarendon Press, 1996. Print.

Day, Robert, A. *Told in Letters: Epistolary Fiction before Richardson*. Ann Arbour: University of Michigan Press, 1966. Print.

Daybell, James. "Letters". *The Cambridge Companion to Early Modern Women's Writing*. Ed. Laura Lunger Knoppers. New York: Cambridge University Press, 2009. 181-193. *Literature Online*. Web. 30 May 2013.

De Laclos, Pierre Choderlos. *Dangerous Liaisons*. 1782. Trans. Ernest Dowson. Digireads.com Publishing, 2010. Amazon Kindle File.

De Montesquieu, Charles. *Persian Letters*.1721. Trans. John Davidson. Digireads.com Publishing, 2010. Amazon Kindle File.

Derrida, Jacques. *The Postcard: From Socrates to Freud and Beyond*. Chicago: University of Chicago Press, 1987. Print.

Dronke, Peter. *Women Writers of the Middle Ages*: *A Critical Study of Texts from Perpetua to Marguerite Porete*. Cambridge: Cambridge University Press, 1984. Print.

Duyfhuizen, Bernard. "Epistolary Narratives of Transmission and Transgression." *Comparative Literature*. 37.1 (Winter 1985): 1- 26. *EBSCOhost*. Web. 21 Feb 2012.

Edwin, Shirin. "Expressing Islamic Feminism in Mariama Bâ's *So Long a Letter*." *Gender, Place and Culture*.16.1 (December 2009): 723-740. *JSTOR*. Web. 2 Oct 2012.

El Hamamsy, Walid. "Epistolary Memory: Revisiting Traumas in Women's Writing." *Alif: Journal of Comparative Poetics*. 30. (2010):150-175. *JSTOR*. Web. 9 Oct 2012.

Stellenbosch University https://scholar.sun.ac.za

Ffloyd-Thomas, Stacey M., and Laura Gillman. "Subverting Forced Identities, Violent Acts, and the Narrativity of Race: A Diasporic Analysis of Black Women's Radical Subjectivity in Three Novel Acts." *Journal of Black Studies.* 32.1 (May 2002): 528-556. *JSTOR*. Web. 24 Jan 2013.

Fielding, Henry. *Shamela.*1741. New York: Start Publishing, 2012. Amazon Kindle File.

Fiske, Shanyn. "Piecing the Patchwork Self: A Reading of Walker's The *Color Purple.*" *The Explicator.* 66.3 (Spring 2008): 150-153. *EBSCOhost*. Web. 22 Aug 2013.

Fox, James Allen, and Harvey Burstein. *Violence and Security on Campus: From Preschool to College.* Santa Barbara: Praeger, 2010. Print.

Gaarder, Jostein. *The Castle in the Pyrenees*. Trans. James Anderson. London: Weidenfeld and Nicolson, 2010. Print.

Gardiner, Judith Kegan. "Empathic Ways of Reading: Narcissism, Cultural Politics, and Russ' 'Female Man'." *Feminist Studies*. 20.1 (Spring 94): 87-111. *EBSCOhost*. Web. 22 June 2012.

Gates, Henry Louis, Jr. *"Race", Writing and Difference*. Chicago: University of Chicago Press, 1986. Print.

Gilroy, Amanda, and Wil Verhoeven. *Epistolary Histories: Letters, Fiction, Culture*. Charlottesville: University of Virginia Press, 2000. Print.

Glattauer, Daniel. *Love Virtually*. Trans. Katharina Bielenberg and Jamie Bulloch. London: Silver Oak, 2011.Print.

---. *Every Seventh Wave*. Trans. Katharina Bielenberg and Jamie Bulloch. London: Silver Oak, 2013. Print.

Goldstein, Claire. "Love Letters: Discourses of Gender and Writing in the Criticism of the *Lettres Portugaises*." *Romantic Review*. 88.4 (Nov 97): 571-591. EBSCOhost. Web. 14 June 2014.

Guillén, Claudio. "On the Edge of Literariness: The Writing of Letters." *Comparative Literature Studies.* 31.1 (1994): 1-24. *EBSCOhost*. Web. 2 March 2012.

Hall, James. "Towards a Map of Mis(sed) Reading: The Presence of Absence in *The Color Purple.*" *African American Review*. 26.1. Women Writers Issue. (Spring, 1992): 89-97. *JSTOR*. Web. 30 Oct 2013.

Hall, Stuart. "Cultural Identity and Diaspora." *Colonial Discourse and Post-Colonial Theory: A Reader*. Eds. Patrick Williams and Laura Chrisman.New York: Columbia University Press, 1994. 392-403. Print.

Stellenbosch University https://scholar.sun.ac.za

Hallet, Nicky. "Anxiously Yours: The Epistolary Self and the Culture of Concern." *Journal of European Sudies*. 32. (2002): 107-117. *Sage*. Web. 29 May 2013.

Harris, Jennifer. "Writing Vice: Hannah Webster Foster and *The Coquette*." *Canadian Review of American Studies*. 39.4. (2009): 365-381. *EBSCOhost*. Web. 14 June 2012.

Harris, Trudier. "On *The Color Purple*, Stereotypes, and Silence." *Black American Literature Forum*. 18.4 (Winter 1984): 155-161. *JSTOR*. Web. 15 Feb 2013.

Harrow, Kenneth. Introduction to Mariama Bâ's *So Long a Letter*. Harlow: Heineman, 2008. Print.

Herman, Judith. *Trauma and Recovery: The Aftermath of Violence- from Domestic to Political Terror*. New York: Basic Books, 1992. Print.

Hickling, Alfred. "*Every Seventh Wave* by Daniel Glattauer." *The Guardian Books*. 22 February 2013. Web. 28 Mar 2015.

Hite, Molly. "Writing – and Reading – the Body: Female Sexuality and Recent Feminist Fiction." *Feminist Studies*. 14. 1 (Spring 1988): 120-142. *JSTOR*. Web. 30 Oct 2013.

hooks, bell. "Writing the Subject: Reading *The Color Purple*." *Reading Black, Reading Feminist.* Ed. Henry Louis Gates, Jr. New York: Meridian, 1990. 454-70. Print.

Irlam, Shaun. "Mariama Bâ's *Une si longue lettre*: The Vocation of Memory and the Space of Writing." *Research in African Literatures*. 29.2 (1998): 76-93. Web. 23 June 2012. *JSTOR*. Web. 13 May 2013.

Iyasere, Solomon. "Narrative Technique in *Things Fall Apart.*" Eds. B.Lindfords and C. I. Innes. *Critical Perspectives on Achebe*. Washington DC: Three Continents Press, 1978. 92-110. Print.

Jehlen, Myra. "Archemedes and the Paradox of Feminist Criticism." *Feminisms: An Anthology of Literary Theory and Criticism*. Eds. Robyn R. Warhol and Diane Price Herndl. New Brunswick: Rutgers University Press, 1991. 75-96. Print.

Jolly, Margaretta. "On Burning, Saving and Stealing Letters." *New Formations*. 67. (Summer 2009): 25-36. *Literature Online*. Web. 31 May 2013.

Kauffman, Linda. *Discourses of Desire: Gender, Genre, and Epistolary Fictions*. New York: Cornell University Press, 1986. Print.

---. *Special Delivery: Epistolary Modes in Modern Fiction (Women in Culture and Society).* Chicago: University of Chicago Press, 1992. Print.

Kearl, Holly. "Building a Monument for Survivors of Sexual Abuse." *Women's Media Centre*. 27 March 2014. Web. 18 April 2015.

Stellenbosch University https://scholar.sun.ac.za

Klaw, Barbara. "Mariama Bâ's *Une si Longue Lettre* and Subverting a Mythology of Sex-based Oppression." *Research in African Literatures*. 31.2 (Summer 2000): 132-150. *JSTOR*. Web. 13 May 2013.

Kristeva, Julia. "Women's Time." *Feminisms: An Anthology of Literary Theory and Criticism*. Eds. Robyn R. Warhol and Diane Price Herndl. New Brunswick: RutgersUniversity Press, 1991. 443-462. Print.

Latha, Rizwana Habib. "Feminisms in an African Context: Mariama Bâ's *So Long a Letter*." *Agenda: Empowering Women for Gender Equity*. 50. (2001): 23-40. *JSTOR*. Web. 2 Oct 2010.

Laub, Dori. "Bearing Witness, or the Vicissitudes of Listening" in *Testimony: Crisis of Witnessing in Literature, Psychoanalysis, and History*. Eds. Dori Laub and Shoshana Felman. New York: Routledge. (1992): 57-74. Print.

Lindheim, Sarah, H. *Mail and Female: Epistolary Narrative and Desire in Ovid's Heroides*. Madison: University of Wisconsin Press, 2003. Print.

MacArthur, Elizabeth. *Extravagant Narratives: Closure and Dynamics in the Epistolary Form*. New Jersey: Princeton, 1990. Print.

Martens, Lorna. *The Diary Novel*. Cambridge: Cambridge University Press, 1985. Print.

McElaney-Johnson, Ann. "Epistolary Friendship: *La prise de parole* in Mariama Bâ's *Une si longue letter*." *Research in African Literatures*. 30.2 (Summer 1999): 100-121. *JSTOR*. Web. 13 May 2013.

McKever-Floyd, Preston L. "'Tell Nobody but God': The Theme of Transformation in *The Color Purple*." *Crosscurrents*. (Fall 2007): 426-433. *JSTOR*. Web. 13 May 2013.

Messer, Jane. "Reconceptualizing Maternal Work: Dejours, Ruddick and Lionel Shriver's *We Need to Talk about Kevin*."*Women's Studies International Forum*. 38. (2013): 11-20. *EBSCOhost*. Web. 13 Feb 2015.

Miller, Christopher L. "Theories of Africans: The Question of Literary Anthropology." *Critical Inquiry*. 13.1 (Autumn 1986): 120-139. *JSTOR*. Web. 2 Oct 2012.

Mojab, Shahrzad. "Theorising the Politics of 'Islamic Feminism'." *Feminist Review*. 69. (Winter 2001): 124-146. *JSTOR*. Web. 2 Oct 2012.

Morrison, Toni. *Beloved*. London: Picador, 1988. Print.

Mortimer, Mildred. "Domestic Matters: Representations of Home in the Writings of Mariama Bâ, Calixthe Beyala and Aminata Sow Fall." *International Journal of Francophone Studies*. 10.1&2 (2007): 67-82. *EBSCOhost*. Web. 3 March 2012.

Mullan, John. *How Novels Work*. New York: Oxford University Press, 2006. Print.

Stellenbosch University https://scholar.sun.ac.za

Muschert, Glenn. "Frame-Changing in the Media Coverage of a School Shooting: The Rise of Columbine as a National Concern." *The Social Science Journal*. 46. (2009): 164-170. *ScienceDirect*. Web. 5 Dec 2014.

Nnaemeka, Obioma. "Mariama Ba: Parallels, Convergence and Interior Space." *Feminist Issues*. 10.1 (Spring 1990): 13-35. *EBSCOhost*. Web. 3 Mar 2012.

Ovid. *Heroides*. 25-16 BCE. Trans. Harold Isbell. London: Penguin Books, 1990. Print.

Palmer, Eustace. "The Feminine Point of View: Buchi Emecheta's *The Joys of Motherhood*." *African Literature Today*. Ed. Eldred Durosimi Jones. London: Heinemann.13 (1983): 38-55. Print.

Perry, Ruth. *Women, Letters and the Novel.* York: New AMS Press, 1980. Print.

Pettengill, Claire, C. "Sisterhood in a Separate Sphere: Female Friendship in Hannah Webster Foster's *The Coquette* and *The Boarding School.*" *Early American Literature* 27. 3 (1992). 185-203. *JSTOR*. Web. 26 Nov 2013.

Phipps, Gregory. "Constructing Masks of Hypermasculinity: The Depiction of Rampage School Shootings in Contemporary American Novels." *Studies in the Novel*. 47.1 (Spring 2015): 99-115. *JSTOR*. Web. 10 Jun 2015.

Plant, Deborah, G. "Mythic Dimensions in the Novels of Mariama Bâ." *Research in African Literature.* 27. 2 (Summer 1996):102-111. *JSTOR*. Web. 30 April 2013.

Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. New York: W.W. Norton and Company, 1976. Print.

Richardson, Samuel. *Clarissa Harlowe; Or the History of a Young Lady.* 1749. Amazon Digital Services, 2012. Amazon Kindle File.

---. *Pamela, or Virtue Rewarded*. 1740. Oxford: Oxford University Press, 2001. Amazon Kindle File.

Rocque, Michael. "Exploring School Rampage Shootings: Research, Theory, and Policy." *The Social Science Journal*. 49. (2012): 304 – 313. *EBSCOhost*. Web. 4 April 2015.

Rosenmeyer, Patricia. *Ancient Epistolary Fictions: The Letter in Greek Literature*. Cambridge: Cambridge University Press, 2001. Print.

Ruddick, Sarah. *Maternal Thinking – Towards a Politics of Peace*. London: The Women Press, 1990. Print.

Safran Foer, Johnathan. *Everything is Illuminated*. London: Penguin Books, 2002.

---. *Extremely Loud and Incredibly Close*. London: Penguin Books, 2005.

Stellenbosch University https://scholar.sun.ac.za

Sanae, Tokizane. "Letters, Diaspora, and Home in *The Color Purple.*" *Twentieth Century Literary Criticism.* Ed. Lawrence J. Trudeau. 230. (2010): 97-104.*Gale*. Web. 26 Mar 2012.

Schantz, Ned. *Gossip, Letters, Phones: The Scandal of Female Networks in Film and Literature*. Sept 2008. *Oxford Scholarship Online*. Web. 2 Dec 2010.

Schellenberg, Betty, A. "Enlightenment and the Writing Self in Eighteenth-Century Britain." *The Huntington Library Quarterly*, 73.2 (2010): 287- 294. *Literature Online*. Web. 30 May 2013.

Sehulster, Patricia. "*So Long a Letter*: Finding Self and Independence in Africa." *The Western Journal of Black Studies*. 28.2 (2004): 365-371. *EBSCOhost.* Web. 30 Nov 2013.

Selzer, Linda. "Race and Domesticity in *The Color Purple*." *African American Review*. 29.1(Spring 1995): 67-82. *EBSCOhost*. Web. 22 June 2012.

Shaffer, Mary Ann, and Annie Barrows. *The Guernsey Literary and Potato Peel Pie Society*. London: Bloomsbury, 2008. Print.

Shelley, Mary. *Frankenstein*. 1818. New York: Dover Publications, 1994. Print.

Shiffman, Adrienne. "'Burn What They Should Not See': The Private Journal as Public Text in A.S. Byatt's *Possession.*" *Tulsa Studies in Women's Literature*. 20.1 (Spring 2001): 93-106. *JSTOR*. Web. 18 April 2015.

Shriver, Lionel. *We Need to Talk about Kevin*. 2003. London: Serpent's Tail, 2006. Print.

Shute, Jennifer. "Interview with Lionel Shriver." *BOMB*. 93 (Fall, 2005): 60- 65. *JSTOR*. Web. 30 Jan 2015.

Smollett, Tobias. *The Expedition of Humphry Clinker*. 1771. Amazon Digital Services, 2011. Amazon Kindle File.

Spivak, Gayatri Chakravorty. "Explanation and Culture: Marginalia." 1979. *The Spivak Reader.* Eds. Donna Landry and Gerald MacLean. New York: Routledge. (1995): 201-21. Print.

Steen, Francis, F. "The Politics of Love: Propaganda and Structural Learning in Aphra Behn's *Love Letters between a Nobleman and His Sister.*" *Poetics Today*. 23.1 (Spring 2002): 91- 122. *JSTOR*. Web. 10 Feb 2013.

Stoker, Bram. *Dracula*. 1897. Ware: Wordsworth, 1993. Print.

Stratton, Florence. *Contemporary African Literature and the Politics of Gender.* London: Routledge ,1994. Print.

Stellenbosch University https://scholar.sun.ac.za

Sutton, Henry. "Top Ten Unreliable Narrators." *The Guardian.* 17 Feb 2010. Web. 19 Jan 2015.

The Color Purple. Dir. Steven Spielberg. Perf. Woopie Goldberg, Danny Glover, Adolf Caesar, Margaret Avery, Rae Dawn Chong and Oprah Winfrey. Warner Bros, 1985. Film.

Thompson, Betty Taylor. "Common Bonds from Africa to the U.S.: Africana Womanist Literary Analysis." *The Western Journal of Black Studies.* 25.3 (2001): 177-184. *EBSCOhost*. Web. 30 Nov 2013.

Torday, Paul. *Salmon Fishing in the Yemen*. London: Phoenix, 2011. Print.

Viele, Anna. *Plotting the Coquette: Gender and Genre in the Eighteenth-century British Cultural Imagination*. Ph.D. Dissertation. Santa Barbara: University of California, 2007. Web. 8 May 2015.

Von Goethe, Johann Wolfgang. *The Sorrows of Young Werther*. Trans David Constantine. New York: Oxford University Press, 2012. Print.

Walker, Alice. *In Search of Our Mothers' Gardens*. San Diego: Harcourt Brace Jovanovich, 1983. Print.

---. *The Color Purple*. 1983. London: Phoenix, 2004. Print.

Watson, Nicola. *Revolution and the Form of the British Novel, 1790-1825: Intercepted Letters, Interrupted Seductions*. Oct 2011. *OxfordOnline.* Web. 10 Jan 2012.

Watt, Ian. *The Rise of the Novel*: *Studies in Defoe, Richardson and Fielding.* Berkeley: University of California Press, 1957. Print.

Watts, Carol. "Releasing Possibility into Form: Cultural Choice and the Woman Writer." *New Feminist Discources*. Ed. Isobel Armstrong. London: Routledge, 1992. Print.

Webster Foster, Hannah. *The Coquette*. 1797. New York: Penguin Books, 1996. Print.

Wexler, Sharon. "Maternal Ambivalence in Female Psychotherapy Relationships." *Journal of Social Work Practice*. 22.2 (July 2008): 153-168. *ScienceDirect.* Web. 28 Nov 2014.

Wike, Traci, and Mark W. Fraser. "School Shootings: Making Sense of the Senseless." *Aggression and Violent Behaviour.* 14 (2009):162-169. *ScienceDirect*. Web. 5 Dec 2014.

Williams, Carolyn. "Trying to do Without God: The Revision of the Epistolary Address in *The Color Purple*." *Twentieth Century Literary Criticism.* Ed. Lawrence J. Trudeau. 230. (2010): 120-126. *Gale*. Web. 26 Mar 2012.

Williams, Kathryn. "8 Insanely Unreliable Narrators" *Barnes & Noble Reads* 12 Sept 2013. Web. 8 Mar 2015.

Stellenbosch University https://scholar.sun.ac.za

Woolf, Virginia. *Three Guineas.* 1938. New York: Harcourt, Brace, Jovanovich, 1966. Print.

Wurzbach, Natascha. *The Novel in Letters: Epistolary Fiction in the Early English Novel 1678-1740*. London: Routledge and Kegan Paul, 1969. Print.