

Beyond the bodice ripper: Innovation and change in the romance novel industry

Selected item



Beyond the bodice ripper



Description

Title Beyond the bodice ripper

Name Barra, Andrea Cipriano (author); Cerulo, Karen A. (chair); Stein, Arlene (internal member); Carr, Patrick (internal member); Walker, Katherine D. (outside member); Rutgers University; Graduate School - New Brunswick

Date Created 2014

Other Date 2014-10 (degree)

Subject Sociology, Love stories, American--History and criticism Publishers and publishing--History

Extent 1 online resource (v, 185 p. : ill.)

Description Romance novels have changed significantly since they first entered the public consciousness. Instead of seeking to understand the changes that have occurred in the industry, in readership, in authorship, and in the romance novel product itself, both academic and popular perception has remained firmly in the early 1980s when many of the surface criticisms were still valid. Using Wendy Griswold's (2004) idea of a cultural diamond, I analyze the multiple and sometimes overlapping relationships within broader trends in the romance industry based on content analysis and interviews with romance readers and authors. Three major issues emerge from this study. First, content of romance novels sampled from the past fourteen years is more reflective of contemporary ideas of love, sex, and relationships. Second, romance has been a leader and innovator in the trend of electronic publishing, with major independent presses adding to the proliferation of subgenres and pushing the boundaries of what is considered romance. Finally, readers have a complicated relationship with the act of reading romance and what the books mean in their lives. Understanding the enduring appeal of the happily ever after and the emotional escape are central to their enjoyment.

Note Ph.D.

Note Includes bibliographical references

Note by Andrea Cipriano Barra

Genre theses, ETD doctoral

Persistent URL <https://doi.org/doi:10.7282/T3416VH1>

Language English

Collection Graduate School - New Brunswick Electronic Theses and Dissertations

Organization Name Rutgers, The State University of New Jersey

Rights The author owns the copyright to this work.

PDF

▶ PDF-1 (1.39 MB)

[Citation & Export](#)

[View Usage Statistics](#)

[Staff View](#)

About Us

[How does RUcore work?](#)

[Policies](#)

[Services](#)

[Participate in RUcore](#)

[Collections](#)

Infrastructure

[Trusted Repository](#)

[Preservation](#)

[Understanding Metadata](#)

[Technical Glossary](#)

Open Source

[OpenWMS](#)

[OpenETD](#)

[OpenMIC](#)

[OpenWAAND](#)

Developers

[Reference Materials](#)

[Web Services/APIs](#)

[Schemas](#)

[Harvesting](#)

Statistical Profile • Version 8.3.13

[Site Search](#) • [Privacy Policy](#)

libraries.rutgers.edu

Copyright ©2020 Rutgers, The State University of New Jersey(Further Copyright Information)

The whole romance novel industry is about women being grabbed and thrown on a horse and ridden off into the distance," Clinton said during a recording of the Post's Cape Up podcast. The comment was met with swift backlash from romance readers, with a multitude of think pieces to boot. In the early age of bodice rippers—1970s-era romance novels that helped to reignite the genre—consent was dubious at best. But in the intervening years, stories of "forced seduction" became increasingly taboo. But as the real-life standards changed about women's desire—and how they could vocalize that desire—you see that change within the genre. Most people know them as bodice rippers, trashy books, and literary porn, but romance novels may actually be the most pro-feminist books you're not reading. Romance novels — unlike most other literature — always put women in a starring role, reward... Raagini J. The English Duke: Duke Trilogy #2 by Karen Ranney at I am, Indeed. In my opinion, bodice ripper refers to any romantic novel that induces heart pounding tension in the reader and not necessarily inclusive of the elements the writer here ascribes to it as having by way of definiton. Although I would agree that most people have come to associate the term bodice ripper to refer usually to a novel set in a historical setting rather than a contemporary one, as for the plot and story line elements as per its relevance to a definition, I would have to disagree entirely. Honestly, bodice ripper isn't a sub-genre of anything. Historical romance is a proper genre, used by the publishing industry and by readers alike; bodice ripper is a nickname given to historical romances that have a swashbuckler cover (bare-chested man embraces woman with heaving, corseted bosom). Romance novels taught me that sexual pleasure was something women could not just hope for but insist upon. Beyond the dirty bits, the books I read described the moments before and after the main event, the stuff you don't see in mainstream movies, where zippers don't get stuck and teeth don't bump when you're kissing; the stuff you don't see in porn, where almost no time elapses between the repair guy's arrival and the start. Romance, the sisters say, has increasingly literary aspirations and can make a serious

feminist statement. The genre makes up more than a third of the U.S. publishing market, according to researcher Nielsen BookScan, with sales topping \$1 billion annually. And while romance fans are twice as likely as readers of literary fiction to go digital—e-books represented 61 percent of romance sales in 2015, Nielsen says—they're exceedingly loyal. Nielsen says 15 percent buy a new title at least once a week and 6 percent do so more than twice weekly. True fans "will read ten \$2.99 e-books, then buy phys