

**Revisiting E.L. James Novels --  
An Enquiry into the Theory of Pornography**

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**E. L. James**

Courtesy: <https://www.eljamesauthor.com/about-me/>

**Abstract**

The research paper attempts to critically analyze nudity in E.L James Novels *Fifty Shades of Grey* and *Fifty shades Darker* with special reference to pornography. The generally established research view is that the pornography is a practice of sex discrimination which may result in serious crime including rape and murder. However, the research examines the

pornography between partners as the representation of romantic relationship, whose mission is to experience erotic pleasure without any norms and conditions. There is an extensive portrayal of sexuality and nudity with special reference to pornography. Thus, the present study shall discuss the concept of pornography and it will highlight the positive effects of pornography that are used by one or both the romantic partners for the well-being of their relationship. The deep involvement between the characters has been studied along with a detailed analysis of their BDSM acts through the theoretical viewpoint of pornography. The theory of pornography states that sexual exploration between the partners is a positive thing and it might not cause any legal actions. The characters involved are purely affected with sexual desires, romance and conscious understanding of sexuality.

**Keywords:** E. L. James, BDSM, Pornography, sexuality, nudity, erotic romance, pleasure

## **Introduction**

The word *Pornography* is a Greek word which is combining from the two words “Prone” which means “Whore” and “Graphein” which means to write. Pornography latterly means “writing of harlots” or depictions of acts of prostitutes to arouse sexual feeling that may include sexiest or violent elements. Pornography is visual images, writing, or speech that is used to arouse lustful sexual desires. Viewing or interacting with pornography can become an addiction when it begins to regularly interfere with everyday life and or negatively impact relationships with others. Pornography can also become a compulsion when it causes irrational or impulsive responses. Like all addictions, pornography can be difficult to overcome, but being aware of its influence, learning how to prevent exposure to it, and being held accountable by close friends are healthy steps to recovery. Advance technology plays a vital role in promotion of Pornography; we can say that new technologies have also play crucial importance in the field of pornography in the last few decades, which includes VCRs, camcorders, computers, and the Internet.

## ***Fifty Shades of Grey and Fifty Shades Darker - Porn Romance***

Pornography is a romance in the series of *Fifty Shades of Grey*<sup>1</sup> and *Fifty Shades Darker*<sup>2</sup> by E. L. James. In the recent years pornography and romance are the two different genres for the readers as well as the structural society. But, in the present scenario, pornography and romance are bonded together and give us to think twice the word with the mirror of porn romance.

The porn romance has been associated with male and female characters and the membership between both the partners reflects in their relation too. This type of romance in the leading world turned partners into couples through their sexual interconnection of sex. However, the path of porn romance is always different from the classic romance. The pornography might be considered as sex discrimination, but it is a new technique for showing romance in well-established society. The exposure of relationship is supported by romance and is reflected in the field of pornography. The pornography and romance allow us to think again about the exact meaning and sense of willing power between both the partners. Moreover, recently the porn

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<sup>1</sup> James .E.L, ( 20 June 2011) *Fifty Shades of Grey* (United Kingdom : Vintage Books.

<sup>2</sup> James .E.L,( 17 April 2012) *Fifty Shades Darker*(United Kingdom: Vintage Books.

romance relationship established a new relation adopted by both the partners. However, the levels of closeness and intimacy construct a bold and seductive relation in pornography.

### ***Fifty Shades***

It is also very much clear that, the novel *Fifty Shades* is often described as erotic romance. It contains elements of both the romantic and the erotic, with its focus on both the emotional and sexual components of Anastasia and Christian's relationship. It is hardly the first text in this mode, but it fits within the label. So, when discussing *Fifty Shades* and genre, why not just say that *Fifty Shades* is erotic romance and end there? The reason why we cannot stop our discussion there is because *Fifty Shades* represents a different form of the erotic romance. Whether it solely drove this innovation in form is questionable: Sylvia Day's *Crossfire*, follows the same narrative form, and the first instalment, *Bared to You*, was published on the same day as *Fifty Shades of Grey*.

However, *Fifty Shades* has certainly popularized this new form, and has led to the publication of many texts in the same mode. *Fifty Shades*, *Crossfire*, and similar texts<sup>3</sup> are not simply romances with an unusually high number of sex scenes: rather, they represent a form of erotic romance in which the structures of romance and pornography are fused together.

### **Theories of Pornography**

There are some theories of pornography which belong to our study and which are deeply connected with our present study. In the history of pornography, there exist numerous views about Pornographic harm, but the literature reveals five generic theories of it. Each of these theories is now discussed, including their main underlying assumptions and deficiencies. The use of the terms Radical Feminist and Socialist Feminist are prominent in the literature.

#### **Libertarian View**

According to this theory, there is no theory of harm as such but follows the classic libertarian position (Commonwealth of Australia 1999a; Whittle 1998; Carol 1994a; Whitaker 1994; Pullan 1984).

#### **Conservative View**

This theory states that, Sexuality as a force of nature is dangerous and out of control. It is a threat to "society" as evidenced by contemporary immorality, perversion and family disintegration. That sexuality is out of control is evident in pornography. It causes harm, especially to women and children.

#### **Radical Feminist**

According to Radical Feminist point of view that, there are two variations to the theory; the first one emphasizes the intrinsic violence of pornography the other how pornography violates woman's rights. Pornography, even non-violent pornography degrades women and

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<sup>3</sup> Anon. —Sub-Umbra, or Life Among the She-Noodles. | *The Pearl: A Journal of Facetiae and Voluptuous Reading* 1 (July 1879). Horntip, n.d. Web. 26 September 2015

arises from profound misogyny. Rape, for instance is not sexually motivated but purely violent claims Brownmiller (1976). Indeed, male sexuality can be analysed in terms of a continuum of violence.

### **Socialist Feminist**

In pornography socialist phenomenon is not a simple reflection of male sexuality but it can reinforce or pander to male prejudice. It is not surprising that much of male pornography is sexist and misogynist given the patriarchal society. According to above said theories, pornography is about a scenario and what is portrayed cannot be taken at face value. It is not a master text to the practices it portrays. On the other hand, pornography may be outside the standard male/ female relations and recognition of this weakens any argument of harm to woman.

### **Men's Movement**

Though, pornography is not about harm to women but about the needs and fears of men (Segal 1992; Steinberg 1990). Men's sexual fantasies are fuelled by sexism and sexual repression (Kimmel 1990).

### **A Famous Linguistic Novelist**

Erika Mitchell is famous by her pen name E. L. James. She took her first breath on 7 March 1963. E. L. James is one of the telecasting executive women of Niall Leonard, a projection screen communicator, in 1987, and a partner stayed on westerly London. "In her primal childhood, she dreamt of composition stories that readers would season in love with, but option those dreams on clench to focusing on her house and her vacation"<sup>4</sup>.

### **Method**

In the Novel, *Fifth Shades*, the porn romance method is a pair of romantic relationship in which both partners are purely affected with conscious understanding, sexual desires and mutual feelings. Porn romance visualizes the comfort zone as an active zone in which the partners are mutually connected with each other. It also delivers appropriate appearance of both the partners that are liable to modify on the basis of their relationship. Moreover, leaving aside the studies that seems to acquit pornography in the aggregate, commentators have found it all too easy to make the point that pornography must be relatively indirect or remote cause of serious crime against women if pornography is as nearly omniscient as Mackinnon says to have been harmed by it is and if substantial numbers of women nonetheless take themselves no to have been harmed by it"<sup>5</sup>

### ***Fifth Shades***

In order to examine the pornography and romance and the relationship between both the partners, it is important to examine the novel as well: The first chapter is the progression of romance through the development of sub character, the conversion of porn characters and the

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<sup>4</sup> James .E.L, (20 June ,2011*Fifty Shades of Grey*,(United Kingdom: Vintage Books.

<sup>5</sup> The existing of the feminists' anticensorship position itself amounts to an implicit argument about the inefficiency of pornography as a cause of crimes against women .That is, in addition to make the argument that no casual connection have plausibly been established between pornography and crime against women.

way the sub character participates with the porn romance. The first chapter also explores and examines the porn- romance relationship and identifies the ways the relationship has been highlighted within the novel. The second chapter will be the textual analysis of *fifty shades of Grey* and *Fifty shades Darker* and the use of porn romance formula to inform the analysis. This chapter also examines pornography and BDSM and how this type of combination achieves to form a romantic relation. The third chapter will be the examination of porn romance around *fifty shades of Grey* and *Fifty shades Darker*, the ways in which a romantic relation is established with the release of sexual pleasure. This chapter will also look at how pornography enables the relation between both the partners in the given Novels. This romance shows that pornography responses in order to indicate romance in the Fifty shades.

### **Organization of Thesis**

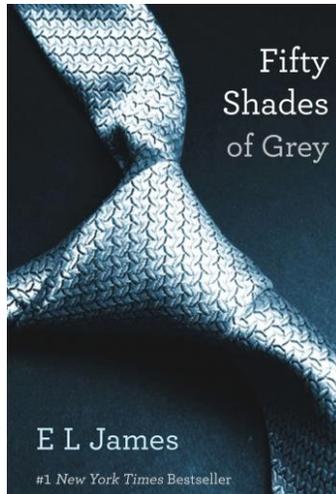
Here in my Research Paper entitled *Revisiting E.L. James Novels An Enquiry into the theory of Pornography* I will try to examine the concept of pornography and romance in the Novels in the series of *Fifty Shades of Grey* and *Fifty Shades Darker* for the proper understanding of the proposed study, I have divided my paper into three part. The first part of my paper deals with the introducing portion which includes the concept of pornography and romance in positive way; also in the same part. In the second part of my paper, I will try to understand the theoretical/historical background of *Fifty Shades* became a cultural phenomenon; the phrase “mommy/mummy porn” was frequently used about it. This notion is not, one suspects of structural definitions of the two forms, because they are not especially generically compatible. In the third part I will also try to explain the methodology of my paper. I have conducted a close reading of *Fifty Shades of Grey* in order to examine the elements of the text that work together to create the cultural phenomenon that has become *Fifty Shades*. Fourth parts of paper deal with the textual analysis relating to present study. Last part deals with the concluding portion of my research article.

### **Theoretical Background of Pornography**

Etymologically, the term “pornography for “men and women” are often applied to the romance novel. In the same way, when *Fifty Shades* became a cultural phenomenon, the phrase “mommy/mummy porn” was frequently used about it. This notion is not, one suspects of structural definitions of the two forms, because they are not especially generically compatible. It does, however, point to the pervasiveness of compulsory demi-sexuality as a discourse in modern Western culture. If we apply this discourse, for pornography – that is, a form which has explicit sex as its only content and is designed purely to titillate – to be acceptable to women, the sex must be located within a romantic relationship. Pornography, which takes place in an emotionless pornotopia, thus cannot be pornography for women: if women are to access titillating literature, it must be embedded in a demi-sexual paradigm. This is obviously not true at an individual level: clearly, not all women are demi-sexual, and many do consume pornography. However, the emergence of a semi-pornographic literature that is embedded in a romance narrative – texts like *Fifty Shades*, as well as *Crossfire* and *Inside Out* – shows the pervasiveness of compulsory demi-sexuality as a cultural narrative. The fusion of apparently incompatible generic forms allows female readers a covert access to explicit and titillating

literature, because it is contained within the boundaries of the discourse: the sex might be cyclical, repetitive, and frequent, but it takes place within a romantic context.

### **BDSM Elements (Bondage Discipline Sadomasochism)**

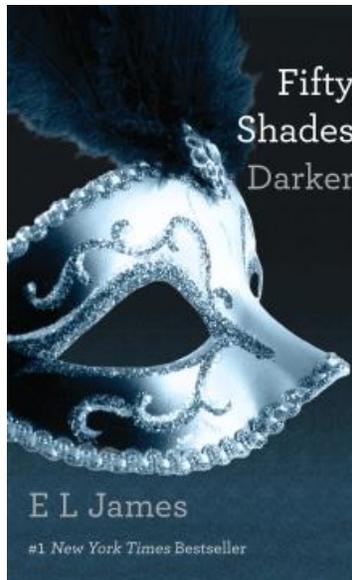


Courtesy: <https://www.eljamesauthor.com/books/>

E. L. James's famous novel *Fifty Shades* is a trilogy and it is a series of seductive and erotic romance marked with a kinky means of kinky games, means of sex life between the partners and a means of bondage between the partners. The participation of both the partners positioned the quality of BDSM elements and the sexiness of the texts. It highlights the sexual pleasure and the sequence of enjoying sex between the partners. These elements explore a strong commitment between the partners and the proper understanding of enjoying sex. "Most of the readers expressed their views that the more pleasure is seen in nature of these fantasies". "It was my favorite element of the books and the thing that kept me reading. Any story that advocates a man being so in love with any ordinary, although quite physically attractive, girl is quite appealing" and "I liked the romance side and liked the fact that Ana managed to win Christian round a relationship...After a while the sexual parts became just a small part of the story for me (a bit like an added extra) because I was just so engrossed in the story line an their blossoming romance"<sup>6</sup>

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<sup>6</sup> Deller A Ruth, Smith Clarissa, (UK 2013)Sexualities Reading the BDSM romance:Reader responses to *Fifty Shades*(Sheffield Hallam University, UK,University of Sunderland),944



Courtesy: <https://www.eljamesauthor.com/books/>

The Fifty shades series in which the sexiness is continued with in the first novel Fifty Shades of Grey and in Fifty Shades Darker the romance is completed within it. They both together back in Darker and the romance between these completed with these BDSM elements. Christian introduces her with NDA (a non-disclosure agreement) which is full of paper work. This is the beginning of their BDSM relation, after he makes love to her, fashioning her and loses her virginity to him. However she was engaged in the knotted “Red Room of Pain” where the Christian’s “give pleasure to” side by side Anastasia falling for this man, despite his secret reserve finds she was hopeless but still stands beside him. Christian finally admits that he wants her with his own personal status because of her independent spirit, quiet beauty.



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### **Pornography, Non-Lasting Love**

The uses of pornography interest in those relationships who does not engage in romantic relationship. In U.S. “13 billion dollars people seen pornography and 20% to view inherent pornography.”<sup>7</sup> (Doran, 2009) reviews that there is high amount of pornography consumed by individuals. Some research supports the view of pornography that it has a healthy effect on the relationships, mainly, the sexual relationships. Some of the clues show that people absorbing pornography have response to their relations” (Mckee, 2007; Rogola and Tyden,2003). It gives a positive form of sex with which to indulge in sexual exploration”<sup>8</sup> . These findings suggest that pornography influenced people positive response towards their sexual interest, 65% it gives positive reactions in relations. 35%of the people consumed pornography to engage in their sexual interests. The study indicates that the pornography consumed by the users’ effects beneficial of their sexual behavior and their nature towards sex. “Caroll and Colleagues (2008) examines that the people used pornography increases their number of life time sexual partner and the large number of acceptance of extra dyadic sex”<sup>9</sup>. Thus, pornography creates a positive desire of sexual activity and lengthens the relationship goals, thereby weakening commitment to the romantic partners consistent with Rusbults (1983) investment models). *The Fifty Shades* is the evidence of pornography and sex scenes, whether it may be in elevator, a car, a boat or in restaurant, or in red room of pain. The Christian is always demanding in nature, Anastasia is always ready to fulfill Christian’s demand and the orgasm and sex between these two is fabulous. These porn romance connects both two with emotionally and physically, and this relation is different from Christian’s other relations with their submissive, based on NDA, at the end both of them fall in love with each other. This makes Christian that he is the most romantic hero in “Vanilla sex” with Anastasia.

### ***Fifty Shades of Grey***

*Fifty Shades of Grey* is a series of seductive exciting fascination by E.L. James. The day dreaming, honest and mordant literature student Anastasia Steele, she is her college age and certify soon. She worked in her free time at Clayton’s. Because of her college exams, which are coming soon, she prepared herself to get ready for exams “I must not sleep with it wet. I must not sleep with it wet”<sup>10</sup> “Anastasia was forced into the into interviewing one-year old business magnate Christian Grey for her roommate friend Kate, who is suffering from the flu”<sup>11</sup>. “She encounters a man who is superior, attractive and young in well-dressed wearing White shirt and a black tie and his eyes are bright gray in color”<sup>12</sup>” Anastasia confused herself in leading Mr. Grey by not checking with Kate about his convention and by interrogating him he is “Are you gay Mr.

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<sup>7</sup> Lambert M. Nathaniel and Negash Sesen, Stillman. F Tytler,Olmstead .B Spencer, Fincham .D Frank (2012) A Love that Doesn’t Last :Pornography Consumption and Weakened Commitment To one’s Romantic Partner (Florida State University, Southern Utah University, The University of Tennessee, Knoxville.

<sup>8</sup> Ibid,412

<sup>9</sup>Ibid,944

<sup>10</sup> James .E.L,(20 June,2011) *Fifty shades of Grey*,(United Kingdom: Vintage Books),3

<sup>11</sup> Ibid,3

<sup>12</sup> ibid,7

Grey”<sup>13</sup>. Mr. Grey is dealt with by Ana by viewing up at her work and answering her some face-to-face questions. He gives business concern card for an exposure shoot for the school stuff to Anastasia. He invited her for a coffee date, “I wondered if you would join me for coffee this morning”<sup>14</sup>, the beginning of seductive romance starts with this first date. Jose, Ana and Kate are going to the bar after finishing Ana’s final exams. After drinking the things around, Ana seems doubles like the ancient stories of Tom and Jerry cartoons. Taking the advantage of drink Jose tries to kiss her in front of Christian Grey. Ana was laughing while she was drunk and accidentally rings Christian’s mobile number. Christian takes Anastasia to his hotel suite, where she feels comfortable and stable, and Grey was taking care of her, and holds her hair back as she vomits up. “The knotted games and seductive desires are start with Ana’s lip-biting as it is the beginning of romance”<sup>15</sup> according to Novel, “Anastasia begins to have feelings and she wants a perfect romantic relationship with Grey because BDSM is too much for Ana. With the whole success of his multinational business, his vast wealth and his loving family, Grey is a man anguished by demons and consumed by a need to control him. Anastasia detects Grey’s secrets and explores her own dark fondness. When they both commence on daringness and passionately doing physical affair, Anastasia in the end leaves Christian Grey because she did not know how to deal with the man and completely alien from Grey’s world”.

### Ana and Christian

*E.L. James* in his *Fifty Shades of Grey* elaborates the inherent romance formula existing in every heterosexual pornography and romance sub-genre. It may also glorify female domesticity and heterosexual partnership. In *Fifty Shades of Grey*, this formula is played out in a romanticized abusive relationship that is justified through the BDSM element. While this research study will mostly focus on the events and character interactions of the first book (*Fifty Shades of Grey*), the latter book (*Fifty Shades Darker* and *Fifty Shades Freed*) will be identified for key narrative events in the romance, pornography novel structure. Of the above said two, the former novel begins with a fertile environment for romance to blossom between Anastasia “Ana” Steele and Christian Grey with traditional characterization of the lovers. Christian is a handsome, powerful, cold, distant, controlling, damaged, and often cruel character whose seemingly sole fascination (and frustration) is with Ana. Ana is a virgin whose naiveté and general insecurity render her powerless when it comes to a romance with Christian.

Although, in *E.L. James’s* Novels, *fifth shades*, Ana exhibits the classic romantic heroine, accordingly she hopelessly lacks self-awareness and spends almost all of her time navel gazing. Ana says, “A lifetime of insecurity—I’m too pale, too skinny, too scruffy, uncoordinated, my long list of faults goes on. So, I have always been the one to rebuff any would-be admirers” (James, *Fifty Shades of Grey*, 51). She repeatedly states that, “she does not desire romance with the hero, yet she still wants ultimate fulfillment from a relationship with him”. According to them, “She is acting out a traditional heroine characterization in that she must at once be humble and unaware of her positive attributes yet impossibly alluring to the hero; furthermore, she must be resisting of the relationship while also willing it to move forward, Ana mirrors traditional

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<sup>13</sup> James .E.L,(20 June,2011) *Fifty Shades of Grey*,3

<sup>14</sup> Ibid,38

<sup>15</sup> James.E.L,(20June, 2011) ,*Fifty shades of Grey*,68

romance heroines in that her sexual pleasure must be channeled solely through engaging sexually with the hero". Ana never once masturbates or achieves any solitary pleasure throughout the series, with the exception of an accidental orgasm due to a dream about Christian in the first book. This lack of self-awareness paired with a lack of sexual awareness creates a perfect victim for a manipulative and controlling male protagonist like Christian.

### **Pornography as a Masculine Literary Tradition**

While defining Pornography as a masculine literary tradition, since there is no universally accepted definition of 'pornography'. It is very important to state that, "the term pornography will be used here to refer to sexually explicit material that can be said to serve the primary purpose of sexual pleasure and arousal". Pornography was not widely used in this way until the end of the nineteenth century; the definition can be applied retrospectively to literary texts stretching back at least as far as John Cleland's germinal novel *Memoirs of a Woman of Pleasure. Fanny Hill* the first poet who really influential 'pornographic' in prose work in the English language. "These devices include the basic form of the epistolary novel and the use of first person, present tense narration, which give Fanny's account both immediacy and realism. But it is above all the coupling of these contemporaneous literary innovations to the skilful assumption of a female narrative voice that makes Cleland's novel function effectively as pornography".

### **From Blogs to *Fifty Shades***

*Fifty Shades* began as a collection of blog posts written by fans of the mega-hit young adult book and film series, *Twilight*. The blogs grew so popular that author E. L. James was inspired to write a series of books, the first of which has now been turned into a movie. Prior to *Fifty Shades*, women were rarely seen reading obviously BDSM literature in public places – trains, planes, parks, and conferences. Unlike most other BDSM literature, *Fifty Shades* has become a somewhat acceptable book to read even in the most public of spaces. The wild popularity of *Fifty Shades* can be read not just in the amount of copies sold, but the time frame in which they sold. Until *Fifty Shades*, Dan Brown's *The Da Vinci Code* was the fastest selling book ever – it took *Fifty Shades* only 11 weeks to sell one million copies (Flood 2012, 1)<sup>16</sup>. (It took *The Da Vinci Code* 36 weeks to break one million copies.) When women are seen reading this book, they can be said to performing their gender and making a public statement of sexual understanding that comes from the lessons readers learn about sexuality.

### **Female Submission and Pornography**

Furthermore, Fanny Hill says that, "the element that seems to have become conventional to pornographic writing in the nineteenth century is that the desire to which the female voice attests is often submissive, in the sense that chastity is overcome, and pleasure attained through the agency of male sexual conquest or even rape. While the origins of the pornographic trope of female sexual submission are complex and may even pre-date the Marquis de Sade, we must recognise it as a historically specific construction rather than an expression of elemental truth. It

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<sup>16</sup> Flood, Alison. "Fifty Shades of Grey Is Fastest Adult Novel to Sell One Million Paperbacks." *The Guardian*. Guardian News and Media, 2012. Web. 10 Apr. 2016.

is simply not present in”. He also recognized that, “today female submission remains a common theme of erotic writing, which we will encounter repeatedly in this discussion of modern erotic literature.

In short, Cleland’s writing represented men and women as equally lascivious. Later, when ‘respectable’ Victorian authorities established the notion of the passionless female, dissident pornographers opposed it by invoking the earlier tradition of female incontinence, but now with a new element; that this underlying female wantonness had to be brought forth as the submissive response to male sexual initiative”. It is also very much clear that at the end of the twentieth century pornographic writing had acquired certain quite common features. It was written by men of the upper and middle classes, who often assumed a female voice in order to make what they said that, “women’s sexuality – namely, that women are essentially compliant and submissive – more convincing and therefore presumably more gratifying to their male readers. It was of course also at this very time that, in the rise of vernacular photography and especially in the moving image, pornography found its defining medium”.

Williams Linda (1999)<sup>17</sup> argued that, “all the visual documentation became in the twentieth century are the ultimate means of recording the ‘truth’ of human sexuality, while the visual medium has largely diverted the attention of the male audience it has its own inherent limitations, especially its tendency to make the image occlude narrative and psychological complexity. Even after the coming of film, therefore, the written form has remained an important vehicle for erotic expression, and one that has increasingly been colonised by women as readers and as writers”. Even so, the legacy of male erotic writing would not prove easy to efface. As Anais Nin said of her ‘beginning efforts’ in the 1940s: “I realised that for centuries we had had only one model for this literary genre – the writing of men. I was really conscious of a difference between the masculine and feminine treatment of sexual experience ... I had a feeling that Pandora’s Box contained the mysteries of a woman’s sensuality, so different from man’s and for which man’s language was inadequate” (Nin, 1978.)<sup>18</sup>

## Research Questions

The research questions that led to this study were:

1. What is the general perception of characters in a porn romance relationship in the context study?
2. How *Fifty Shades of Grey* and *Fifty Shades Darker* establish porn-romance elements in the story?
3. How the pornography and BDSM elements together is the combination of making love in *Fifty Shades of Grey* and *Fifty Shades Darker*
4. What is the difference between love and fucking hard in romance and porn relations together?

## Methodology

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<sup>17</sup> Williams, L., 1999. *Hardcore: power, pleasure and the frenzy of the visible*. London: University of California Press.

<sup>18</sup> Nin, A., 1978. *Delta of Venus*. London: Nexus.

My methodology for this paper is given the title *Revisiting E.L. James Novels An Enquiry into the theory of Pornography*. “E.L. James Novels - An Enquiry into the theory of Pornography” is two-fold: Pornography with positive aspect and Pornography with negative effect. I have conducted a close reading of *Fifty Shades of Grey* in order to examine the elements of the text that work together to create the cultural phenomenon that has become *Fifty Shades*. By considering the language, character descriptions and scenes I will be able to determine what American women learn about female sexuality more generally, and sexual agency more specifically, through reading this pop culture icon. Through exploring literature related both to *Fifty Shades* and sexual agency, I will be able to better understand how the representations of agency in the novel represent cultural expectations about female sexuality and agency.

The present paper uses a mixed methods approach to address its three interrelated research questions, which combines qualitative and quantitative research paradigms to yield results of differing breadth and depth (Tashakkori & Teddlie, 1998). Because one of the concerns that BDSM practitioners voiced in the first study was how they were perceived by the ‘outside world’ or the non-practitioners, this informed the formulation of the subsequent studies. The second study involved assessing the attitudes that members of the public have about BDSM and its practitioners (study 2/chapter 4), and the third queried whether peoples’ opinions are formed or informed by what they read, see and hear in popular fictional narratives like *Fifty Shades of Grey* (study 3/chapter 5). Using different research methods to measure this variable loosely termed ‘public response’ allows for data triangulation where we can compare the results from the second and third study against the responses to the first study. The use of mixed methods approaches, coupled with the notion of triangulating data from different sources using different methods, has been gaining traction since its inception in 1959 (Campbell & Fiske, 1959), and continues to be a popular, robust, comprehensive approach to addressing research questions (Morse, 1991; Thurmond, 2001).

### **Textual Analysis**

The textual analysis of my present research work containing the literature of BDSM which has acted as a tool for the knowledge on the topic of pornography. On the other hand, none has truly captivated audiences quite like the novel. The trope of the inexperienced female i.e. pseudo which Submissive introduced into the world of BDSM by the more experienced dominant male is a recurring theme i.e. “Revisiting E.L. James Novels - An Enquiry into the theory of Pornography”. From side to side the insertion of pornography and romance in the texts create a teaching vehicle for Vanilla populations (Downing, 2013, p. 96; Weiss, 2006, p. 113; van Reenen, 2014, p. 227). “I will argue the integral component of this specific text, acting to 'break in' a mainstream audience to the realm of kinky sex is the overemphasized virginal protagonist Anastasia Steele”. The present Novel, *Fifty Shades of Grey*, James, holds that, “through her character Anastasia Steele reproduces the hetero-normative framework necessary for mainstream appeal of BDSM”; behind this claim is the upholding of traditional gender roles in Steele's relationship with Grey. The unquestioned gross power differential between Grey and Steele, establishes, supports, and normalizes these gender norms between the two protagonists. The familiar distribution of power between man and woman is essential for the roles of

Dominant and Submissive to gain a recognizable allure. This supports the romantic view of Grey and Steele's relationship rather than challenge the moments of inequality as being problematic. In my research work, I found that 'Anastasia Steele works goes within the hetero-normative and hegemonic framework established by James to act as a window for voyeuristic audiences to access the normally underground world of sexual minorities'. Most considerably things are that, the ability for Steele's character is to so effective aid readers in navigating this new world of which bend is precisely that which allows her to successfully navigate the world of Christian Grey: her virginity. Outward the narrative as a 'true' virgin, unfamiliar with any sexual or intimate i.e. romantic happenings or pornography, which acts as a surrogate for naive, or virginal, vanilla audience members.

The association of the virginal identity of Steele introduces mainstream readers to the unfamiliar practices of bondage discipline sado maschiosm (BDSM). From the referencing point of view, the work of Foucault on increased visibility causing increased discipline, Steele's inexperienced and virginal gaze is instrumental in introducing discipline to the practices of her counter-protagonist Grey. Therefore, the masterful creation of a first-person narrative allows not only Steele to enforce her own discipline onto the deviance (BDSM) but transposes the hetero-normative disciple of readers as well. Consequently, the vanilla readers' assumptions about BDSM and potential moral incongruities with the sexual deviance are utilized during the reading of the text. This simultaneously curtails the liberating possibilities of such radical inclusion of BDSM in a mainstream society.

On the basis of textual analyses, the concepts of BDMS have established the concept of hetero-normative frameworks with which it diffuses the deviance of BDSM. Therefore, *Fifty Shades of Grey* is identifying the relationship as heterosexual and monogamous, creates a situation where BDSM briefly occurs. On the hand, hetero-normative understanding of James' fictional couple also reinforces traditional gender roles. James synthesized that, "virginal female protagonist, Steele, to reinforce the most basic and traditional notions of gender and sexuality, thereby eliminating the possibility of a true depiction of BDSM; Overall, it seems as though both author and readers have an investment in the 'blank slate' that is virgin protagonist Anastasia Steele in order to facilitate personal assumptions and understandings of deviant sexuality in a safe, unchallenged space".

### ***Fifty Shades of Grey***

*Fifty Shades of Grey* is a familiar work of romance despite its new tropes in new-adult literature. Like other positive porn/romances before it, at the heart of the series are two characters engaging with eroticized power imbalances having much and having little. The *Fifty Shades of Grey* has characterized the eroticizing power which imbalances through sexuality, money, and emotions. Like other romantic novels, this power strictly reflects traditional patriarchal power structures. However, *Fifty Shades* is a series brings these power dynamics to the surface through the prominent romantic relationship being run by the concept of BDSM; these power dynamics were always present in the genre, though often camouflaged by sexually or financially empowered female characters in the recent romance-novel subgenres of chick lit and erotic romance i.e. of which our heroine, Ana, is neither. The BDSM dynamic provides the

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vehicle through which this traditional patriarchal power dynamics can exist and be exaggerated. At the same time, this dynamic gives the perception of female agency (this particular story's mode of empowerment), as a BDSM relationship is considered to be a consensual imbalance of power; Christian, the romantic hero, says, "I need to know your limits, and you need to know mine. This is consensual, Anastasia," (James, *Fifty Shades of Grey* 103). While the characters in *Fifty Shades of Grey*, which does not practice of BDSM; when they engage in sexual activities, the influence of the power dynamic it enforces pervades the sex in the relationship as well as mundane aspects of their romance and day-to-day life: "'You will eat,' he says simply. *Dominating Christian.*" They also stated that, "The BDSM element, camouflaged as a tool of sexual empowerment for the hero and heroine, actually exists as the tool through which the hero can engage the heroine in an abusive relationship. Like other methods of empowerment seen in previous subgenres of romance, the BDSM element in *Fifty Shades of Grey* is a tool that is empowers readers within the confines of the traditional romance formula—and the traditional patriarchal structure".

In *Fifty Shades of Grey*, we find the methods of empowerment and implemented in pornography and romance novels before it, BDSM in *Fifty Shades of Grey* cannot truly be empowering due to the romance-novel structure and characteristics permeating the empowerment vehicle. According to author, "The empowerment of female in *Fifty Shades of Grey* is intersected and blocked by the structure and tenets of the romance genre requiring the romance novel's outcome to be that of ultimate female fulfillment through heterosexual romance, female domesticity, female submissiveness, female pleasure through male pleasure, and other patriarchal values. Rather than providing a medium for true female agency, the BDSM in *Fifty Shades of Grey* provides a medium through which traditional patriarchal power dynamics in the characters' romance are not only exercised but enhanced. Further, the BDSM in this series is a vehicle through which an emotionally, sexually, and mentally abusive relationship can take place."

### ***Fifty Shades Darker***

The textual analysis of the second volume, *Fifty Shades Darker*, starts from there. According to him, "Ana returns to Christian, still worried that she is not good enough for him. As their relationship strengthens, she is threatened by both Christian's ex-submissive, Leila and her own boss, Mr. Jack Hyde. She also talks with Dr Flynn, Christian's psychiatrist, and asks him about the issues worrying her about their relationship. Before that, however, Ana has already consented to marry Christian – after having known him for only a few months. Towards the end of the volume, Christian's helicopter is sabotaged, and Ana has to live through the fear of losing him. Sometimes the focus on minute details becomes ridiculous, as when Christian and Ana are having a passionate moment, but Christian is sensible enough to worry about the chicken that should be put into the fridge." *Fifty Shades Darker* is an erotic romance novel by British Novelist E. L. James. It is the second phase, in the *Fifty Shades* trilogy that traces the deepening relationship between a college graduate, Anastasia Steele, and a young business magnate, Christian Grey.

### **Conclusion**

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Now we have to conclude that, in the first place of my paper entitled “Revisiting E.L. James Novels An Enquiry into the theory of Pornography”, I have to conclude that the theme of pornography romance in female submission is a historical feature of male pornographic writing and that a female narrative voice was often employed to make the trope appear as an expression of the unmediated truth of female sexuality. Illogically, however, following the feminist debates about pornography, when women came to produce and consume sexually explicit literature on a significant scale and their fiction often adopted this same trope. As if the female subject were being interpellator into a space already created for them within pornographic discourse. ‘Although many of the more recent contemporary sexual narratives by and for women also employ the theme of female submission they often do so in ways that might destabilize the clichés of heterosexual eroticism’. Nevertheless, in concocting a hybridized formula that has conquered the market and claimed a mass female audience, E.L. James’ “has combined two mutually regressive, yet hitherto antithetical elements: the hetero-normative conservatism of traditional romance and the derogatory essentialism often found in pornographic representations of female sexuality”.

Now at the beginning the *Fifty Shades of Grey*, a novel that fits comfortably within the confines of the romantic novel, which does not essentially to indicate great changes in the genre; neither does the intersection of public participation in the genre suggest that there will soon be shifts in the patriarchal cultural ideology; nor informed the romance-novel formula in the first place. We also conclude that, the formula commoditized by Mills & Boon was a part of our cultural narrative long before the twentieth century, and even before the sentimental Novels of the nineteenth century. In our research we wrap up that, pornography is a positive kind of romance in novel. It also tells young females from childhood that, “they are valued in domesticity, fairness, and beauty; that they should value love and their ability to do so above all other achievements; and that the ability to find love in domestic heterosexual union will lead to the “perfect ending” or fulfillment they seek”. This patriarchal type of cultural narrative is deep-seated in us and will likely remain the normal lens through which romance writers write, romance readers read, and public media perceives the genre.

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