

Voices Heard:

A Qualitative Study Exploring How South African Female Gender-Based Violence Survivors Use Creative Expression to Communicate Their Stories Publicly.

By

MARY-ANNE ELIZABETH WRIGHT

Student number: 0708199Y

Supervised by

DR CLARE HARVEY

Submitted in part fulfilment of the requirements for the degree of

MASTER OF ARTS IN CLINICAL PSYCHOLOGY

at

THE UNIVERSITY OF THE WITWATERSRAND

Dedicated to my Dearest Father

With deepest thanks to:

My research supervisor, Dr Clare Harvey, for her unrelenting guidance and availability. I am deeply grateful to have worked with her on this project. Her calm and open approach, quick turnaround time, and detailed feedback helped to make this such a beautiful and enriching experience.

Jodi, for providing me with a northern star, and for her ever-present love, support, and guidance from the start of my psychology journey all the way through to this point of my Masters.

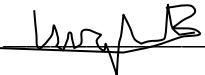
My friends and family for their love and support, particularly my mother, Frances, and friend, Kayli, for the time spent listening to and engaging with this work, offering valuable insight and care, and my sister, Raynique, for offering encouragement and a comfortable couch for late night writing sessions.

The three South African GBV survivors whose beautifully authentic creative pieces have lent themselves to this research.

DECLARATION

I, Mary-Anne Elizabeth Wright, know and accept that plagiarism (i.e., to use another's work and to pretend that it is one's own) is wrong. Consequently, I declare that

- The research proposal is my own work.
- I understand what plagiarism is, and the importance of clearly and appropriately acknowledging my sources.
- I understand that questions about plagiarism can arise in any piece of work I submit, regardless of whether that work is to be formally assessed or not.
- I understand that a proper paraphrase or summary of ideas/ content from a particular source should be written in my own words with my own sentence structure, and be accompanied by an appropriate reference.
- I have correctly acknowledged all direct quotations and paraphrased ideas/ content by way of appropriate, APA-style in-text references.
- I have provided a complete, alphabetized reference list, as required by the APA method of referencing.
- I understand that anti-plagiarism software (e.g. Turnitin) is a useful resource, but that such software does not provide definitive proof that a document is free of plagiarism.
- I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.
- I am aware of and familiar with the University of the Witwatersrand's policy on plagiarism.
- I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my own unaided work, or that I failed to acknowledge the source of the ideas or words in my writing.
- The word count (excluding the Reference List, etc) given above is correct.

Signed: 

Date: 05/03/2023

CONTENTS

Dedication and thanks	p.2
Declaration	p.3
Abstract.....	p.5
Chapter One	p.6
1.1 Introduction	p.6
1.2 Research Aims	p.7
1.3 Rationale	p.8
1.4 Key Theoretical Perspectives	p.9
Chapter Two.....	p.11
2.1 Literature Review	p.11
2.2 Research Questions.....	p.17
Chapter Three: The Research Method	p.18
3.1 The Research Design and Theoretical Paradigm	p.18
3.2 The Data and Sampling of The Data	p.19
3.3 Means of Data Collection.....	p.22
3.4 Data Analysis.....	p.26
3.5 Ethical Considerations.....	p.30
3.6 Researcher Reflexivity	p.31
Chapter Four: Research Findings and Discussion.....	p.33
4.1 Analysis of <i>Ignite and Rise, 2019</i> by Sarah Jayne Fell	p.34
4.2 Analysis of <i>Stop</i> by Sibonelo	p.51
4.3 Analysis of <i>Things I Wish My 16-Year-Old Self Knew</i> by Palesa Nyalela	p.72
4.4 Combined Analysis of The Three Creative Expressions	p.90
4.5 Summation of Findings in Response to Research Questions	p.95
Chapter Five: Conclusions and Recommendations	p.98
5.1 Conclusion	p.98
5.2 Contributions of The Study and Clinical Implications.....	p.101
5.3 Limitations of The Study	p.102
5.4 Recommendations for Future Research	p.102
References	p.104
Appendix.....	p.140

VOICES HEARD:
A QUALITATIVE STUDY EXPLORING HOW SOUTH AFRICAN FEMALE GENDER-
BASED VIOLENCE SURVIVORS USE CREATIVE EXPRESSION TO COMMUNICATE
THEIR STORIES PUBLICLY

ABSTRACT

This study investigated how South African female gender-based violence (GBV) survivors utilised creative expression to communicate their stories of GBV publicly. Within the constructivist paradigm, the study was further interested in how this public communication of GBV from the survivors themselves influenced and acted as a mode of counter-discourse in relation to the prominent discourse around GBV in South Africa. The study was done through conducting a critical narrative analysis (CNA) and visual discourse analysis (VDA) of three selected creative works, which communicated first-hand accounts of GBV, sourced from the public domain. The Pieces were selected through purposive sampling and the modes of creative expression were an artwork, a video of a performed poem, and a short story. The combination of CNA and VDA was chosen for this research as the creative works are a mixture of spoken word, written text, and other visual elements. The VDA allowed for an in-depth analysis of the visual components of the creative expressions with the hopes of providing a complete analysis within the CNA framework. Findings from this research suggest that creative works do potentially offer space for South African female GBV survivors to share their stories publicly. Through exploring social responses to the Pieces it seems that the sharing of these creative expressions further appears to have contributed to the social discourse which elicited engagement and conversation from other members of society. The creative expressions were additionally found to meet the criteria of counter-discourse. The Pieces challenge GBV dominant discourses such as victim-blaming, victimisation of survivors, and shame and stigma through relinquishing shame and blame and highlighting the strength and resilience of survivors.

Keywords: Creative expression; constructivist paradigm; counter-discourse; discourse; gender-based violence; public sharing; qualitative multimodal study; South African women

CHAPTER ONE

1.1 INTRODUCTION

Due to the high prevalence of gender-based violence (GBV) in South Africa, Oparinde and Matsha (2021) describe GBV as a “social pandemic” (p. 5). While GBV impacts individuals of all genders, women remain at a higher risk than men (Perrin et al., 2019). Despite the dire consequences of GBV, including mental illnesses and an increased risk of suicidality (Rees et al., 2014), the reporting of GBV still remains alarmingly low (Mahlori et al., 2018; Matzopoulos et al., 2019). However, a potential mode of communication of experiences of GBV is through creative expression (Feltwell et al., 2017; Oparinde & Matsha, 2021; Wolf, 2018).

This study was thus conducted as a multimodal analysis incorporating critical narrative analysis (Souto-Manning, 2013) and visual discourse analysis (Albers, 2007) of creative expressions created by South African female GBV survivors. These creative expressions were sourced as secondary data from the public domain.

The working definition for creative expression for the purposes of this research was:

The use of creative modalities, such as art, writing, and performance, to produce a product to be observed by others as a means of communicating an internal state and / or event in order to elicit a response or action.

While creative expression as a means of processing and healing from GBV has been explored within the literature, by contributors such as Carroll (2005), Stuckey and Nobel (2010), and Teague et al. (2006), this study was more concerned with how these modes of creative expression potentially provided a means through which the GBV survivors were able to communicate these stories publicly. The study was further interested in how this public communication of GBV from the survivors themselves influenced and acted as a mode of counter-discourse (Feltwell et al., 2017), in relation to the dominant discourse (Foucault, 1972) around GBV in South Africa.

The primary research question investigated in this study was: How has creative expression been utilised by South African female GBV survivors to communicate their stories of GBV publicly? Other research questions included: In what ways does the sharing of experiences of GBV through creative expression from the survivors' perspectives contribute to the social discourse around GBV? Do these creative expressions of GBV act as counter-discourse and if so, do they elicit social response? Has creative expression provided space for survivors to express their narratives?

1.2 RESEARCH AIMS

The primary aim of this study was to conduct a multimodal analysis to explore how creative expression has been utilised by South African female GBV survivors to communicate their experiences publicly. A secondary aim was to gain understanding as to ways that sharing of experiences by survivors of GBV could contribute to the social discourse around GBV, from the survivors' perspectives. Another secondary aim was to gain an in-depth understanding of whether and/or how creative expression has provided space for the survivors to express their narratives. These aims are situated within the South African context where GBV instances are high, and reporting of GBV is low (Mahlari et al., 2018; Matzopoulos et al., 2019).

The primary focus for the proposed study was the creative expressions produced by South African female survivors of GBV. The hope was that the research would offer some understanding around the experiences of GBV within South Africa and how creative expression potentially offers a platform for public communication of these experiences. Thus, the study aimed to offer grounding to future researchers who may wish to investigate the power of creative expression as a communicative tool, as well as its potential to socially influence discourse around GBV in South Africa. Therefore, the interested parties may include, but are not limited to, psychological researchers, South African psychologists, and South African GBV organisations concerned with intervention and post-trauma care programmes.

1.3 RATIONALE

GBV survivors are at high risk of developing a variety of mental health issues and have a high rate of suicidality (Rees et al., 2014). South Africa is amongst the countries with the highest instances of GBV, with many cases that go unreported (Oparinde & Matsha, 2021). While GBV affects all genders, women are at a higher risk of GBV than men (Perrin et al., 2019).

There are many factors that play into why some women do not reach out for help. One of the primary reasons that has been highlighted by Oparinde and Matsha (2021) is the discourse around GBV. Oparinde and Matsha propose that the language being used socially, such as blaming the survivor for the offense and normalisation of abuse, could potentially act as a barrier in speaking out, leading to a hindrance in the communication of GBV.

Successful instances of employing creative expression to communicate incidents of GBV can serve as a counter-discourse and hold the potential to encourage survivors to tell their stories (Feltwell et al., 2017; Oparinde & Matsha, 2021; Wolf, 2018). Research by Grossman and Sorsoli (2006) details a study of male survivors of childhood sexual abuse. The study indicated that these survivors were able to employ creative expression, such as creative writing and creating performative characters, as a means for processing their abuse. One participant expressed that the process of writing aided him in coping with the abuse. Another participant expressed how watching a movie (viewing a creative expression created by someone else) helped him to understand and engage in communicating his own experiences.

Other studies have found a strong correlation between artistic modalities and healing, and how engaging in these modalities allow for voicing difficult experiences (Carroll, 2005; Stuckey & Nobel, 2010; Teague et al., 2006). Oparinde and Matsha (2021) propose that counter-discourse around GBV, challenging the dominant discourse such as shame, stigma, and victim-blaming, within the South African context is vital. However, no studies could be found that specifically explore creative expression as a means for public communication of GBV for South African females. Thus, while surveying the current literature in the area of creative expression as communication for GBV survivors, a gap in research became apparent. This gap relates to investigating creative expression as a means through which South African female GBV survivors

can communicate their own stories publicly. A deeper understanding of the socially communicative benefits of creative expression for female GBV survivors within the South African context is thus needed.

Accordingly, through conducting a multimodal analysis of selected cases whereby South African female GBV survivors were able to use creative expression as a means of communicating their stories publicly, further insight can be gained into how creative expression can be utilised as an intervention strategy in the reporting of GBV occurrences.

1.4 KEY THEORETICAL PERSPECTIVES

The key theoretical perspective drawn on to inform this research was that of ‘counter-discourse’. Founded in Foucault’s (1972) theory of discourse, Feltwell et al. (2017) detail counter-discourse as dialogue which opposes and contests “dominant narratives” (p. 345). According to Burney (2012), “counter-discourse tries to generate new narratives, new paradigms of empowerment and resistance for the oppressed” (p. 107). Thus, through providing dialogue that offers an alternative to a prevailing message, the preponderant narrative can be subverted, creating space for new interpretations and/or understandings.

However, it is key to underscore that discourse, meaning communication around any given topic, is not inevitably oppressive, but that damaging and oppressive systems and understandings are formed through the use of discourse (Moussa & Scapp, 1996). As such, pivotal to the theory of counter-discourse is that those who had previously been spoken for, and oppressed by the dominant discourse, are able to speak for themselves, thus, through providing their narratives from their own perspectives, altering the discourse (Foucault & Deleuze, 1972). Moussa and Scapp (1996) therefore assert that a counter-discourse can only be created by those who had previously been disadvantaged by the dominant discourse.

Smith and Ce (2014) articulate that the act of countering discourse through speaking for the self is not merely adding language that counters the dominant message. They assert that counter-discourse is an active action that seeks to dismantle the oppressive power on a socio-cultural level.

VOICES HEARD

In a study conducted by Mtaita et al. (2021), Tanzanian adolescent participants reported that a factor in not reporting instances of GBV was that they felt that the abuse was considered normative within their cultures. This speaks to the discourse around GBV. Through exploring the narratives by GBV survivors telling their own stories, opportunity is created for a counter-discourse (Feltwell et al., 2017; Oparinde & Matsha, 2021) whereby the main narrative can be countered by the voices of the survivors themselves.

Analogously, Wolf (2018) grapples with the damaging messages conveyed through dominant discourse about GBV, whereby victimisation of survivors is perpetuated. Wolf proclaims that addressing and countering these discourses is vital in fostering space for survivors to feel safe for their stories to be heard.

This theoretical framework of counter-discourse was chosen for the study because through survivors communicating their stories, they are adding to the social dialogue around GBV from the survivors' perspectives. Oparinde and Matsha (2021) highlight how this offers an opportunity to oppose the oppressive narratives about GBV in South Africa through providing “counter-discourses (which) have the potential to challenge the course of the GBV social pandemic” (p. 5).

A secondary theoretical perspective that informed this research was the constructivist paradigm. Ochs and Capps (2001) indicate that the constructivist paradigm postulates that socially inherent discourses and norms are moulded and influenced through the stories societies tell. Morales-López (2016) echoes this and adds that within any given socio-political context, these discourses are formed through societal interactions on an individual, subjective level. This social meaning can be constructed through social engagement with both literal, discursive forms, and more symbolic forms, such as creative works (Morales-López, 2016).

CHAPTER TWO

2.1 LITERATURE REVIEW

2.1.1 GBV: DEFINITION AND PREVALENCE IN SOUTH AFRICA

According to definitions as outlined by Oparinde and Matsha (2021), GBV is generally defined as “violence against women” (p. 15). Perrin et al. (2019) expand the definition by stating that GBV encapsulates all forms of unwanted violence exacted on any person based on their gender. While people of different genders experience GBV, for the purpose of this research the focus was on women survivors. This motivation was led by women being at higher risk of GBV (Perrin et al., 2019). Beyene et al. (2019) specify that this violence includes various forms, such as “physical, sexual, and psychological abuse from intimate partners or non-partners” (p. 2).

While GBV is a global issue, South Africa has been reported as having amongst the highest rates of GBV worldwide (Matzopoulos et al., 2019). According to Enaifoghe et al. (2021) nationally 70% of women have experienced some form of GBV, 46% of whom experienced physical or sexual violence. These are only the reported cases. The prevalence of unreported cases as well as the potential factors that hinder reaching out will be further discussed in the following section.

2.1.2 UNREPORTED CASES OF GBV AND THE DOMINANT DISCOURSE

Palermo et al. (2013) state that globally, numerous incidences of GBV go unreported. McCleary-Sills et al. (2015) indicate that within a global context, up to one third of women do not seek help formally, through institutions, nor informally, through friends and relatives in times of GBV. They further highlight that stigma and shame are two of the many factors that could potentially hinder women from reaching out in times of GBV. Similarly, in a study on South African university staff conducted by Mahlori et al. (2018), it was found that being afraid of being stigmatised, as well as a fear of the consequences of reporting, impeded survivors from reaching out. Through these findings, the complexity of reporting GBV becomes notably apparent.

Oparinde and Matsha (2021) argue that another prevalent factor that may impede reporting of GBV incidents is that “victim-blaming” (p. 5) is predominant in common discourse. They define victim-blaming as accusing GBV survivors of being at fault for the abuse that occurred to them. An

VOICES HEARD

example of victim-blaming could be a scenario whereby a woman was told that she was sexually assaulted because she dressed provocatively. Gravelin et al. (2017) indicate that these adverse reactions to reporting instances of abuse can lead to the survivors being doubly traumatised.

In a study conducted by Perrin et al. (2019), blaming the GBV survivor was indicated as being a barrier in speaking out. Other factors identified in this study were that a number of participants believed that reporting GBV may bring shame to the family. Furthermore, amongst some of the South Sudan and Somali participants, GBV was reportedly ‘accepted’ as a norm in society. Enaifoghe et al. (2021) reiterate this notion by asserting that when looking at GBV within the South African context, it is imperative that the toleration of violence as a social norm be addressed.

Hassen (2015) highlights how social norms are one of the elements that constitute the prominent discourse of a society. According to Jones (2010), creativity is a mechanism that can be utilised as a means to oppose a prevailing discourse. How creative expression may offer potential opportunity for dialoguing about experiencing GBV will be explored more in depth in the following sections.

2.1.3 CREATIVE EXPRESSION: DEFINITION

Delineating a definition for creative expression from existing literature proved to be a rather complex task, as no clear definition arose. The working definition will thus be constructed through the unification of the meaning of the terms ‘creativity’ and ‘expression’.

Creativity

Swaminathan and Rathnasabapathy (2021) characterise creativity as a “cognitive process” (p. 1361) that produces unique ideas. Plucker et al. (2010) similarly speak to the novelty present within creativity. However, in their definition they stipulate that the production of an original product is required.

In Plucker’s et al. (2010) exploration of the “perceptible product” (p. 91), they substantiate that although the product need not be a physical item, it should be ‘observable’. They continue to use a poem written by Emily Dickinson as an example of a product of creativity, underscoring that the poem itself does not stipulate Dickinson’s level of creativity but that it is a product *of* her

creativity. Here a poem is utilised as a creative modality which is expressed or created *through* Dickenson's creativity. However, they stipulate that Dickenson's creativity cannot be measured until the poem is produced and read (or heard) by others. This indicates a social relationship between creativity, as reflected in the product produced, and those who observe, or engage with, this product. Similarly, Hasse (2001) articulates that "creative thinking must be seen as a dialectical relationship between the human being and her or his social environment" (p. 200).

Expression

Jang and Elfenbein (2015) term 'expressions' as external communications of internal experiences. They stipulate that expressions are indications of internal experiences and that these internal states are conveyed "via highly developed facial and vocal structures, body language, and artifacts such as written communication, music, and art" (p. 483). Shariff and Tracy (2011) propose a two-stage model in the delineation of emotional expression. They propose that the first stage reflects the initial response as an external indication of an internal state, but that the expression evolves into functioning as a signifier for communication on a social level. Jang and Elfenbein (2015) similarly state that expressions are "a signal appealing to others for action, and a symbol to convey information about an event" (p. 483). Thus, through expressing an internal state or experience through external cues, others may observe and understand these cues and ascertain that help or action is required. They postulate that through the appraisal of another's internal emotional state, individuals, or even societies can determine the threat of a given event or context.

Creative Expression

Through the summation of the above definitions, for the purposes of this study, the definition of creative expression was:

The use of creative modalities, such as art, writing, and performance, to produce a product to be observed by others as a means of communicating an internal state and / or event in order to elicit a response or action.

2.1.4 CREATIVE EXPRESSION OF GBV WITHIN THE SOUTH AFRICAN CONTEXT

When looking at forms of creative expression in communicating experiences of GBV, it is important to take the socio-cultural context into consideration. Thompson et al. (2020) express that the socio-cultural environment of the survivor will implicate how GBV is interpreted and reacted upon.

Miller (2005) postulates that in South Africa, a culture of “truth-telling” (p. 51) was formed through the Truth and Reconciliation Committee (TRC) in 1995, which was introduced as a means of processing traumas committed during the apartheid era through voicing stories. However, Miller explains that the critique arose that the stories of violence against indigenous women were not adequately reported within the TRC. Becker (2004) explains that this is partly due to the fact that the accounts of indigenous women were not incorporated in the TRC process as these accounts did not fit the TRC’s requirements for inclusion. Miller (2005) states that instances of violence against women during apartheid were excluded from the TRC reporting as these were not deemed as political crimes. Through examining works by contemporary South African artists, Miller found that these artists were able to speak to this past injustice by communicating their own experiences of trauma through creative expression in the present.

While the introduction of the TRC may have created a landscape that holds familiarity for expression of instances of trauma and abuse, it would be remiss to not give prominence to the previously mentioned research that shows a high prevalence of not speaking out in times of GBV (Oparinde & Matsha, 2021). Here a dichotomous relationship between a culture of ‘truth-telling’ and the exclusion of the survivor’s truth by society, and particularly societal authority figures, arises within this small thread of South African history.

Becker (2004) highlights an art project that directly speaks to the previously unheard stories of indigenous women during the time of apartheid in South Africa, the ‘Memory-cloth project’. This project includes beaded and embroidered works of art depicting indigenous women’s stories of GBV that occurred during the time of apartheid in South Africa, that were not included in the TRC documentation.

Becker (2004) states that this project aims to:

...create a forum through which women might tell their stories, cultivate their own creativity, earn money from such work, develop their consciousness as women, occupy their rightful place in history, and connect with other indigenous and tribal women globally (p. 119).

In the latter cases, a utilisation of creative expression has been employed to communicate experiences of violence against women that would otherwise have gone unheard. Oparinde and Matsha (2021) speak to the present-day difficulty women face in reporting GBV in South Africa. While there are many reasons why South African women do not report GBV, one of the reasons found in their research was that South African women reported that they did not believe that they could turn to legal services for support as they were afraid that they would not get help and would be further traumatised. Yesufu (2022) echoes this sentiment by outlining that cases of GBV are often turned away by the South African police force and that participants reported that they were encouraged by certain members of the police force not to lay charges. This context thus provides great challenges for South African women when it comes to reporting GBV.

Within this complex and seemingly disempowering South African context, Oparinde and Matsha (2021) assert that South African women may use creativity to work through and come to an understanding of their experiences, as well as gain power over their own narratives. The use of creative expression as a means of communication will be further explored in the following section.

2.1.5 CREATIVE EXPRESSION AS A MEANS OF COMMUNICATION

Anderson and Hiersteiner (2007) note the importance of abuse survivors having their stories be heard in the ways they choose to tell them; that the survivors themselves control the narratives. In their study of 27 sexual abuse survivors, they found that “participants’ creative use of words, images, and stories offered visual, auditory, and tactile signposts into their experience” (p. 640). Rouse et al. (2022) stipulate that through survivors finding voice for their stories they are empowered to order and understand their own experiences and thus build their own self-narratives.

VOICES HEARD

Avrahami (2006) comments on how the products produced through creative expressions via artistic modalities allow the creators to not only engage in self-dialogue about their experiences but also provides them with a tangible object that holds a sense of permanence. Avrahami maintains that through an integrative process with the employment of symbols, individuals may create meaningful frames through which to communicate experiences that are otherwise disordered within the self.

Correspondingly, in an exploration of creative movement¹ as creative expression, Picard (2000) found that participants experienced creative movement as a mode of communication that offered a sense of a consolidation of self. Creative movement offered the ability to make the internal narrative an external one in a fully embodied way. Comparatively, when studying belly-dancing in relation to gendered violence, Moe (2013) found that this form of creative expression cultivated a sense of empowerment through allowing agency for personal coping strategies.

Stuckey and Nobel (2010) state that visual arts provide individuals with a means of communicating an experience that may be too difficult to express vocally. They further state that creative modalities that use words, such as poetry, offer individuals the opportunity to express their stories in words that do not exist in daily language.

Carroll (2005) aligns with this notion and further offers insight into how poetry can be healing through the reassurance found in finding the vocabulary needed to express an experience. Carroll continues to explore how poetry allows individuals to voice topics and/or experiences that may be socially silenced or taboo. Rouse et al. (2022) echo this sentiment through their assertion that through engaging in artistic modalities survivors of sexual abuse are accorded the ability to find a means of communicating experiences that had not (or perhaps could not) be expressed.

¹ Creative movement: A form of expressive dance in which different actions, expressions, and rhythmic elements can be explored through improvisation (Boots & Hogan, 1981; Kaufmann, 2006)

2.1.6 CREATIVE EXPRESSION: COUNTER-DISCOURSE AND FOSTERING COMMUNITY

Oparinde and Matsha (2021) state that through generating dialogue about GBV, often through the use of creativity, survivors are able to take control of their stories and counter disempowering discourses. Burney (2012) shares this sentiment through illustrating how creativity can be employed as a means through which to dissent from the prominent discourse. Burney explores the creative expression of written text as a tool that has been leveraged to oppose the dominant discourse of colonialism. These findings, although focused on experiences of colonialism, are highlighted here as a reference to the modality of writing as a creative expression seeking to counter oppressive narratives.

In a review of blogs on the topic of sexual assault, Fawcett and Shrestha (2016) found that survivors were able to share experiences that perhaps felt too arduous to share personally. Consequently, they explain how this public exposition of the creative product holds the potential to foster a community of voices through the notion of shared experiences. Gasker (2001) underscores how the process of formulating a life story that is socially created facilitates the functions of self-identity, independently and in relation to others, and adds impactful context to the dominant cultural discourse.

In consideration of the various insights from the research and studies highlighted within the latter literature review, some pivotal research questions arose. These research questions will be outlined in the following section.

2.2 RESEARCH QUESTIONS

1. How has creative expression been utilised by South African female GBV survivors to communicate their stories publicly?
 - 1.1 In what ways does the sharing of experiences of GBV through creative expression from the survivors' perspectives contribute to the social discourse around GBV?
 - 1.2 Do these creative expressions of GBV act as counter-discourse and if so, do they elicit social response?
 - 1.3 Has creative expression provided space for survivors to express their narratives?

CHAPTER THREE: THE RESEARCH METHOD

3.1 THE RESEARCH DESIGN AND THEORETICAL PARADIGM

A qualitative study utilising a multimodal analysis design incorporating critical narrative analysis (CNA) (Souto-Manning, 2013), as well as visual discourse analysis (VDA) (Albers, 2007) of secondary data available in the public domain was conducted.

Three creative works were chosen for this project. These were personal stories of GBV by South African female survivors, told through creative expressions. The modes of creative expression chosen were an artwork, a performed poem (video performance), and a short story. These creative expressions had been created and shared publicly by South African female survivors of GBV. The combination of CNA and VDA were chosen for this study as the creative works are a combination of spoken word, written text, and other visual elements. The VDA allowed for an in-depth analysis of the visual components of the creative expressions with the hopes of providing a more complete analysis within the CNA framework (Albers, 2007).

Qualitative research is defined as research which does not measure by the means of numbers and statistics, but rather focuses on such things as discourse, themes, and lived experiences (Rahman, 2016). A qualitative design was chosen for this research as qualitative research can provide an in-depth description of the experiences, thoughts, and feelings of the data/research participants by allowing for a free elaboration on experiences (Rahman, 2016). Through this in-depth description of lived-experiences, as seen from the communication of these experiences, and interpreted by the researcher, this design affords the opportunity of a layered and holistic view of the phenomenon being investigated (De Vos et al., 2018).

Discourse analysis is a theoretical research paradigm that is chiefly concerned with the analysing and interpreting of the meanings created through language and communications (Hodges et al., 2008). This theory has its bedrock in semantics, whereby communication is analysed on the grounds of the message being sent and how that correspondence is received (Morales-López, 2019). Critical narrative analysis is a category of discourse analysis which grapples primarily with notions of power interlinked with social constructivism (Hodges et al., 2008), whereby language

has the ability to highlight, de-construct, and re-construct social understandings (Cap, 2019). Critical narrative analysis therefore is favourable to being viewed through a constructivist paradigm whereby socially inherent discourses and norms are moulded and influenced through the stories societies tell (Ochs & Capps, 2001). Similar to discourse as a theoretical perspective, narrative theory thus also links to a constructivist paradigm as social norms and discourses are constructed through the stories societies share (Ochs & Capps, 2001). These narratives are formed within a given society's socio-political context and can influence the construction of new norms and understandings (Morales-López, 2016).

Visual discourse analysis provides a more intricate layer of understanding of the conveying and receiving of messages, as it interprets this dialectical exchange through an analysis of the visual elements instead of only the spoken or written word (Albers, 2007). The theoretical research paradigm of discourse analysis was chosen for the research, as one of the primary concerns of the study was to gain insight into the ways in which the GBV survivors' creative expressions impact on the South African societal construction of understandings around GBV.

3.2 THE DATA AND SAMPLING OF THE DATA

The data consisted of the creative works of three South African women using varying modalities of creative expression as a means of communicating their experiences of GBV. These works were sourced as readily available data in the public domain. The modalities were one artwork, one poem, and one short story. The artwork is a collage and acrylic on canvas entitled *Ignite and Rise*, 2019 by Sarah Jayne Fell. This artwork formed part of an online art show in 2019 called RISE, *ANON Pop Up Art Show* (Sarah Jayne Fell – *Ignite and Rise*, 2019, 2019). The poem is a performance video of spoken poetry by Sibonelo entitled *STOP* (Sibonelo - *STOP*, 2020). The video of the performance of this poem was uploaded onto *YouTube* on the 28th of June 2020. The short story was written by Palesa Nyalela and is entitled *THINGS I WISH MY 16-YEAR-OLD SELF KNEW*. The short story was published in 2021 in a book entitled *When Secrets Become Stories: Women Speak Out* (Nyathi, 2021). These assorted modalities were chosen as a means to provide various understandings of creative expressions as they play out through alternate creative modes. Thus providing a more holistic view and understanding of the telling of GBV experiences through alternate creative modalities. Additionally, the works span over three recent consecutive years in

the hopes of gaining some insight into any potential shifts or considerations within the South African context with reference to GBV over this time.

Stevens et al. (2015) indicate that communication published online within the public domain is regarded as secondary data. They reference the usefulness of utilising such secondary data as it provides insight into a social language and discourse. Such as, through their study investigating *Facebook* posts, they could gain an understanding of the social communications between those suffering from chronic illness. Oprea (2019) similarly contends that the utilisation of secondary data, such as social online content, offers the opportunity to view the message being communicated within its social context. Consequently, the choice of utilising secondary data from the public domain for this current study aids in providing an accurate reflection of the social discourses, as communicated through creative expression, around GBV.

The three forms of data were selected through the means of purposive sampling whereby the creative expressions were selected based on their creators' experience (survivors of GBV) and their meeting of certain criteria (outlined below). Purposive sampling was selected as it provides accounts that are detailed in relation to the area of interest (Palinkas et al., 2016), in this case creative expression as a means of communicating GBV. Purposive sampling allows for direct selection of the most relevant data and does not require a specific number of participants, allowing the researcher to select data that is comprehensively pertinent to the study at hand (Tongco, 2007). This has allowed for the selection of creative works that speak directly to the research questions, fostering an in-depth and comprehensive analysis. Benoot et al. (2016) argue that this allows for a strong conceptual alignment between the sample chosen and the research purpose.

The sampling limitation was that it could lean towards researcher bias (Sharma, 2017). Bias can broadly be delineated as any form of researcher's prejudice in relation to the data and research questions (Pannucci & Wilkins, 2010). In thinking through the risk of researcher's bias for this study the first step was to acknowledge that some degree of researcher's bias would be inevitable (Pannucci & Wilkins, 2010). Understanding this inescapability highlighted the need for conscientious analysis clearly stating and particularising moments where the researcher's bias may have influenced the nature of the interpretation (Šimundić, 2013).

In thoughtful consideration, another method of navigating this researcher's bias was the stipulation of specific inclusion criteria (outlined below). This was done to ensure that the data selected all met the same regulatory standard; thus, potentially demarcating the extent of the researcher's bias (McDonagh et al., 2013).

In selecting the sample (creative works as secondary data) to be analysed, a broad range of data was considered. In attempting to reduce researcher's bias this secondary data was evaluated in relation to the inclusion criteria. Once the three pieces were selected a secondary opinion around the appropriateness of selection was established through review by the research supervisor. This dual review offered the potential of reducing the risk of biased decisions in sample selection (McDonagh et al., 2013).

The inclusion criteria for these creative expressions were:

- That an experience of GBV had occurred. For the purpose of this study GBV has been defined as all forms of unwanted violence, such as physical, sexual, and psychological, exacted on any person based on their gender (Beyene et al., 2019; Perrin et al., 2019). For the purpose of this study the focus was on women survivors of GBV.
- The experiences of GBV should be told through modalities of creative expression, such as art, poetry, performance, or creative text. This selection criterion was chosen as it correlates directly with the research questions of this study, namely that experiences of GBV were communicated publicly through creative expressions.
- The communicators of these stories should be South African women who have experienced GBV. This criterion was selected due to the high prevalence of GBV in South Africa and the greater risk of GBV posed on women (Matzopoulos et al., 2019; Perrin et al., 2019).
- That these stories, as communicated through creative products, should be first-hand accounts/expressions from the survivors themselves. This criterion was chosen because part of counter-discourse is that those who have been previously disadvantaged by the dominant discourse (in this case, discourse relating to GBV) have the opportunity to speak for themselves (Foucault & Deleuze, 1972; Moussa & Scapp, 1996).

VOICES HEARD

- The creative expressions should be available within the public domain, as the publishing of the creative expressions in this domain makes it part of the public discourse (Stevens et al., 2015), which serves the investigation through discourse analysis.
- That the creative expressions have been made public within the last five years, since mid-2017. This criterion was chosen to ensure that the work was contemporarily reflective of more current discourses and understandings of GBV.

The exclusion criterion was that no second-hand accounts would be utilised. This is vital as counter-discourse is theoretically interested in individuals (or groups) communicating their own experiences from their own perspectives (Foucault & Deleuze, 1972).

3.3 MEANS OF DATA COLLECTION

The secondary, public data was sourced through online searches of female South Africans' creative expressions of GBV experiences. Online platforms that were utilised for the searches included social media platforms including, but not limited to, *TikTok*, *YouTube*, *Instagram*, *Twitter*, *LinkedIn*, and *Facebook*. Social media platforms were chosen as they are rapidly growing forms of distributing information socially, with a current total of 3.96 billion (and growing) users globally (Barnhart, 2022). Search words used included 'Gender-Based Violence', 'South African Women', 'survivor', 'art', 'poetry', 'performance', 'short stories', and 'creative expressions'.

Specifically, when searching for the artwork various searches were conducted and images were considered. The final image selected was found via a *Google* search of 'South African artwork against GBV'. The artwork selected was chosen as it seemed to represent a strong narrative of a personal experience of GBV, and the composition appeared artistically layered with multiple elements and entry points for analysis. The artwork was also accompanied by an excerpt written by the artist, allowing for further analysis of the text in relation to the visual elements of the Piece. The artist was emailed both for her blessing to use the work in this research as well as to confirm that the Piece was inspired in response to a first-hand experience of GBV. Fell gave her blessing for the Piece to be used and confirmed that this artwork was based on a personal experience of GBV; thus, the artwork met all the specified requirements for data selection. Please find the artwork below.

VOICES HEARD



Ignite and Rise, 2019 by Sarah Jayne Fell

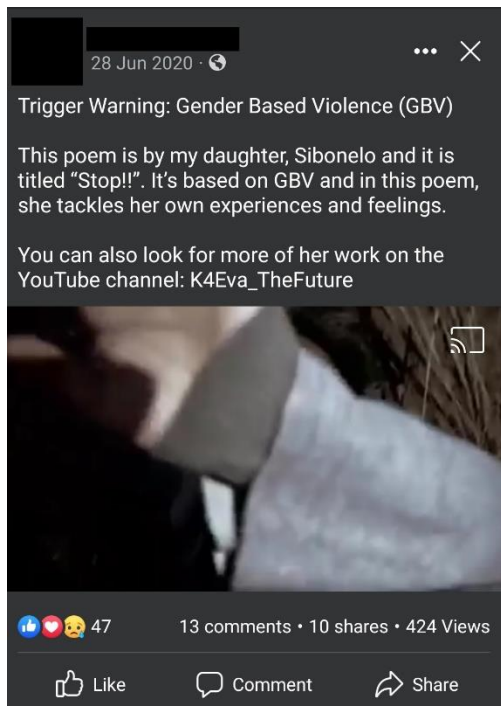
Channelling the energy of fire into something constructive and connective, rather than allowing fire's destructive energy to take over, allows us to create rather than destroy. Fire has the potential to burn and reignite life if it is channelled in this way. (Sarah Jayne Fell – Ignite and Rise, 2019, 2019, p.1)

<https://anonpopup.com/artwork/sarah-jayne-fell-ignite-and-rise-2019/>

The poem was found through a *Facebook* search of 'GBV poetry South Africa'. One of the posts that came up was from Sibonelo's mother publicly sharing the link to Sibonelo's *YouTube* video. The post confirmed that the poem was written and performed in response to Sibonelo's own experience of GBV. The link was followed to the *YouTube* video

(<https://www.youtube.com/watch?v=6VoQ3EZNGos>).

This *YouTube* video was downloaded and saved to the researcher's computer and backed up to a hard drive. The dialogue within the video was then transcribed with the assistance of a fellow isiZulu colleague as a translator for the isiZulu sections. The transcription was then read while watching the video to ensure that no errors were made. This process was repeated twice.



VOICES HEARD

STOP by Sibonelo (Sibonelo - STOP, 2020)

Man: Yey' wena man, Yey' wena awuzwa man, woza la.

(Hey you man, hey you. Hey, do you not hear me? Come here).

(Sounds of a woman crying)

Man: Yey' wena! (Hey you!)

Sibonelo: Stop!

(Sounds of a woman crying)

Sibonelo: Stop!

(Sounds of a woman crying)

Sibonelo: Stop!

Man: Yey' wena man.

(Hey you man).

Sibonelo: I can still feel your sweat drenched skin against mine.

I can hear you telling me it's fine when I start to cry.

Stop.

Stop.

Stop!

Man: Yey' wena man

(Hey you man)

Sibonelo: Stop! Stop. Stop get off of me.

Stop, get off of me.

Get off of me!

Get off of me, I chant but my cries fall on deaf ears, so I stop.

I stop crying.

I stop begging as life leaves my body.

You say you love me but is this the love that I deserve?

A love that beats me black and blue every night because 'why didn't I put your shoes out right?'

You see, I am a graveyard.



VOICES HEARD

A graveyard created by you when you decided that the best place to dispose of your lifelessness was inside of me.

Little by little I took the dead out of you and gave you life.

I gave you so much of me that I died long before you decided to put me here.

Here where I finally rest.

Here where you promised to put me.

And that is the only promise you ever kept.

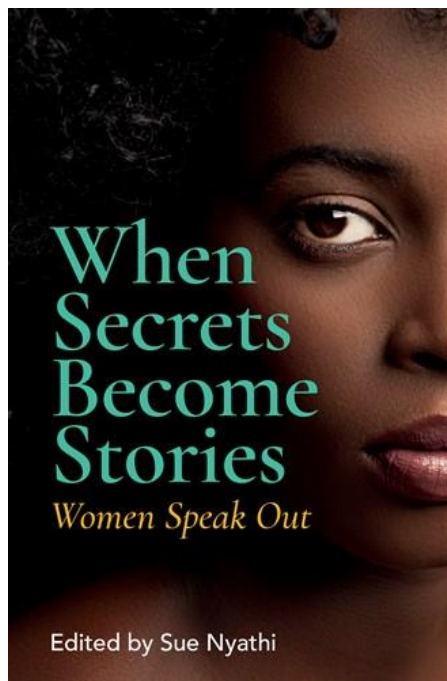
(Echo: Ever kept)

Stop!

Sibonelo: Stop!

Sibonelo: Stop!

Various other performed poetry videos were considered for this research. This one was selected as while the words of the poem offer text for analysis, the performance video has additional visual and auditory elements that layered the means for analysis. The performance video of poetry also met all the specified data selection requirements.



In searching for the short story there was some difficulty in finding short stories published in the public domain written by South African women in response to GBV that met the data selection requirements. However, a *Google* search brought up a link to a *YouTube* video of a virtual book launch for the book *When Secrets Become Stories: Women Speak Out* (Nyathi, 2021). A *Google* search of the book title led to the *Snapplify* website (<https://shop.snapplify.com/product/when-secrets-become-stories-women-speak-out>) where the virtual book was for sale (*When Secrets Become Stories: Women Speak Out*, n.d.). The book was purchased and downloaded by the researcher and saved to the researcher's computer. The collection of short stories was then read. A short story from

within this collection, written by Palesa Nyalela entitled *THINGS I WISH MY 16-YEAR-OLD*

SELF KNEW, was chosen. The stories told in this book are first-person accounts of experiences of GBV, as such this selected short story met all the selection requirements. This short story was chosen as it is written about a memory from an experience that happened at age 16 years. This provides some insight into this experience as felt by a 16-year-old and reflected on by a 33-year-old. This offered space in the analysis to not only explore the discourse in relation of survivor to other, but also from an older self to a younger self. The story also details a full story arc of experiences utilising language rich with visual description and metaphor, explaining the thought processes and internal struggles that arose. This offered opportunity for a deeper analysis of the discourse including an analysis of the described visual elements.

3.4 DATA ANALYSIS

A multimodal approach of critical narrative analysis (CNA) as outlined by Souto-Manning (2013), and visual discourse analysis (VDA) (Albers, 2007) was conducted on the chosen data.

Critical narrative analysis (CNA)

Souto-Manning (2013) proposes that CNA is created through an interweaving of narrative analysis and critical-discourse analysis (CDA). Souto-Manning indicates that CNA combines narrative analysis' interest in how individuals appraise their experiences through stories and CDA's concern with how the language used interplays with societal power.

In narrative analysis in general, as well as more specifically in CNA, personal stories are utilised as the data, allowing for a deep understanding of an individual's (or groups') experiences as expressed in their own words through personal narrative (Butina, 2015). Butina details that in narrative analysis the narratives are read focusing on sections that provide insight into the chosen research question/s. These sections are then compared to find emerging patterns or themes.

In dialogic/performance narrative analysis the dialogic process that unfolds between the communicator and the listener is explored (Butina, 2015). It is through this telling of personal stories that construction of one's own identity in relation to the experience, as well as in relation to society can be further developed or understood (Souto-Manning, 2013). Narrative theory is therefore also linked to a constructivist paradigm whereby the construction of socially inherent

discourses and norms are affected through the narratives shared within a given society (Ochs & Capps, 2001). In the formation of CNA, Souto-Manning (2013) states that investigating narratives therefore provide a crucial layer in the realm of CDA through providing a detailed understanding of how societal discourses are formed. The narratives found within the selected creative works were thus explored through examining how these narratives work in constructing the creator's identity as well as how this construction of identity plays out in the publicly communicative process between creator and viewer.

Hodges et al. (2008) define discourse analysis as the investigating and analysing of language as discourse. They specify that CDA is a mode of discourse analysis that is focused on the social construction of meaning. In outlining the main tenets of CDA, Van Dijk (2015) states that a primary principle is that the language used must not only be detailed but also be analysed contextually, related to the prevalent social conditions and structures. The written and spoken language used within the creative expressions chosen were thus analysed to identify the discourse created around GBV and where that discourse is located within the prevailing social discourse, specifically within the South African context. The written and spoken language were described and then analysed in relation to the prevalent social conditions and structures within the context of South Africa generally, and more specifically within the context of women and GBV within South Africa.

Schiffrin et al. (2015) specify that discourse is situated within the social dynamics of the exertion and resistance of power. As a patriarchal society, the South African socio-cultural hierarchical structure gives more prominence to male voices, often resulting in a disadvantaging and silencing of women's voices (Nodge, 2014). The chosen pieces of data were therefore evaluated to understand what messages were being conveyed around these gendered power dynamics in relation to GBV. This was done within the theoretical framework of CNA, as a category of discourse analysis, through evaluating the ways in which the creative expressions impact and oppose the dominant discourse. Van Dijk (1993) asserts that socially constructed understandings, such as social and gender inequality, are formulated through the domineering discourses of those who hold the power within a given society. In a discussion with Deleuze, Foucault maintains that counter-discourse is achieved through those who had been disadvantaged by this imbalance in

power, being able to speak for themselves and gain agency over the narratives (Foucault & Deleuze, 1972). The creative works were thus analysed in relation to the contextual power-dynamics around GBV in South Africa and through exploring whether the creative works, as publicly expressed first-hand accounts of GBV by women, allow for the opportunity of a counter-discourse.

This essence of the powerful interplay between language and narratives is the foundation for Souto-Manning's (2013) proposed CNA. Souto-Manning asserts that this combining of the micro and macro elements provides for a more fully comprehensible analysis drawing on individual experiences (micro) and meaning making and placing it within the discursive context of society (macro) and power.

Visual discourse analysis (VDA)

Albers (2007) identifies VDA as the analysis of images as communication, through the description and explanation of the visual elements found within the image, and the correlation to the society that that image is found within. Any visual (non-verbal) elements present within the creative expressions chosen were analysed through the means of VDA.

Albers (2007) indicates five areas of analysis within the frame of VDA. These are:

- Graphic: All visual elements such as colour, size, line, and so forth.
- Syntactic: The compositional elements of the visual discourse, focusing on the orientation and relational qualities of the visual objects.
- Semantic: The meaning derived through the interaction between the creation and the reception of the image.
- Tactile: The meaning produced through the interaction and interpretation of visual objects that are three-dimensional.
- Pragmatics: The bringing together of the viewers' understanding and the creators' meaning.

VOICES HEARD

The visual elements present within the creative works were thus analysed according to each of the above-mentioned steps.

CNA and VDA multimodal analytic approach

The first step in this analysis was the application of the analytic framework as proposed by Souto-Manning (2013):

The selected creative works forming the data were described detailing the societal context that the stories are situated in, as well as what the narratives are. This was done through analysing the narrative elements of the stories told through the creative expressions. The questions that were investigated here were:

- How is the story constructed and what narrative does it describe?
- What context was this Piece created and presented in?
- What was the national and global context during the time of the Piece's creation?
- On a lexical level, what language is being utilised and what narrative is being conveyed?
- Where does that language position the communicator within the context of their society?
- What can be inferred from that language about the 'speaker's' understanding of their place within the hierarchical power structures of their society?
- What grammar is being used in the telling of the story and what does that grammar indicate?
- What discourses are being used in the narratives and are those discourses ascribing to or challenging dominant social discourses? (Souto-Manning, 2013)

Once the latter questions were answered, providing an in-depth understanding of the narratives, further exploration was done through detailing how the narratives construct the creator's identity on a micro-level within the chosen creative works (Souto-Manning, 2013). How this construction of identity plays out in the publicly communicative process between creator and viewer (on a macro level) (Souto-Manning, 2013) was also examined through exploring the public reactions to the works, such as social media comments and any public commentary on the works.

VOICES HEARD

Upon completion of the CNA analysis, the analytic method of VDA was employed. Here, where applicable, the visual elements of the chosen creative expressions were analysed through an explanation and interpretation of the visual discourse present within the creative expressions chosen (Albers, 2007). This was done, firstly through detailing the graphic and syntactic visual elements of the work. Secondly, these elements were analysed in terms of the meanings being produced through correlating the graphic and syntactic elements with the semantic, tactile, and pragmatic elements (Albers, 2007). The detailing and correlating were then contextually framed in relation to the context of South African female GBV survivors. Aligned with CNA through understanding the stories told by the visuals in these creative expressions, the personal story as situated within the larger societal discourse was analysed. This allowed for a comprehensive understanding of the creative expression as discourse within the South African sociocultural context.

Through answering the previously outlined CNA questions and completing the further CNA explorations outlined, and coupling these with the VDA, the creative works were analysed. This analysis was to identify how the inherent discourses were repeated (or repeatedly countered) within their narratives, and the language used to share them, influence, enact on, and/or reform dominant discourses.

The discourse surmised from the VDA coupled with that of the CDA thus formed a multi-layered discourse detailing the language and visual elements of the narratives communicated through the creative works and interpreted by the researcher. Through this comprehensive understanding of these creative expressions as tools for communicating of narratives, and their potential resultant influences on discourses, it was thus surmised as to whether these creative expressions offer an effective mode of communication for South African female GBV survivors.

3.5 ETHICAL CONSIDERATIONS

As this project analysed secondary data accessed from the public domain, without any contact with human participants, ethical clearance was not required. Rather an ethical waiver was granted and has been included in the appendix of this thesis (Stevens et al., 2015; The University of the Witwatersrand, Johannesburg, n.d.). However, it was imperative to be considerate of the fact that

VOICES HEARD

the data being utilised are creative expressions communicating real experiences from GBV survivors. As such, deep respect and care was taken in the process of analysing and discussing these Pieces.

While not legally required, the creators of the Pieces were contacted where possible to inform them of the intention of using their Pieces for this project. This was done to ensure that they understood the context their expressions would be used in and to ascertain whether they objected to the use of their Pieces. If they had objected, another creative Piece would have been chosen. However, two out of the three creators were able to be reached and they did not object. Furthermore, they were asked if they were comfortable with their names being used within this project. Otherwise, pseudonyms would have been used. The creators did not object to the use of their names.

It may be worthy to note that the researcher was not entirely comfortable with the inclusion of a personal Facebook page as one of the references because it felt like an invasion of privacy. However, the post from this page was a public post and is easily accessible in the public domain.

3.6 RESEARCHER REFLEXIVITY

Reflexivity in qualitative research positions the researcher in relation to the given study through acknowledging that there is an interactional relationship between the data and the researcher (Dodgson, 2019). As a qualitative researcher I acknowledge that it was impossible for me to be completely objective since my own personal blueprint (personality, experiences, cognitions, and so on) would have influenced how I interpreted the data (Shaw, 2010). The onus was thus on me, as the researcher, to hold in mind how my own biases and experiences were influencing my interpretation of the data.

Berger (2015) asserts that the researcher should understand their positionality in relation to the researched. As a woman living in South Africa, I form part of the cohort being researched. I thus needed to be keenly aware of how my potential identification with the women whose creative works are being studied, influenced any biases in the desire for a more female empowered discourse. I had to reflect on how my bias, stemmed from this intersectional identity, impacted on my interpretations of the data. In addition, each individual's experience is unique, even when

VOICES HEARD

dealing with a particular topic, in this instance GBV, thus, understanding that each creative expression is a communication of a unique experience was imperative.

As a white female, I also had to consciously consider that my cultural interpretations around the creative works needed to very carefully consider the race and culture of the women whose work I was interpreting. I needed to be aware that my own symbolic understanding may thus not match those of the product's creator, as there are cultural differences in symbols and metaphors (Kövecses, 2010). In such instances of racial and cultural differences, I needed to seek out information regarding the symbolic meanings of the women's race and culture and how those may potentially be read within the creative work (while keeping in mind not to generalise an individual's creative expression based on their race or culture).

I believe that as I am a creative individual who often uses creative expression, such as fine art, performance, and creative writing, as my own means of communication, I am afforded a deep understanding of how creative modalities can be utilised to express experiences. However, again my personal experiences with this needed to be reflected on to ensure that I was not overidentifying with, and as such placing my own understandings onto, the data. I worked consciously to try and identify when my experiences and understandings were aiding the analysis and when they were impairing my ability to gain a clear understanding of the creative expression as expressed by the individual.

Throughout the analysis done in this project I endeavoured to remain keenly aware of myself as a subjective being and how I brought this to my understandings and interpretations of the work. I kept a reflexivity journal and worked closely with my supervisor to form accountability for when my biases impaired a fair investigation of the data. I consequently also worked closely with my own psychologist to ensure a continual developing of self-awareness around who I am as an individual so that I could maintain and develop an understanding of how that was being brought to this work.

CHAPTER FOUR: RESEARCH FINDINGS AND DISCUSSION

Each creative Piece will be discussed separately through a detailed description and a South African and global contextualisation of the Pieces. This will be followed by an integrated discussion of all three Pieces.

While the steps detailed in the methods chapter were conducted in the order stipulated, each creative work is vastly different (Mamarbachi et al., 2008). Therefore, upon writing up the findings and discussion, these analytical elements have been integrated, at the researcher's discretion, in accordance with the best perceived multi-modal qualitative exploratory fit for each creative Piece (Sechelski & Onwuegbuzie, 2019) to best answer the research questions, namely:

1. How has creative expression been utilised by South African female GBV survivors to communicate their stories publicly?
 - 1.1.1 In what ways does the sharing of experiences of GBV through creative expression from the survivors' perspectives contribute to the social discourse around GBV?
 - 1.1.2 Do these creative expressions of GBV act as counter-discourse and if so, do they elicit social response?
 - 1.1.3 Has creative expression provided space for survivors to express their narratives?

It is important to note that as the actual meaning of the creative expression intended by the artist cannot be confirmed, the analysis and interpretation of the Pieces can only be speculative as it is based on the researcher's subjective experience and understandings (Szubielska & Imbir, 2021), while adhering to the methodological literature and guidelines.

4.1 ANALYSIS OF *IGNITE AND RISE*, 2019 BY SARAH JAYNE FELL

Ignite and Rise, 2019 by Sarah Jayne Fell



<https://anonpopup.com/artwork/sarah-jayne-fell-ignite-and-rise-2019/>

4.1.1 Context of the Piece's creation

This art Piece was created by Sarah Jayne Fell during an art course, with the theme of the element of fire, offered by 'Awakening Spirit Through Art (ASTAR)' in August and September 2019 (Fell, 2019). ASTAR is an art school and initiative based in Western Cape, South Africa. Their mission statement reads:

Healing Art based on the principle that art is medicine for the soul. The Astar approach to artmaking is process orientated and non-judgemental, spontaneous and intuitive. (Facebook - Astar Awakening Spirit Through Art, n.d.)*

This Piece was further inspired and presented as part of Fell's ANON, at the pop-up art show, in the 2019 online art exhibition, curated around the topic of GBV, entitled RISE, which opened on the 24th of October 2019 (Fell, 2020). The concept of the RISE exhibition was inspired by the poem *Still I Rise*, Maya Angelou's (1978) historical call to rise against injustice (Fell, 2020), included below. Within this context of the creation of the Piece, the beginnings of a potential counter-discourse is presented through the exhibition's conceptual frame being inspired and

VOICES HEARD

centred around rising against GBV by the means of public exploration of GBV experiences (Moussa & Scapp, 2021).

Still I Rise by Maya Angelou

*You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.*

*Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.*

*Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.*

*Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?*

*Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.*

You may shoot me with your words,

VOICES HEARD

*You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.*

*Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?*

*Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.*

*Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.*

(Angelou, 1978, Part 3)

On the ANON website, an objective of creating a counter-discourse is highlighted, as it states:

ANON is also about the power of art to create empathy and dialogue, with art activism as a powerful format for encouraging social change and shifting collective consciousness around important ideas (Fell, 2020).

It further states that the *RISE* exhibition was formed with the hopes of taking a step beyond ‘hashtag activism’² with the intention of attempting to create social change and healing through fostering open communication and creative expression (Fell, 2020).

Offering alternate discourse for the means of *social change* and *shifting collective consciousness* can be seen as tenets of counter-discourse in the desired function of subverting dominant discourses (Burney, 2012). Further, in alignment with Smith and Ce’s (2014) assertion that counter-discourse is not merely providing alternate language but needs to be an active action seeking to dismantle oppressive power on a socio-cultural level, Fell’s (2020) use of the term *art activism* underscores the active function in the desire for the social change with regards to GBV.

4.1.2 The language utilised and the narrative conveyed

The caption that accompanies Fell’s artwork reads:

Channelling the energy of fire into something constructive and connective, rather than allowing fire’s destructive energy to take over, allows us to create rather than destroy. Fire has the potential to burn and reignite life if it is channelled in this way. (Sarah Jayne Fell – Ignite and Rise, 2019, 2019).

In the latter description accompanying the Piece, Fell utilises evocative words with strong imagery (Neuendorf, 2018). The synonymous words are highlighted as: *energy* and *life*; *constructive* and *create*; *destructive* and *destroy* (Scheible et al., 2013). The antonyms could be read as: *constructive/create* and *destroy/destructive* (Scheible et al., 2013). The term *fire* has various metaphorical meanings encompassing contradictory symbolism of both danger and hope (Frijhoff, 2015); herewith potentially highlighting that Fell advocates for a balance between a life energy and a destructive energy brought forth by her experience of GBV, and that this balance is dancing on the apex of creativity.

In Fell’s (2019) description fire is used metaphorically as a powerful force that can either *destroy* or *create*, and a sense is given that when *channelling* that *fire* to *create* it is able to *burn* and

² Hashtag activism: the use of hashtags on social media to illicit social movements and/or change (Dadas, 2017)

reignite life (Semino & Steen, 2008). When viewed within the context of GBV, Fell utilises the term *fire* as a homonymy with the meaning of life and destruction (Edwards-Jauch, 2016a; Garanina et al., 2015). This is done both through highlighting the damage as destruction brought forth by her personal experience of GBV (Omar, 2018), as well as her ability *to create life* when that *destruction is channelled* through *creativity* and *connectivity*.

4.1.3 Grammar use and indication

Grammar guides discourse by directing the way in which any text is read (Ariel, 2009). The descriptive Piece by Fell utilises two declarative sentences (Mehler, 1963). The topic sentence is a complex sentence (Braddock, 2020; Diessel, 2004). The topic sentence potentially indicates a call to action with the first word being the verb *channelling* (Palmer, 2014). This too aligns with Smith and Ce's (2014) contention that counter-discourse requires action rather than just a change in language from the dominant discourse. What to channel is indicated by the noun *energy of fire* (Arens et al., 1987). The controlling idea of this topic, namely that it *allows us to create rather than destroy*, is preceded by the interrupter of *rather than allowing fire's destructive energy to take over* (Shewan, 1994). This interrupter sets up the understanding of the importance placed on being *constructive and connective*, as the alternate has already been outlined as having a *destructive energy* of GBV *take over*. The possessive apostrophe indicates that the destructive energy belongs to and/or is an element of the fire, and as such an element of the experience of GBV (Shewan, 1994). This is contrasted in the second sentence where fire's potential to *burn and reignite life* is described. This sentence has no interrupters and functions to reinforce the controlling idea of GBV survivors choosing to channel fire's energy for creation rather than accepting the destruction (Shewan, 1994).

4.1.4 Visual discourse: graphic, syntactic, and semantic elements used in the narrative's construction.

Ignite and Rise, 2019 was created by artist Sarah Jayne Fell as a first-hand account of GBV; this aligns with Moussa and Scapp's (1996) assertion that for counter-discourse to take place, those previously disadvantaged by the dominant discourse need to speak for themselves. The artwork is a two-dimensional mixed-media Piece utilising collage and acrylic paint on canvas. The Piece depicts a semi-abstract image of a woman (Russell, 2003).

VOICES HEARD



The woman has what appears to be a large dark circular hole in the middle of her chest. The hole is black in hue with a dark value and high intensity at its core (Bartolome et al., 2020). The intensity of the black hole is contrasted by grey streaks of rough texture (Hicks & Peng, 2019b), potentially symbolising ash or smoke from the flame (Dyupina & Shakirova, 2018). There are red flecks of medium value and intensity that move out in a circular rhythm, increasing in value and intensity through gradation, the further away from the circle the eye moves (Zhao et al., 2014).

In physics, a black hole can be crudely understood as relating to Einstein's classical theory of gravitation, as it is described as an area of space time that has a gravitational pull so strong that not even light can escape it (Frolov et al., 2010). Pitman and Orr (1990) metaphorically equate trauma, here specifically the trauma of GBV, to a black hole, as it too can be all consuming, stopping time, life, and existence, as it has been known. In alignment with Fell's description of destruction, and in continuation of Pitman and Orr's depiction of trauma as a black hole, Bloom (2010) describes the black hole of trauma as "mystifyingly destructive" (p. 15).

In Fell's Piece the flecks of red appear to act as symbols of fire (Dyupina & Shakirova, 2018) rising from the 'black hole of trauma' caused by the experience of GBV (Bloom, 2010; Pitman & Orr, 1990). According to Petru (2006), fire has been viewed symbolically as an "agent of transformation" since the Palaeolithic era (p. 206). This sentiment is echoed by Bensten (2014) who states that in the African Middle Stone Age, fire was used for its transformative nature, both for potentially cooking food and for creating tools. Bensten further states that fire was historically used as a site for community, with the room housing the hearth most commonly being the communal space. This links to Fell's (2019) description of the energy of fire's transformational potential to reignite life after the destruction caused by GBV through creation and connection. This call to create and connect with others in response to GBV counters the dominant discourse around GBV in South Africa where survivors are often silenced by shame, fear of stigma, and reportedly encouraged to not report instances of abuse (McCleary-Sills et al., 2015; Mahlori et al., 2018; Oparinde & Matsha, 2021).



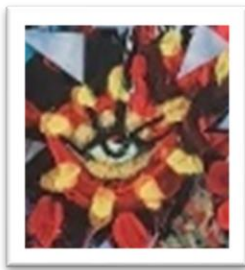
When viewing the painted woman's eyes, an emphasis by contrast between each eye is created (Zhao et al., 2014). This is done through her right eye (left to the viewer) being outlined in blue and her left eye being outlined in red (Zhao et al., 2014). The outline is a thick solid stroke with medium to high intensity (Bartolome et al., 2020; Dyupina & Shakirova, 2018). This colour schema (Friedmannová, 2009) is repeated throughout the work. When looking at the overall colour composition the Piece has a predominantly blue background, with the semi-abstract woman in the foreground being predominantly red, as the colour signifier of fire (Dyupina & Shakirova, 2018).

Red is considered a warm colour and blue is a cold colour (Zuhra, 2022). Peru (2006) describes fire as a symbol of bringing warmth from the cold. When considering that this Piece was created in response to GBV, and linking with Fell's (2019) textual description accompanying the Piece, this colour composition could signify that when the red energy of fire is used to create, it is able to offer a warm transformative encounter away from the blue and cold experience of GBV.

According to Saptouw and Alves (2018), when assessing artistic responses to GBV, they found that red was one of the commonly used colours, signifying passion, violence, and an intense emotional experience. They further found that red and blue, which are both primary colours, were often used together as their secondary colour, purple, was seen to represent injury caused by GBV through the physical colour of bruises. The blue eye in and of itself can be representative of GBV as 'being given a blue eye' through being punched in the face, as has been reported in accounts of GBV (Amick & Frank, 2007).

In the painting, the woman's eyes are depicted in a light/white blue. According to Gage (2000), blue's symbolic meaning in art is dependent on the value of the hue, with darker values depicting sorrows and the lightest blues representing the heavenly or spiritual realm and/or union with the divine. This links to the third eye painted by Fell on the forehead of the woman, which is the same white/blue as the two natural eyes. The third eye has various meanings and connotations in cultures around the world, predominantly linking to notions of spirituality, connecting to the divine, and achieving a deeper level of consciousness and insight (Mckenna, 2015). Historically, creativity

has been understood as derived from, connection to, and/or manifestations of the divine (Glăveanu & Kaufman, 2019). This could be interpreted as speaking to Fell's (2019) call to utilise creativity and connection in overcoming the destruction caused by GBV. In a study conducted by Mackay (2014), it was found that women who engaged in the process of artmaking self-reported a feeling of connection to divine energy and a feeling of connectedness.



The third eye has thick solid black lines for lashes which are a repetition of the thinner solid black lines as lashes in the natural eye circled with red. This repetition could symbolise a harmony and connectivity between the red eye/the eye of fire and the third eye/the eye of the divine (Zhao et al., 2014). Thick and full eyelashes in art are historically associated with ideas of femininity and the classical female nude which reinforces dominant discourses found in gendered stereotypes through the objectification of women as pleasure for the male-gaze (Furtado, 2016; Schroeder & Borgerson, 1998). Russo and Pirlott (2006) contend that objectification of women has a notable impact on increased instances of, and normalisation of, GBV. In Fell's (2019) artwork the eyelashes are strong but few, potentially indicating a counter-discourse with a subversion of the historically required standards for the female nude by asserting that women are not purely meant for men's pleasure (Furtado, 2016; Oparinde & Matsha, 2021; Schroeder & Borgerson, 1998).

The third eye is encased in a circle of gold, this circular shape is repeated with a larger circle in red around the gold circle. Again, here through repetition, a harmony and connection are indicated (Zhao et al., 2014). Linking to the spiritual symbolism of the third eye, throughout art history red and gold appear to share an affinity, often being depicted together, particularly in artworks of spiritual and/or religious content, such as in Christian depictions of the blood of Christ and gold angelic halos (Gage, 2000). The larger red circle has a repeated pattern of golden oval shapes around its circumference. Janes (1998) states how in poetic convention, symbols of gods and goddesses have historically been depicted with gold:

Helios had a gold chariot and bed, Apollo a gold cloak, lyre and bow, Mercury a gold cloak, sandals and wand, Hera gold sandals, Pallas a gold helmet, Calypso a gold belt,

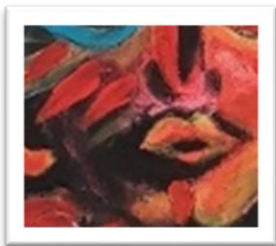
VOICES HEARD

Juno a gold sceptra, Diana a gold bow, Venus a golden bedchamber, Cupid a golden arrow, Circe a golden rod and veil, Bacchus golden reins and robes and Melponene a golden Lyre. (p. 19).

These golden elements could thus further be interpreted as Fell's assertion of the worthiness of GBV survivors. Counter to the shame and stigma of dominant discourse, this painted survivor is adorned in the gold of gods and goddesses (Janes, 1998; McCleary-Sills et al., 2015).



The golden theme is repeated in the Piece with a scattering of gold oval elements, which can be seen to represent fingerprints (Eastwood & Smith, 2005). Utilising small oval shapes to depict fingerprints has been an artistic convention that dates back to the South African rock paintings (Eastwood & Smith, 2005). In ancient Greek stories King Midas was able to turn anything he touched into gold (Cattani et al., 2009). Considering the linking of the gold to the spiritual element of the third eye through the repetition of the gold fingerprints, it could further be interpreted that the connection of creativity allows for the transformation of the destructive potential of the traumatic experience of GBV to a divine reignition of life, i.e., transformation and healing from GBV through the touch of creativity (Gage, 2000; Rosen, 2002; Zhao et al., 2014).



In the painting of the woman's face, her lips are full, rounded, and slightly open. They cast a dark black shadow on the (viewer's) left side of her face. Historically, the female mouth has been utilised symbolically to denote female sexuality and is often representative of her genitalia (Eilberg-Schwartz & Doniger, 1995). Shadows carry a wide array of symbolic meanings including, but not limited to, doubt, death, sorrow, and hidden, secret/past selves (Hall, 2008). Having the right-side of the face in semi-shadow could be a metaphor for transformation, whereby the entire face will become lit when full enlightenment is achieved (Hall, 2008). Combining the symbolic meanings of women's sexuality and the doubt/death/sorrow cast from it, it is possible to conclude that this element of the Piece could speak to the violence and risk of violence that falls mainly on women with regards to GBV, perhaps, as the mouth can be seen as a symbol of female genitalia, especially referencing sexual abuse (Enaifoghe et al., 2021; Perrin et

al., 2019). The red lines as symbols of flames and the blue eye above the shadow could thus be speaking to the transformation by fire from destruction to creation (Amick & Frank, 2007; Dyupina & Shakirova, 2018; Hall, 2008).



In the artwork, the woman's hands are raised up at shoulder height, turned inwards towards her chest. The gesture for surrender is often understood by raised hands and palms facing outwards, in the painting having the palms facing inwards could thus be interpreted as a counter-discourse challenging the dominant discourse of victimisation of GBV survivors through the subversion or retaliation against the notion of surrender (Gombrich, 1966; Wolf, 2018).

There is a gradation of colour from red to orange to yellow, as well as a decrease in opacity and thus an increase of transparency from the forearms through to the tops of the fingers (Gage, 2000; Zhao et al., 2014). The colours red, orange, and yellow are commonly utilised to symbolise flames (Kim, 2006). Opacity can symbolically be attributed to the elements, such as fire (Gage, 2000) with an increase in transparency as more light is allowed through (Sayim & Cavanagh, 2011). Transparency is found as an art technique dating back to ancient Egypt (Sayim & Cavanagh, 2011) and can be used to symbolise a transcendence to a spiritual realm (Verrips, 2020). This could thus be interpreted as the transcendental experience of creativity from the black hole of trauma to a space of healing (Bloom, 2010). The sharing of art can also be utilised as a tool to enlighten the audience to a new discourse concerning GBV that shows life after trauma, counter to the dominant discourse perpetuating the victimisation of GBV survivors (Hogan, 2001; Oparinde & Matsha, 2021; Wolf, 2018).

Her fingernails are painted in black with high intensity and opacity in contrast to the transparency of the fingertips (Gage, 2000; Sayim & Cavanagh, 2011; Zhao et al., 2014). Black is a colour artistically associated with fire in the representation of ash, smoke, and soot (Dyupina & Shakirova, 2018). Black is additionally one of the colours commonly symbolically associated with GBV (Saptouw & Alves, 2018). The black fingernails repeat the colour of the 'trauma hole' and could thus be read for black's connotations of sorrow and seriousness (Gage, 2000; Zhao et al.,

VOICES HEARD

2014). Historically, women who were part of Paris artistic Bohème reportedly painted their fingernails in bold colours, including black, as a symbol of strength and revolt (Radu-Golea, 2011). Holding these paradoxical meanings in mind, and in relation to Fell's (2019) description accompanying the Piece, the black fingernails in Fell's creative expression could thus be interpreted as the revolt against the destructive energy of the 'trauma hole' created through the experience of GBV.



In the painting, the woman's hair is made up of depictions of nature elements such as dandelions, birds of paradise, and leaves.

Leaves can be used to represent a change of season or a new life (Dyupina & Shakirova, 2018). Dandelions may be used to symbolise happiness, the spreading of joy, resilience, and wish fulfilment (Coats, 2014; Han, 2022). As a weed, the dandelion can also bring forth connotations of destruction and invasion (Coats, 2014). This magnifies Fell's (2019) depiction of the invasiveness of GBV, and the destruction caused by the perpetrator to the person on whom GBV is being inflicted (Obote-Odora, 2005), while highlighting Fell's (2019) assertion that creativity can lead to the birthing of new life after this destruction.

The Bird of Paradise locates Fell's painting within the South African context as this flower is native to South Africa (Pirone et al., 2010). There may also be a link to the heat of the fire as the Bird of Paradise grows in warmer temperatures (Pirone et al., 2010). Historically flowers have been used to represent women, and in the context of GBV, the connotation of being de-flowered, meaning losing one's virginity, could also be read (Ferber, 2007).



The elements that make-up the hair splinter off into abstract shapes creating an almost kaleidoscopic pattern that merges into the background (Brewster, 2018; Zhao et al., 2014). There are triangular shapes which appear to be shattered Pieces of a mirror.

These shapes fade from more 3-dimensional to 2-dimensional in the top right corner of the Piece. Reflective surfaces, such as mirrors are required in the formation of kaleidoscopic images which provide the viewer with a two-fold experience of an image repeated through reflection (Brewster, 2018). With this pattern, images can be seen to be repeated continually (Zavala, 1992). Within the context of GBV in South Africa being a continuing crisis, the shattering of the mirror could be seen as a retaliation against the repeated violence and thus acting as counter-discourse against the current dominant discourse of the normalisation of GBV as a social norm within the South African context (Enaifoghe et al., 2021; Oparinde & Matsha, 2021; Zavala, 1992). Mirrors also carry symbolism of self-reflection and/or perception, and a shattered mirror can be a representation of an undoing of the dominant discourse by subverting previous perceptions through the process of enlightenment (Burney, 2012; Campbell, 1995).

Based on the latter exploration, it can potentially be inferred that Fell calls for action by asking society to rebel against patriarchal structures that reinforce harmful discourses about GBV. This is seen through the introduction of a counter-discourse that subverts the normalisation of GBV within the South African context as well as challenging the victimisation of GBV survivors, instead depicting them as strong and capable (Burney, 2012; Enaifoghe et al., 2021; Oparinde & Matsha, 2021).

4.1.5 Micro-level construction

Through the above analysis, in viewing Fell's creative expression at the micro-level (Souto-Manning, 2013), the Piece depicts a narrative of a traumatised individual who has used her own creative force and energy to rebirth life after the experience of GBV, rather than allowing the experience to consume and destroy her. In keeping with Nguyen's (2018) assertion that art can convey the thoughts and feelings of the artist, the creator's identity at a micro-level could thus

VOICES HEARD

subjectively be interpreted by the researcher to convey an individual who has experienced, and carries deep pain, but who utilises creativity and connection to cope with, and express, her story (Szubielska & Imbir, 2021).

4.1.6 South African context in relation to GBV at the time of the Piece's creation

During the creation of *Ignite and Rise, 2019*, South Africa was experiencing the rise of the #AmINext movement which included various protests against GBV (Lyster, 2019). This movement and subsequent protests against GBV were reportedly triggered by the death and rape of 19-year-old student, Uyinene Mrwetyana, in Cape Town, South Africa on the 24th of August 2019 (Lyster, 2019). A photograph of a memorial for Uyinene Mrwetyana is below.



A memorial at the Clareinch Post Office, in the suburbs of Cape Town, where the nineteen-year-old Uyinene Mrwetyana was murdered, setting off widespread protests. Photograph by Rodger Bosch / AFP / Getty (Lyster, 2019).

One such protest, was a silent protest held on the 2nd of August 2019 by University of Cape Town (UCT) students (University of Cape Town South Africa & Cloete, 2019). The photograph below depicts this protest. During this protest students taped their mouths shut to symbolise how GBV survivors have been silenced. The protest included a 'die-in' where the students lay on the ground in remembrance of those who had been raped and murdered. The students then broke the silence with a 'shout-out' where they removed the tapes from their mouths and shouted in unison (University of Cape Town South Africa & Cloete, 2019).

VOICES HEARD



(University of Cape Town South Africa & Cloete, 2019).

Link to story: <https://www.youtube.com/watch?v=qIW7yI4ogTs&t=4s>

According to an article published in *The Guardian*, another such protest, depicted in the photograph below, included thousands of women who marched to parliament in Cape Town, on the 5th of September 2019 (Francke, 2019b).



Photograph: Nic Bothma/EPA (Francke, 2019b)

The #AmINext movement further inspired opportunity for counter-discourse through open conversation by the sharing of personal experiences of GBV on *Twitter* (Mogoatlhe, 2019; Moussa & Scapp, 1996).

VOICES HEARD

One of these tweets read:

I was so fearless and vivacious as a teen. So carefree and full of life. But the constant hypervigilance and paranoia has taken from me what I'll never get back. I'm a prisoner in my own body — Go molemo ‘tiro tsaOne (@gomzickles) September 3, 2019 (Mogoatlhe, 2019).

4.1.7 Global context in relation to GBV at the time of the Piece's creation

The uprising of protests in South Africa sparked an international response and further action against GBV by South Africans living/visiting in America (Botha, 2019). Reportedly, 200 South African women from various American states came together in protest of GBV, depicted in the photograph below, in Times Square in September, 2019 (Botha, 2019). The protest was arranged by Iman Jeneker, a South African who was in America at the time of the South African protests, she stated “I felt disconnected from my sisters. I couldn’t be there to stand in solidarity and make my voice heard and mourn with everyone,” (Botha, 2019, p. 1). Jeneker reportedly arranged this protest through posting about it on *Facebook* (Botha, 2019).



Photograph: Lyla Illing (Botha, 2019)

In Palestine a similar protest, see the photograph below, occurred on the 31st of August 2019, where 100 people came together in the centre of the Bethlehem town of Beit Sahour, in response to the murder of 21-year-old Israa Ghayeb by her family as an ‘honour’ killing (Giovannetti, 2019). The news of this murder was relayed publicly through social media platforms including a

VOICES HEARD

viral video with the hashtag “We are Israa” (Giovannetti, 2019). This protest was reportedly formed by 19-year-old Manar Raje who had seen the social media news and decided to arrange the protest via a *Facebook* event page. During the protest Palestinians of all genders and ages marched from Bethlehem’s manger square to Beit Sahour, shouting “No to violence against women! From Beit Sahour to the government leaders, we need laws to protect women!” (Giovannetti, 2019).



(Giovannetti, 2019)

In August and September of 2019, Mexico saw a movement in retaliation of GBV, with various protests and marches (Llana, 2019). This movement became known as the “*revolución diamantina*” translated as the ‘glitter revolution’, as protestors threw pink glitter on Mexico City’s Security Chief, see reference photograph below, during an inaugural demonstration on the 12th of August 2019 (Phillips, 2019). Subsequent marches and protests utilised pink glitter as their symbol of defiance (Llana, 2019). This movement was sparked through the alleged rape of two adolescent females by police officers (Llana, 2019).



Photograph: Marco Ugarte (Phillips, 2019)

4.1.8 Overall contextual understanding

A broader and deeper understanding of creative expressions can potentially be found when they are interpreted within the context of their creation (Ben-Amos, 1993). Ultimately creative works do not exist in a vacuum, they speak to, and are inspired by, each other, inter-subjectively forming a collectively created and perceived message (Baer, 2016; Meban, 2009).

In considering both the national and international context at the time of the creation of Fell's Piece, it appears that many areas of the world were raising their voices in retaliation against GBV, with Fell's Piece being one note in the contribution of a collective song (Giovannetti, 2019; Lyster, 2019; Phillips, 2019). Within the protests outlined above there are various performative elements that have been employed, utilising creative ideas and symbols, such as taping of mouths, creating signs, and throwing pink glitter, to portray a message publicly (Botha, 2019; Cloete, 2019; Phillips, 2019).

When viewing the UCT protest in relation to Fell's creative expression, there appears to be an intersection between the protesters' scream in unison and the concept of being ignited and rising. Fell's link to igniting in order to birth new life links to the phoenix who is reborn from the flames (Cloete, 2019; Ferber, 2007). This rebirth after death correlates with rising and screaming after the 'die in'. Similarly, in the Palestine March, one of the protesters pictured carries a sign which reads "They tried to bury us, they didn't know we were seeds" (Giovannetti, 2019). Thereby, these parallels in messages of rising from destruction, represent acts of creation working in dialogue, delivering similar messages about GBV within the same temporal context (Meban, 2009).

Art is a form of expression that is thought to predate language and exists in varying degrees within every known culture throughout history (Bloom, 2010). This speaks to a creative expression's universal ability to be communicated and understood across barriers and landscapes. Bloom (2010) refers to art as being able to bridge the black hole of trauma through its communicatory function as a social evolution. Fell's Piece and the contextual pieces explored share this theme of sparking and calling for social evolution in the face of GBV.

VOICES HEARD

4.2 ANALYSIS OF STOP BY SIBONELO

4.2.1 *STOP* by Sibonelo (Sibonelo - *STOP*, 2020):
<https://www.youtube.com/watch?v=6VoQ3EZNGos>).

Man: Yey' wena man, Yey' wena awuzwa man, woza la.
(Hey you man, hey you. Hey, do you not hear me? Come here).

(Sounds of a woman crying)

Man: Yey' wena! (Hey you!)

Sibonelo: Stop!

(Sounds of a woman crying)

Sibonelo: Stop!

(Sounds of a woman crying)

Sibonelo: Stop!

Man: Yey' wena man.

(Hey you man).

Sibonelo: I can still feel your sweat drenched skin against mine.

I can hear you telling me it's fine when I start to cry.

Stop.

Stop.

Stop!

Man: Yey' wena man

(Hey you man)

Sibonelo: Stop! Stop. Stop get off of me.

Stop, get off of me.

Get off of me!

Get off of me I chant but my cries fall on deaf ears, so I stop.

I stop crying.

I stop begging as life leaves my body.

You say you love me but is this the love that I deserve?



VOICES HEARD

*A love that beats me black and blue every night because ‘why didn’t I put your shoes out right?’
You see, I am a graveyard.*

*A graveyard created by you when you decided that the best place to dispose of your lifelessness
was inside of me.*

Little by little I took the dead out of you and gave you life.

I gave you so much of me that I died long before you decided to put me here.

Here where I finally rest.

Here where you promised to put me.

And that is the only promise you ever kept.

(Echo: Ever kept)

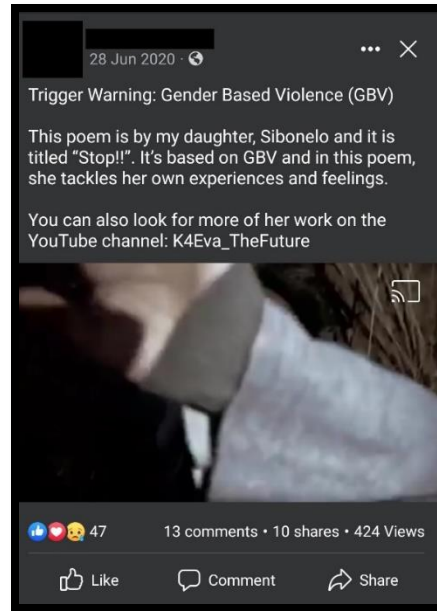
Stop!

Sibonelo: Stop!

Sibonelo: Stop!

4.2.2 Context of the Piece’s creation

The video for *STOP* was uploaded to *YouTube* on the 28th of June 2020 on the K4Eva_TheFuture *YouTube* channel. Under ‘the about section’ this channel K4Eva_TheFuture is described as a multi-media company (K4Eva_TheFuture, n.d.). The video was created and shared in collaboration with Lokshin Hustle Music, which is a recording and production label. The label outlines its mission statement as “to give rise to content that enlightens and gives the audience life changing information” (Lokshin Hustle Music, n.d.). According to a *Facebook* post, pictured below, created and shared by Sibonelo’s mother, also on the 28th of June 2020, the Piece was created in response to Sibonelo’s personal experience of GBV (Mthimunye, 2020). Herewith both the requirements for actioning social change and those previously disadvantaged by the dominant discourse are met (Moussa & Scapp 1996; Smith & Ce, 2014).



<https://web.facebook.com/search/posts/?q=Sibonelo%20GBV>

4.2.3 Integrated analysis and discussion of *STOP* (Sibonelo, 2020):

In the analysis of this creative expression, for the purpose of space, it was not possible to analyse all the elements of the Piece in extreme detail. Therefore, at the researcher's discretion, the most important points for analysis have been highlighted (Kiger & Varpio, 2020).

The Piece begins with a close-up shot of Sibonelo looking down (Thompson & Bowen, 2009). A close-up shot is described by Thompson and Bowen as being an intimate shot which allows the viewer more detail. In a study conducted by Keltner (1995), it was found that a downward gaze was used in instances of experiencing shame. This aligns with the reports of shame felt by GBV survivors and the dominant discourse of shaming those who have experienced GBV (McCleary-Sills et al., 2015). Thus, it could be interpreted in this frame that we are provided an intimate view of the experiencing of shame and/or shaming with regards to GBV.



VOICES HEARD

Sibonelo is wearing a black shirt. As discussed before, black is a colour commonly associated with GBV and links to the notion of the black hole of trauma (Bloom, 2010; Saptouw & Alves, 2018). She is standing in a natural landscape (bushveld) with semi-dry trees and foliage around her. The landscape places the Piece within the South African context (Isaacs et al., 2022). The dryness of the landscape can further serve as symbolism for the physical oppression (Amro, 2019) caused through the experience of GBV. The video starts with the sound of a bell chiming followed by music with soft percussion drumming. Bells have historically been used to signify the start of an event (Boutin, 2002), here potentially signifying the start of Sibonelo's artistic Piece. A male voiceover is heard "*Yey' wena man*" (*Hey you man*).

A deep chime is heard as a soft white flash is seen to fade to a medium close-up shot with a profile view of Sibonelo (Thompson & Bowen, 2009). She is standing in the same location. Her face is turned slightly, and her eyes look directly into the camera, seemingly in response to the male voiceover saying "*Yey' wena*



man" (*Hey you man*), and her upper lip is raised. This look into the camera has traditionally been used in filmmaking to directly confront the viewers' voyeurism (Vernet, 1989). Rozin et al. (1994) contend that a raised upper lip indicates disgust, particularly pertaining to body boundary violations, which, within the context of this Piece, reads as disgust at the viewers' voyeurism and thus, at perpetrators of GBV. This disgust at the voyeurism could therefore be interpreted as countering the dominant discourse in media whereby women are objectified for the male gaze (Furtado, 2016; Oparinde & Matsha, 2021; Schroeder & Borgerson, 1998).

Sibonelo's name appears in bold, white, capital letters. In a study conducted in Belgium by Ogbe et al. (2021) GBV survivors' names were kept anonymous as a strategy to protect them from stigmatisation. This speaks to the dominant discourse perpetuating stigma and shame for survivors of GBV (McCleary-Sills et al., 2015). By Sibonelo's name appearing at the start of this Piece in bold, white letters a counter-discourse is created through unashamedly and boldly providing her name in a colour that symbolically denotes purity and innocence (Rabab'ah & Al-Saidat, 2014).

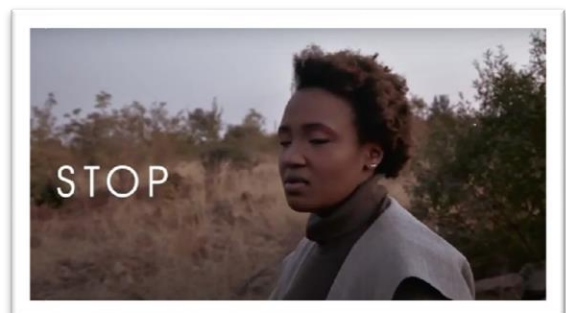
VOICES HEARD

Sibonelo's clothes change from the black shirt to a grey and brown outfit. Githapradana (2022) states that clothing in tones including grey and brown have historically been associated with masculinity and that this stereotype is still alive today. Through Sibonelo, a woman wearing these colours, it could thus be interpreted as a statement of equality between the masculine and the feminine, countering the dominant patriarchal discourse of women being weaker or subservient to men (Altay, 2019). Therefore, through creating a counter-discourse of equality, this patriarchal dominant discourse, which has reportedly been a factor in continued instances of GBV as an act to control and subjugate women, appears to be challenged (Githapradana, 2022).

The male voiceover plays "*Yey' wena awuzwa man, woza la*" (*Hey, do you not hear me? Come here*). The male voice is demanding and Sibonelo counters this commanding patriarchal voice through directly facing the camera and saying "*Stop!*" (Chilisa & Ntseane, 2010).



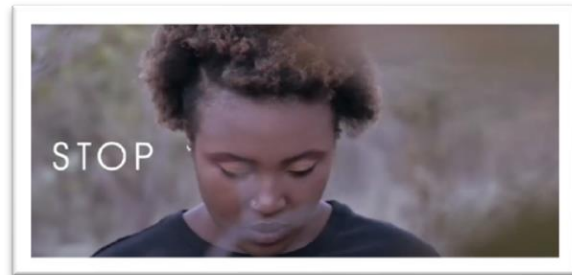
The shot transitions back to the previous profile of Sibonelo and the word **STOP** is written in white bold letters in response to the male voiceover. Here, the bold font moves from proud proclamation to loud exclamation, demanding the man to stop, and possibly suggesting that something terrible has happened (Butler, 2019). This speaks to the power



dynamic within the South African context where GBV is primarily, although not exclusively, inflicted on women by men (Perrin et al., 2019). It also meets the criteria for counter-discourse through its call for action; calling on men to stop committing acts of GBV (Smith & Ce, 2014). Sibonelo closes her eyes, seemingly trying to shut out the man and/or her own memories of the trauma of GBV, as closing of one's eyes can be used as a defence mechanism attempting to emotionally and physically escape abuse (Katz et al., 2020).

VOICES HEARD

A loud bell chime is heard as the scene changes to Sibonelo in her black shirt looking down in shame (Keltner, 1995). You hear a woman crying and the male voiceover shouts aggressively “*Yey’ Wena!*” (*Hey you!*) to which Sibonelo responds directly into the camera with “*Stop!*” The crying gets louder. As this chime is followed by an exchange with raised voices it could be interpreted as the bell chime to signal the start of a fight or boxing match (Cadnum, 2015). The crying potentially represents the deep pain and trauma inflicted by GBV (Oparinde & Matsha, 2021). Sibonelo’s downward gaze, coupled with the crying could be seen as aligning with the dominant discourse of the victimisation and shaming of GBV survivors (Keltner, 1995; McCleary-Sills et al., 2015). This dominant discourse is immediately countered by Sibonelo fighting back against GBV through staring confrontationally into the camera and assertively saying “*Stop!*” (Mlamla et al., 2021).



In the next set of shots Sibonelo pushes the camera, then speaks directly into the camera, then pushes the camera again, each time saying “*Stop!*” This confirms the frame and interpretation of the looks and interactions into the camera being symbolic of directly confronting the abusing male (here abusing male is indicated due to the voiceover she is responding to, appearing to be a male voice) (Vernet, 1989). The phrasal repetition of the verb “*stop*”, appears to be more than a pure repetition, and presents a new semantic unit each time it is spoken as it is spoken with differing physicality, and more earnestness and passion, building on the emphasis and urgency in the call for action (Fischer, 1994; Palmer, 2014).



VOICES HEARD

The next shot is a close-up where Sibonelo stares into the camera (Thompson & Bowen, 2009). In the background two South African taxis drive in opposite directions from frame left off centre to off frame, leaving Sibonelo alone in the shot (Thompson & Bowen, 2009). This gives the sense of being left, or quite literally standing alone, which may speak to the experience of GBV survivors feeling alone due to an internalised stigmatisation of shame as promoted by the dominant discourse around GBV (McCleary-Sills et al., 2015; Sinko & Saint Arnault, 2019).



In this shot Sibonelo's voice is heard in a voice over *"I can still feel your sweat drenched skin against mine."* This sentence sets the scene, confirming that Sibonelo is addressing the GBV perpetrator (Annesley, 2010). It further informs the viewer that Sibonelo will be relaying the account of her experience of GBV through utilising direct address (Waters, 2003). The combination of a close-up shot with a voiceover utilising the voice of the person in frame could signify the portrayal of that person's internal dialogue (Thompson & Bowen, 2009).

The shot transitions to a medium close-up shot, and the voiceover used to initiate Sibonelo's narrative is superseded by synchronous dialogue (Doane, 1980; Thompson & Bowen, 2009). This move to synchronous dialogue could symbolise GBV survivors, previously silenced by the dominant discourse, now speaking for themselves (Carroll, 2005; Doane, 1980; Mahlari et al., 2018; Rouse et al., 2022). This is in concordance with the notion that for counter-discourse to occur those disadvantaged by the dominant discourse need to be able to speak for themselves (Moussa & Scapp, 1996).



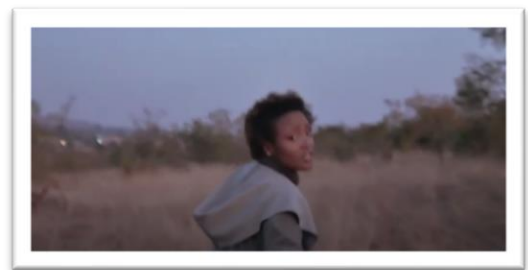
While each repetition of the verb *"stop"* has presented a new semantic unit, the continued use of the term has set it up as a motif within this creative Piece (Chan, 2012; Fischer, 1994). This motif is visually reinforced in this shot as it is printed on Sibonelo's shirt (Stern & Schroeder, 1994). It is coupled with the acronym GBV, thereby completing the controlling idea of the Piece, being to stop GBV (Shewan, 1994).

VOICES HEARD

Sibonelo says *“I can hear you telling me it’s fine when I start to cry.”* This evidences the GBV through describing clear indication of Sibonelo’s emotional discomfort through crying, and that, that protestation through distress is being ignored by the perpetrator saying *“it’s fine”* (Banda, 2015).

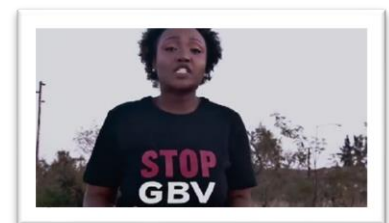
The controlling idea as motif through the verb *“stop”* and the phrase *“get off of me”* are repeated one after the other, both as voiceover and synchronous dialogue (Chan, 2012; Doane, 1980; Fischer, 1994; Shewan, 1994). This perhaps indicates that within this creative Piece, Sibonelo, as a survivor of GBV, is able to break the silence, and more readily, verbally express her protesting thoughts against her experience of GBV (Carroll, 2005).

The next shot moves from narration into mimesis³, whereby Sibonelo’s experience of GBV is acted out physically, as she looks back towards the camera, indicated as the perpetrator, and is running away from ‘him’ (Berger, 1994; Vernet, 1989). In the shot, transition voiceover and synchronous dialogue occur simultaneously



with the phrase *“get off of me”* repeated three times (Doane, 1980). As this occurs, following the initial mimesis of the experience of GBV, it could be interpreted that the voiceover serves as representative of a flashback of the traumatic event (Berger, 1994; Kozloff, 1988). Sinko et al. (2021) report that flashbacks are one of the common trauma symptoms following an experience of GBV.

The following sequence of shots interchange between Sibonelo directly narrating into the camera and mimesis (Berger, 1994). This may serve as a means for Sibonelo to both pictorially represent (show) and speak (tell) her story (Blum-Kulka, 1993; Epps & Kakoudaki, 2009).



³ Mimesis: the physical acting out of the story (Berger, 1994).

VOICES HEARD

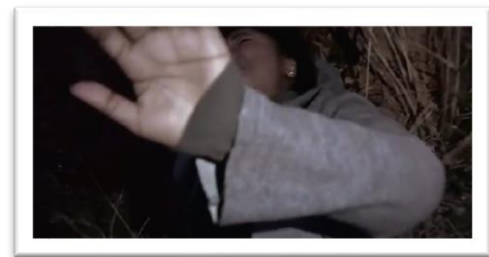
Sibonelo's spoken poetry continues: "*Get off of me I chant but my cries fall on deaf ears, so I stop.*" This sentence could be seen to simultaneously speak to the perpetrator not heeding Sibonelo's objections to the act of GBV, and to the 'deaf ears' of South African society, more specifically protection services, in response to GBV (Oparinde & Matsha, 2021).



The phrase, "*so I stop*", introduces a new understanding of the poetic motif "*stop*" (Chan, 2012). However, this new understanding is spoken within the context of the narration of the past experience, thereby temporally placing it before the poem's initial utilisation of the term "*stop*" as indicative of fighting back and a call for action (Norrick, 2007; Smith & Ce, 2014). In other words, in this moment we are hearing the initial experience of "*stop*" by Sibonelo as a place of being overpowered by the abuser (Norrick, 2007; Thompson, 2014). Here, the sound of Sibonelo crying is overlayed with the spoken dialogue, further emphasising her emotional distress and pain (Banda, 2015).



The poem continues: "*I stop crying. I stop begging as life leaves my body.*" This is heard as mimesis occurs with Sibonelo lying on the ground at night with the camera continuing to represent the attacker (Berger, 1994). These two sentences of spoken poetry depict the



experience of going numb or moving into a place of dissociation during instances of GBV, which are commonly experienced in relation to trauma (Wright, 2022). They further express Sibonelo's experience of forced surrender in the realisation that she has been overpowered (Thompson, 2014). This links to South African accounts of GBV whereby women tried to escape their perpetrators but were unable to, thereby representing South African women feeling powerless in the face of the GBV 'social pandemic' (Akhter & Kusakabe, 2014; Gordon & Collins, 2013; Oparinde & Matsha, 2021).

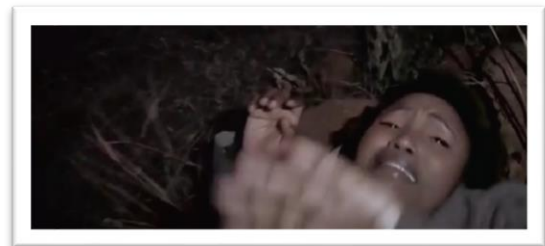
VOICES HEARD

The next shot returns to narrative with synchronous dialogue (Doane, 1980) as the poem continues: “*you say you love me but is this the love that I deserve.*” Sibonelo contextualises her GBV as potentially being a form of intimate partner violence (IPV) through implying a history with the perpetrator with “*you say you love me*”



(McCleary-Sills et al., 2015). The rates of IPV in South Africa are of the highest globally, with half of female homicides being as a result of IPV (Abrahams et al., 2009). Within the dominant discourse in South Africa, IPV is often normalised, and there is a large degree of stigmatising, shaming, and blaming of survivors who wish to speak out (Enaifoghe et al., 2021; McCleary-Sills et al., 2015; Oparinde & Matsha, 2021). Sibonelo counters this discourse by challenging the victim-blaming often associated with GBV (Wolf, 2018), through questioning and asserting “*but is this the love that I deserve?*”

The next shot returns to mimesis, Sibonelo is lying on the ground and fighting off her attacker (Berger, 1994). Here the viewer is confronted with the very real terror of being abused (Heise et al., 2002).



The poem continues: “*a love that beats me black and blue every night...*” In this line the idiom, “*beats me black and blue*” is utilised to depict the severity of the GBV and the resultant bruises from the physical force of the abuse (Sieftring, 2005b). The incessant, nightly, occurrences of the GBV are indicated by “*every night*” (Smith, 1971). The scene pictorially depicts the reference to every night as Sibonelo is surrounded by darkness (Reichardt & Cohen, 1998). This darkness could also be interpreted as being symbolic of the black hole of trauma associated with GBV (Bloom, 2010).

VOICES HEARD

The next shot moves back to narration with synchronous dialogue and Sibonelo speaks directly into the camera (Doane, 1980). The poem continues from the previous line of being beaten back and blue every night: *“because why didn’t I put your shoes out right?”* Within this compound sentence, the new clause following the conjunction

“because” provides information as to the reason the perpetrator gave for beating Sibonelo; that his shoes were not put out the way he wanted it (Hendrawati, 2018). This portrays the damaging dominant discourse of victim-blaming, whereby Sibonelo is indicated by the perpetrator as being at fault for the abuse because she did not *“put his shoes out right”* (Oparinde & Matsha, 2021).



Sibonelo stops speaking, she continues to stare into the camera, her mouth is partially open, and she is breathing heavily, as evidenced by her chest rising and falling. This combination of body language cues seems to indicate shock, panic, and fear (Bloch et al., 1991; Ley, 1985).



This is reinforced through the cinematography as the shot zooms in slowly from a medium close-up to a close-up focussing on Sibonelo’s face, thus offering a more detailed view of her reaction (Thompson & Bowen, 2009).

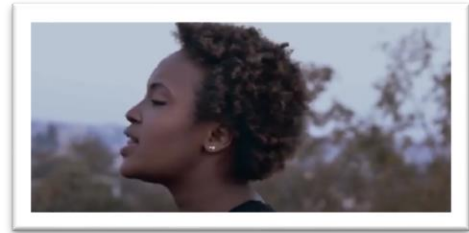
A voiceover plays, continuing Sibonelo’s poem: *“You see, I am a graveyard.”* Thupayagale-Tshweneagae and Benedict (2011) outline that graveyards are symbolically representative of death. In a study conducted in Spain by Martínez (2020), it was found that a number of GBV survivors reported an experience of feeling like they were “living dead” (p. 718). The study found that these women felt that they had lost their former selves following the trauma of GBV. Some of the quotes from the GBV survivors in this study were: “You’re dead in life”, “there’s no life”, “it’s not living”, and “this is not even life” (p. 718).

The poem *STOP* continues: *“A graveyard created by you when you decided that the best place to dispose of your lifelessness was inside of me.”* While saying this line the shot transitions to a close-

VOICES HEARD

up profile shot with a cross-fade⁴ to a medium close-up with Sibonelo speaking directly into the camera; both shots have synchronous dialogue (Doane, 1980; Thompson & Bowen, 2009).

Thompson and Bowen (2009) explain that in a profile shot we see the mouth moving but do not have access to the subject's feelings, as those are portrayed through the eyes. Perhaps the use of this shot here could thus be to emphasise Sibonelo's spoken message and to rearticulate her lack of connection to her feelings from having become a "graveyard" (Martínez 2020; Thompson & Bowen, 2009).



The shot transitions to a frontal view with Sibonelo confronting the perpetrator through speaking directly into the camera with the words "...dispose of your lifelessness was inside of me" (Thompson & Bowen, 2009). Here, through using the possessive determiner "your", Sibonelo counters the dominant discourse of victim-blaming by highlighting that the blame belongs with the perpetrator who turned her into a "graveyard" through putting his "lifelessness" inside of her (Oparinde & Matsha, 2021; Smith, 2004). This metaphor could be interpreted as a double entendre⁵, depicting both the emotional feeling of emptiness as a result of the abuse, and the physically invasive act of GBV of a sexual nature (Ford et al., 2021; Nainar, 2022; Rogg & Pezzia, 2023).



The next shot shows Sibonelo looking down, seemingly in sadness and shame (Keltner, 1995). This aligns with the dominant discourse shaming GBV survivors coupled with the survivors' internalisation of that shame, as well as feelings of pain (Kita et al., 2022; McCleary-Sills et al., 2015). A voiceover plays "Little by little..." Through



⁴ Cross-fade: A fading from one film sequence to the next where momentarily both images are visible (Grundland et al., 2006).

⁵ Double entendre: A form of a pun, i.e., a phrase that can be interpreted in two different ways (Ford et al., 2021).

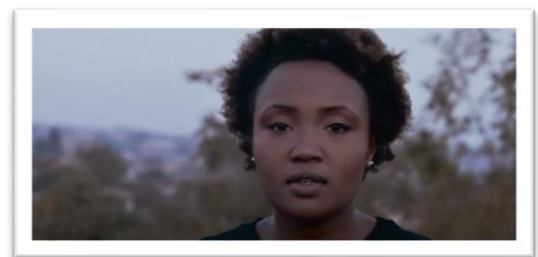
utilising the adjective “*little*”, the initial part of this sentence underscores feeling small from shame (Levy & Lemma, 2012; Sille et al., 2015). Coupled with this shame, the use of the voiceover could depict that in this moment it felt that Sibonelo had no voice, that her power was taken from her due to her cries falling on “*deaf ears*” (Christensen, 2017). This links to the dominant discourse in South Africa pertaining to GBV survivors being encouraged by police officials to not report the GBV (Oparinde & Matsha, 2021).

The Piece transitions to a profile shot with synchronous dialogue (Doane, 1980; Thompson & Bowen, 2009) as the poem continues: “...*I took the dead out of you...*” A repetition of the profile shot, while referencing death is utilised, thereby reinforcing the theme of survivors experiencing a sort of death of



self in the wake of GBV (Martínez, 2020; Thompson & Bowen, 2009). Here Sibonelo re-emphasises that this death belonged to the perpetrator, however, through the verb “*took*” the active agency is placed with Sibonelo as a survivor of GBV (Smith & Ce, 2014).

The poem continues with synchronous dialogue as Sibonelo turns, mid-sentence, speaking confrontationally and directly into the camera (Doane, 1980; Thompson & Bowen, 2009): “*and gave you life.*” This sentence is better understood when considering the following sentence which is spoken within the same shot set-up: “*I*



gave you so much of me that I died long before you decided to put me here.” Considering the interpreted context of this Piece potentially depicting IPV, the end of the preceding sentence, “*gave you life*”, coupled with the initial part of this sentence, “*I gave you so much of me*”, could imply the life-giving force associated with women, as well as the pouring of oneself into the other that occurs in romantic relationships (Pines, 2013; Schueneman, 2013).

Through saying that she died long before the perpetrator decided to put her there, there appears to be an implication that there was perhaps an emotionally unhealthy and potentially abusive space

VOICES HEARD

within this relationship before the act of physical abuse that is described in the Piece. This aligns with reports that IPV, as a form of GBV, often occurs in a cycle of escalating violence (Johnson, 2011).

The next shot moves back to mimesis, following on from the shot where Sibonelo was lying on the floor being attacked, she now lies motionless with her eyes closed (Berger, 1994). The poem continues as voiceover: *“Here where I finally rest.”* Through coupling the shot of Sibonelo motionless with the words *“here where I finally rest”* it is indicated that she has died (Nyakoe et al., 2012). Through the use of the adverb *“finally”*, it could be interpreted that Sibonelo is expressing that the death was desired, which links to studies that have found a wish for death, and thus high suicidality, in GBV survivors (Rees et al., 2014). This desire for death is often indicated as a means to escape the pain and abuse of GBV (Pain et al., 2020). This death could also, again, symbolically be interpreted as a dissociated experience of numbness following extreme trauma where survivors are detached from their emotions to survive the level of trauma and pain of GBV (Wright, 2022).



The voiceover continues: *“Here where you promised to put me.”* This sentence conveys the threats of the GBV perpetrator promising to kill Sibonelo. This experience is echoed in findings that, within instances of IPV as GBV, many survivors reported their partners threatening to kill them (Sabri & Young, 2021).

The next shot moves back to a close-up shot of Sibonelo speaking directly into the camera with synchronous dialogue (Doane, 1980; Thompson & Bowen, 2009). The poem continues: *“And that is the only promise you ever kept.”* Starting with the conjunction *“and”* highlights this sentence as a continuation and emphasis of the previous sentence (Rudolph, 1989). Here Sibonelo describes an experience of the



VOICES HEARD

partner as perpetrator being unreliable and not fulfilling of his promises, only of his promised threats (Garland et al., 2018). This sentence also indicates that promises were made by the perpetrator which were not adhered to. False promises and displays of remorse are often utilised by perpetrators of IPV to keep the GBV survivors in the relationship, resulting in a repeated cycle of abuse (Garland et al., 2018). This again underscores the shift in the discourse from blaming the survivor to a counter-discourse indicating that the blame belongs with the perpetrator of GBV through highlighting the perpetrator's manipulation, threat, and follow through of injury (Oparinde & Matsha, 2021).

The word “*kept*” echoes as music starts to play, transitioning into the ending of the Piece. Echoing of a word in poetry can be utilised to emphasise the importance of that word, hereby highlighting that the threat to kill by a GBV perpetrator, which could be interpreted figuratively and/or literally, was kept (Lewis & Lewis, 2007). This echoed word could simultaneously represent a temporal echo indicating recurrence over time, speaking to the larger picture of ongoing GBV in South Africa (Graaff & Heineken, 2017; Lewis & Lewis, 2007).

The latter echo of “*kept*” is here interpreted as symbolising the promise of continued violence being kept by GBV perpetrators, and is responded to through the repetition of the Piece's motif and call for action “*Stop*” (Chan, 2012; Lewis & Lewis, 2007; Smith & Ce, 2014). This is done through the following sequence of shots emphasising the motif: Sibonelo says “*Stop!*” in a medium close-up shot which shows the word ‘STOP’ printed on her shirt. This is followed by a close-up shot of Sibonelo repeating “*Stop!*” Then there is a third and final close-up shot of Sibonelo saying “*Stop!*” as the image's colour changes to black and white with the word STOP appearing in colour (five red and one black) on the screen (Chan, 2012; Stern & Schroeder, 1994; Thompson & Bowen, 2009).



VOICES HEARD

As a primary colour, red is used to call attention and to signal urgency/danger (Philip, 2006). Black links to the notion of the black hole of trauma caused by GBV (Bloom, 2010). Black is described as a basic colour that symbolically portrays sorrow and death, linking to the theme of being dead alive in the wake of GBV (Martínez, 2020; Philip, 2006). Therefore, through utilising these as the only colours in the image, the motif and call to action to stop GBV is loudly proclaimed as the Piece's concluding statement and message (Chan, 2012; Smith & Ce, 2014).



4.2.4 Micro-level construction

Through the above analysis, in viewing Sibonelo's creative expression at the micro-level (Souto-Manning, 2013), the narrative depicted through this Piece is of an individual who endured an escalating cycle of abuse from her partner, with nightly beatings (Johnson, 2011). Sibonelo challenges the dominant discourse of victim-blaming, shifting the blame to the perpetrator, while simultaneously highlighting the real trauma, terror, and resultant feelings of being dead alive that are associated with GBV (Oparinde & Matsha, 2021; Martínez, 2020; Wright, 2022). She raises her voice to confront GBV perpetrators directly through telling them to "stop!" (Doane, 1980; Thompson & Bowen, 2009).

When considering the thoughts and feelings conveyed through Sibonelo's creative Piece, her identity at a micro-level could subjectively be interpreted by the researcher as an individual who initially fought back against her abuse but was worn down through the continual cycle to a point where she could not fight anymore (Nguyen, 2018). Yet, who now finds herself able to raise her voice to, through utilising this creative Piece, publicly confront the perpetrator of her abuse (Nguyen, 2018).

4.2.5 South African context in relation to GBV at the time of the Piece's creation

At the time of Sibonelo's *STOP*, South Africa, and the world, was facing the global pandemic of Covid-19 (Mbunge, 2020). This pandemic led to lockdowns in various stages; enforcing that people had to stay in their homes without being allowed to leave (Mbunge, 2020). While this was

VOICES HEARD

a necessary intervention to curb the spread of the Covid-19 virus, it meant that individuals in abusive home situations were forced to stay with their abusers without any respite, resulting in an increase in IPV as a form of GBV (Miller et al., 2022). As a result, in 2020 the South African news became saturated with articles and reports of increased instances of GBV during the Covid-19 lockdowns (Leburu-Masigo & Kgadima, 2020). In one such article published in April 2020, it was reported that the South African Police Minister, Bheki Cele, had announced that more than 87 000 GBV complaints were received during the first week of the 21-day national lockdown (Mlambo, 2020).

This increase of GBV reports led to the President, Cyril Ramaphosa, pictured below, declaring GBV as South Africa's second pandemic (Ellis, 2020).



(5FMTV, 2020)

In an article in the *Daily Maverick* on the 18th of June 2020, ten days before Sibonelo posted *STOP* online, this declaration by the President was reported (Ellis, 2020). It was stated in the article that in the past few weeks preceding the President's address no less than 21 women and children had been murdered. In his address the President named some of these women and children:

Over the past few weeks, no fewer than 21 women and children have been murdered. Their killers thought they could silence them, but we will not forget them, and we will speak for them where they cannot. We will speak for Tshegofatso Pule, Naledi Phangindawo, Nompumelelo Tshaka, Nomfazi Gabada, Nwabisa Mgwandela, Altecia Kortjie and Lindelwa Peni, all young women who were killed by men. We will speak for the 89-year-

VOICES HEARD

old grandmother who was killed in an old age home in Queenstown, the 79-year-old grandmother who was killed in Brakpan and the elderly woman who was raped in KwaSwayimane in KwaZulu-Natal. We will speak for the innocent souls of Tshegofatso Pule's unborn daughter who had already been given a name, six-year-old Raynecia Kortjie and the six-year-old child found dead in the veld in KwaZulu-Natal. They are not just statistics. They have names and they had families and friends. This evening, our thoughts and prayers are with them (p. 1).

On the 30th of June 2020, around 300 people protested GBV, depicted in the photographs below, in front of Parliament in Cape Town (Palm, 2020). The protestors were dressed in black and held posters with protesting slogans as well as pictures of individuals who had been murdered by GBV perpetrators. Protestors lay on the floor seemingly symbolising the lives that had been lost through GBV.



(Palm, 2020)



Photo by N. Engelbrecht (Petersen, 2020)

An article published by News24 on the 8th of December 2020 declared that the pervasive victim-blaming in the media needed to end (Boonzaier, 2020). In this article it was reflected that in South Africa when accounts of GBV are being told they usually end with the abused being murdered (Boonzaier, 2020). This aligns with reports that half of female homicides in South Africa are as a result of IPV as a form of GBV (Abrahams et al., 2009).

4.2.6 Global context in relation to GBV at the time of the Piece's creation

VOICES HEARD

Lockdowns due to the Covid-19 virus were not just happening in South Africa, these global lockdowns correspondingly gave rise to a five-fold increase in calls to GBV helplines in various countries (Van Trotsenburg, 2020). This surge in reported cases during Covid-19 lockdown increased awareness and attention around GBV. In the United Kingdom (UK) this led to the creation of the country's first ever census of women killed by men, showing that in the UK a woman is killed by a man every three days (Broom, 2022).

On the 8th of March 2020, around 80 000 women marched in Mexico to protest violence against women, see reference image below, this protest lasted for two days (Sheridan, 2020). Reportedly in the months leading up to the protest, numerous GBV related murders occurred in Mexico, including the murder and skinning of a 25-year-old woman, Ingrid Escamilla, and the murder of a 7-year-old girl, Fátima Cecilia Aldrighett Antón, who had been abducted from her school (Sheridan, 2020).



Photo by Raquel Cunha/Reuters (Sheridan, 2020).

In Nigeria, on the 6th of June 2020, a protest against GBV, depicted in the image below, was held at the police headquarters in the Federal Capital Territory and in Lagos following an increase in the number of rape cases and femicide (Okafor, 2020). The protest was reportedly led by a coalition of civil society organisations and human rights activists. Protestors were demanding that a state of emergency be declared on GBV in Nigeria. The Nigerian police spokesperson, Frank Mba,

VOICES HEARD

reportedly addressed the protestors stating that the police understand the need for the protest and are committed to working to combat GBV. In his speech he stated “one of the ways to fight against sexual assault against women is to end the conspiracy of silence” (Okafor, 2020, p. 1). The protestors wore all black and held up signs protesting and calling for an end of violence against women and girls.

On the 11th of June 2020 the Nigeria Governors’ Forum responded through declaring a state of emergency on GBV in Nigeria (Fayemi, 2020).



(Okafor, 2020).

4.2.7. Overall contextual understanding

When considering the latter South African and global context in relation to Sibonelo’s creative Piece, some interesting parallels come to light. In the South African Presidential address, as reported by the *Daily Maverick* article, the President directly confronted the South African dominant discourse of shaming GBV survivors by stating that in shaming GBV survivors the South African public becomes complicit in the acts of GBV (Ellis, 2020). This notion is similarly echoed by the Nigerian police spokesperson, Frank Mba, when he called to end the silence around GBV (Ellis, 2020; McCleary-Sills et al., 2015; Okafor, 2020). Thereby holding the public accountable for its role in perpetuating the GBV pandemic (McCleary-Sills et al., 2015; Oparinde & Matsha, 2021). Similarly, the *News24* article publicly challenges the dominant discourse of victim-blaming (Boonzaier, 2020). This is comparable to Sibonelo’s creative Piece, when she speaks directly into the camera confronting both viewer and perpetrator, as well as in her highlighting that the blame belongs to the perpetrator and not with the victim (Doane, 1980; Thompson & Bowen, 2009).

In the reported South African Presidential address, challenging of the shaming dominant discourse was further countered through the President naming and honouring the women and children subjected to GBV (Ellis, 2020; McCleary-Sills et al., 2015). This notion of honouring those who have been subjected to GBV through proclaiming their names was echoed in the protest against GBV held on June 30 2020 in Cape Town, where one protester held up a sign which read ‘say their names’ (Palm, 2020). This parallels with the creative Piece whereby Sibonelo’s name appears in bold white letters at the start of the Piece. In this moment Sibonelo unashamedly announces that she too has been subject to GBV, that she has a name, and that she should not have to hide it in shame, but that she and her name are still just as worthy of being honoured (Rabab’ah & Al-Saidat, 2014).

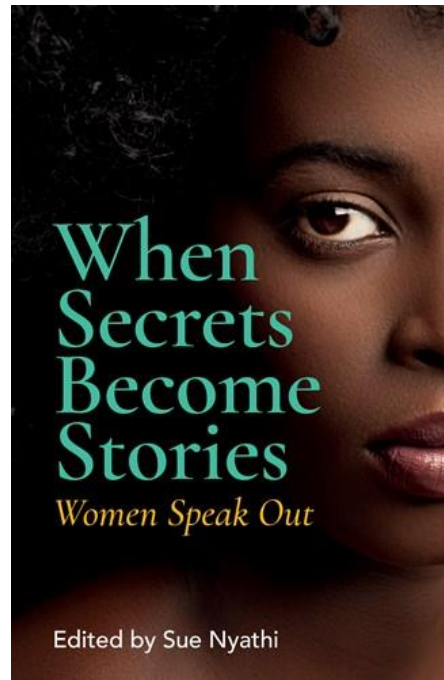
During the Covid-19 lockdowns, the South African, and global, public were forced to confront the reality of the GBV pandemic (Miller et al., 2022). This was due to the increase of cases with the restriction on movement to prevent the spread of the virus (Van Trotsenburg, 2020). The increase of GBV cases led to global acknowledgement of the severity of GBV, such as can be seen through the State of Emergency on GBV as declared by the Nigeria Governors’ Forum (Fayemi, 2020). Similarly, Sibonelo’s creative Piece forces the viewer to confront the reality and trauma of GBV, especially through the moments of mimesis whereby the real terror of experiencing GBV is viscerally portrayed (Berger, 1994).

In the Cape Town GBV protest at parliament, the GBV protest in Nigeria, and in Sibonelo’s Piece, black clothing is worn (Palm, 2020). As discussed previously, black is a colour commonly associated with GBV and links to the black hole of trauma, as well as being a colour symbolically associated with mourning (Bloom, 2010; Davey, 2013). In Sibonelo’s Piece she speaks about dying. While in this Piece the interpretation of her own story is a figurative/metaphorical death, the mimetic shot of her lying lifeless after the abuse coincides with the *News24* article’s declaration that many stories of GBV end in the death of the abused (Boonzaier, 2020). It further aligns with the reported UK statistics of a woman being killed by a man in the UK every three days, and the Mexican march in response to the brutal murders of women and girls (Berger, 1994; Broom, 2020). This reality of death in instances of GBV, both emotional and literal, was similarly symbolically

VOICES HEARD

portrayed in the GBV protest in Cape Town where the protesters lay down on the floor (Palm, 2020). This 2020 GBV protest in Cape Town is reminiscent of the protest previously discussed in relation to Fell's Piece, that had happened the year before, also in Cape Town, where UCT students performed a 'die in', lying on the floor to symbolise and honour the lives that had been lost as a result of GBV (Cloete, 2019).

4.3 ANALYSIS OF *THINGS I WISH MY 16-YEAR-OLD SELF KNEW* BY PALESA NYALELA



'Things I Wish my 16-Year-Old Self Knew' by Palesa Nyalela in the book *When Secrets Become Stories: Women Speak Out* (Nyathi, 2021).

<https://shop.snaplify.com/product/when-secrets-become-stories-women-speak-out>

4.3.1 Context of the Piece's creation

'*Things I Wish my 16-Year-Old Self Knew*' is a short story by Palesa Nyalela about her own personal experience with GBV (Nyathi, 2021). The story was published in 2021 in the book *When Secrets Become Stories: Women Speak Out* (Nyathi, 2021), which is a collection of short stories detailing South African women's personal accounts of GBV.

When Secrets Become Stories: Women Speak Out was edited by Sue Nyathi (Nyathi, 2021). On the publication company, *Jonathan Ball Publishers*, website (*Jonathan Ball Publishers: When*

VOICES HEARD

Secrets Become Stories: Women Speak Out, n.d., p. 1), Nyathi introduces the book with the following excerpt:

In sharing their experiences from girlhood to the boardroom, from Cape Town's suburbs to the hills of KwaZulu-Natal, women from different walks of life show how chillingly common male violence against women is. Together, their voices form a deafening chorus.

Gender-based violence feeds on shame and silence but in this extraordinary collection, brave women reclaim their power and summon the courage in others to do the same. In speaking out, sharing what was once secret, shame's hold is broken.... Heart-rending at times, it is the honesty and courage of the writing that truly inspires.

Through these stories being personal accounts of GBV, the criterion for counter-discourse needing to be shared by those previously disadvantaged by the dominant discourse is met (Moussa & Scapp, 1996). In this excerpt Nyathi describes the mission of this collection of short stories as challenging the shame brought forth by the dominant discourse around GBV through breaking the silence and secrecy (McCleary-Sills et al., 2015). Nyathi describes how this silence and secrecy was broken through allowing the women to tell their own stories, which were then printed for public consumption in the hopes that it would encourage others to speak out about their experiences of GBV as well (*Jonathan Ball Publishers: When Secrets Become Stories: Women Speak Out*, n.d.). This hope of calling others to action therefore also meets the call for action criterion for counter-discourse (Smith & Ce, 2014).

4.3.2 How the story is constructed and the narrative described

Charters (2008) describes the structure of a short story as comprising of key elements: the plot, the character, the setting, the point of view, and the theme. A plot of a story is defined as the events the narrative is composed of (Porter, 2008). A character refers to a person represented in the literary work (Baldick, 2015). A literary character generally falls into two different prototypes, namely, the protagonist and the antagonist (Nencini, 2007). The protagonist is considered the hero and focal point of the story, while the antagonist is the villain who attempts to hinder the protagonist's journey (Nencini, 2007). Characters are also split into primary, secondary, and tertiary characters

(Abrams, 2023; Childs & Fowler, 2005). Primary characters are the main hero and villain of the story whereas the secondary characters attribute to the hero's story (Abrams, 2023). Tertiary characters do not have a direct influence on the primary characters but do provide a sense of the literary world (Childs & Fowler, 2005). The setting of a story can crudely be defined as the context, such as place, time, and cultural milieu, in which the story occurs (Abrams, 2023). The point of view of a story refers to the perspective lens through which the reader is guided to understand the narrative (Friedman, 1955). The theme of a story can loosely be defined as the central idea or perspective of a topic (Abrams, 2023).

'Things I Wish my 16-Year-Old Self Knew' (Nyalela, 2021) is a six-page autobiographical short story depicting Nyalela's real-lived experience of GBV (Besemeres, 2004). In the short story the plot describes a first-time love and lover to whom a 16-year-old girl had consensually lost her virginity. The romance seems idyllic at first but quickly turns to an account of rape. Initially, post-rape, the girl refuses to interact with this boy, but he convinces her that his intention was not to rape her and that it is a woman's responsibility to satisfy a man's sexual urges regardless of whether she is in the mood or not; a notion that the young girl buys into and believes for years to come. The young girl takes the boy back and they date for another year. There are rumours of his infidelity, and he becomes controlling and condescending to the girl. When she expresses any dissatisfaction in the relationship, he threatens to tell everyone that she lost her virginity, an act that she believed would bring much shame and ridicule to her at her age and within her community. The girl has parents who model a healthy and loving relationship which leads her to question why her own relationship does not look like that. The relationship was not equal in the effort and love given and the girl soon came to realise she loved the boy more than he loved her and that he could take advantage of that. One day the boy flirted with the girl's best friend. The best friend told the girl, and the girl broke up with the boy on the same day. However, this break did not last for long, and they ended up getting back together. They stayed together for a few more months until the boy moved to another school and the girl found out that he had cheated on her and she broke up with him a second time. This time the girl felt that the power the boy had over her was broken. Sometime later the boy called and asked the girl to meet up again, when she saw him, she realised that she felt nothing for him anymore. The boy begged to get back together but the girl refused. At the end

VOICES HEARD

of the story the girl has grown into a 33-year-old woman, who has now found a loving partner. This now grown woman writes a letter to her younger self:

Dear Younger Me,

What you have gone through does not determine your future self in any shape or form. You are worthy of love and deserve to be loved back.

You are beautiful, strong and powerful, and you can handle a lot more than you give yourself credit for. Don't be so hard on yourself; you did not do anything to deserve the treatment that you got from that boy. He never deserved your love or attention in the first place.

He was preparing you for the wonderful man that you would one day meet and ultimately marry. That man would give you all the love and support that you had ever needed. Hold your head up high because you are not a victim but a survivor. The woman you are today is self-assured and confident. She knows exactly who she is. Take heart, young lady. You will blossom into a magnificent flower.

Yours truly,

Older Me

(Nyalela, 2021, p. 76)

The primary characters present in this story include a girl, the protagonist, and a boy, the boyfriend and perpetrator/antagonist (Abrams, 2023; Nencini, 2007; Nyalela, 2021). The secondary characters in this Piece include Nyalela's friend, Nyalela's parents, the perpetrator's friend, and Nyalela's present-day partner (Abrams, 2023; Nyalela, 2021). The tertiary characters in the story are the schoolteachers, the perpetrator's parents, and the other school-girls that the perpetrator allegedly slept with (Childs & Fowler, 2005; Nyalela, 2021).

The physical settings of the story include: a school surrounded with flower strewn fields; the perpetrator's parent's house, specifically the living and dining rooms; and Nyalela's parent's house, specifically the bathroom (Abrams, 2023; Nyalela, 2021).

The temporal setting of the story is 2008, thirteen years prior to the date of writing the story in 2021, then the time shifts to present-day at the time of writing the story, 2021 (Abrams, 2023; Nyalela, 2021). Within the story itself the rape happens on an afternoon (Nyalela, 2021). A week passes and they get back together. They remain together for a number of months, celebrating Valentine's Day within this reconciled period. After the second break-up a few months pass before their final meeting (Nyalela, 2021).

A hint to the setting with regards to cultural milieu of the story is provided when Nyalela speaks of her boyfriend threatening to bring shame to her by telling her community that she is not a virgin anymore (Abrams, 2023; Nyalela 2021). This could imply that within Nyalela's setting and culture at the time of the story there was a high value placed on the chastity of teenagers and that sexually active 16-year-olds would be ridiculed and shamed by their community.

As an autobiographical piece, the point of view (POV) positions the reader to understand the narrative through Nyalela's lens, we see her view of her lived experience of GBV (Friedman, 1955; Nyalela, 2021). This POV shifts and transitions as Nyalela's character progresses from young girl to grown woman (Friedman, 1955; Nyalela, 2021).

The theme of the story, as will be further discussed in this analysis, centres around a teenage girl's experience with GBV, and the dominant discourses she had bought into which perpetuated that abuse (Abrams, 2023; Nyalela, 2021; Rahman, 2016). This is done through the perspective of an older, wiser version of that character who no longer ascribes to those discourses and wishes she had that knowledge as a young girl, at the time of the abuse (Abrams, 2023; Nyalela, 2021; Rahman, 2016).

4.3.3 Integrated analysis and discussion of 'Things I Wish my 16-Year-Old Self Knew' by Nyalela

As with the previous Piece analysed, for the purpose of space it is not possible to analyse all the details within this Piece. Therefore, by the researcher's discretion, the most relevant details have been selected for analysis (Kiger & Varpio, 2020). Should a more detailed reading of the Piece be desired please find the book containing this short story here:

<https://shop.snapplify.com/product/when-secrets-become-stories-women-speak-out>

The opening sentence of Nyalela's (2021) story reads "*I remember the day so vividly*" (p. 71). In this sentence we are introduced to the protagonist and the story's POV through the utilisation of the first-person singular pronoun "*I*" (Friedman, 1955; Nencini, 2007; O'Grady et al., 2017). The temporal setting is established and framed in the narrative through the use of the verb "*remember*" (Pillemer et al., 1998; Watt & Carnochan, 2001). Thereby establishing that the narrative is delivered by the character's future self, reflecting on a past experience (Pillemer et al., 1998; Watt & Carnochan, 2001).

The following sentence in Nyalela's (2021) story begins the description of a picturesque context prior to the GBV incident: "*It was beautifully sunny with flowers blooming in the field around the school*" (p. 71). The exposition⁶ continues with detailing that Nyalela was in a relationship with a fellow classmate to whom she had lost her virginity, she describes him as the first person she fell in love with (Lodge, 1994; Nyalela, 2021). Nyalela (2021) states that "*in (her) 16-year-old mind*" (p. 71) she believed they would be together forever. In this sentence Nyalela appears to be reflecting on the perceived naivete of her 16-year-old self, prior to the GBV experience. This aligns with studies reporting a high prevalence of GBV in adolescence, particularly around first sexual encounters, and that it is common for perpetrators to take advantage of misconceptions around topics such as consent (De Vries et al., 2014). Nyalela (2021) later writes "*when you are young and naïve, it's amazing the things you will believe just to be with somebody*" (p. 73). However, if it were interpreted that the GBV was because of Nyalela's naivete, then this could be interpreted as aligning with the dominant discourse of victim-blaming (Oparinde & Matsha, 2021).

The narrative continues with the blissful description as exposition, setting up the scene and indicating that, prior to the GBV experience, Nyalela had no indication that this betrayal of her trust was possible (Lodge, 1994; Nyalela, 2021). This can be seen where Nyalela (2021) says they arrived "*at his parents' house in happy spirits, excited to have time alone*" (p. 71). Nyalela depicts how they consensually engaged in kissing, moving from the couch to the stairs, at which point her

⁶ Exposition: information, usually at the start of a story, which provides the necessary details to understand the context of the story (Lodge, 1994).

boyfriend removed her underwear and attempted to penetrate her. She verbally protested, indicating that consent for penetration was not given, through saying “*don’t*” (p. 71). Her boyfriend responded to this refusal for penetration by becoming extremely angry at her and telling her that she had aroused him and was not allowed to “*leave him hanging with an erection*” (p. 71). This harmful dominant discourse of a woman not being allowed to deny her partner sex has its origins in laws around conjugal rights, whereby it was constructed that spouses were not ‘allowed’ to deny their partners sex (Barnett et al., 2016; Mgomba, 2020). This notion has been criticised and subverted, especially due to it being taken advantage of in instances of GBV as IPV, as can be seen in Nyalela’s narrative (Barnett et al., 2016; Mgomba, 2020).

The instance of GBV could thus further lead to a sense of betrayal trauma as Nyalela had trusted her partner to not harm her (Treviranus, 2021). This is further seen in Nyalela’s Piece where she later questions how her boyfriend could break her trust, and how someone she loved so much could take such advantage of her (Nyalela, 2021). We then see the subversion of the male primary character in Nyalela’s story from loving boyfriend and protagonist to perpetrator and antagonist (Abrams, 2023; Nencini, 2007; Nyalela, 2021). This is further represented by her later trying to wash his smell off her, a smell that she states she had previously enjoyed but that now, “*repulsed (her)*” (Nyalela, 2021, p. 72).

Nyalela (2021) describes how the perpetrator forcefully raped her, ignoring her objections as indicated by telling him to stop, trying to push him off her, and crying (p. 71). She writes “*It felt like time had frozen, every minute stretched out painfully. I lay there with tears streaming down my face*” (p. 71- 72). Here the trauma of the GBV appears to have elicited a subjective experience of the elongation of time, with the result of the minutes during which the rape was occurring feeling excruciatingly enduring (Hale, 1993; Koss & Harvey, 1991).

The next sentence explains how “*once he was done (she) got up wordlessly*” (Nyalela, 2021, p.72). In this short sentence Nyalela depicts the experience of women losing their ‘voices’ through the disempowering experience of GBV, she had protested, she told him to stop but she was ignored (Masenya, 2014; Norrick, 2007; Thompson, 2014). This aligns with Sibonelo’s (2020) creative Piece where Sibonelo speaks about how her words fell on “*deaf ears*”, so she stopped crying and

fighting. Nyalela's short sentence therefore also gives emphasis to the sense of not having the vocabulary for the trauma experienced, literally not having the words (Masenya, 2014). The perceived strip of power and helplessness is then physically represented in Nyalela's (2021) story through her expressing a sensation of being "*immobilised*" (p. 72) when she was leaving his house (Thompson, 2014). As with Sibonelo's (2020) Piece, here we again find a link to South African women feeling powerless in relation to GBV (Akhter & Kusakabe, 2014; Gordon & Collins, 2013; Oparinde & Matsha, 2021).

In the following section of Nyalela's story, we see a clear representation of how the fear of victim-blaming can trigger a shame response in GBV survivors and hinder them from reaching out for help, leaving them with a sense of being alone (McCleary-Sills et al., 2015; Oparinde & Matsha, 2021; Sinko & Saint Arnault, 2019). Nyalela (2021) describes how her mother had warned her about this boy and forbade Nyalela to see him. She therefore felt she could not share her trauma with her mother as she had willingly chosen to see him. This resulted in Nyalela "*remain(ing) silent, feeling trapped in (her) anguish*" (p. 72).

After the rape Nyalela had stayed away from the perpetrator for a week. The perpetrator then convinced Nyalela's friend (who had no knowledge of the rape) to dupe Nyalela into meeting up with the perpetrator (Nyalela, 2021). Upon this first post-rape encounter, the perpetrator asked Nyalela if she was mad at him (Nyalela, 2021). In her story Nyalela outlines that this question indicated to her that he had no regard for her feelings, and that her anger was being invalidated (Nyalela, 2021). It could be further interpreted that the perpetrator had no regard for Nyalela as a person but rather she served the purpose of an object required to fill his sexual needs. The perpetrator then continued to persuade Nyalela that he "*hadn't meant to rape (her)*" (p. 73) but that she had aroused him to a point where he could not contain himself. Here again we see the perpetrator utilising the dominant discourse of victim-blaming, as he places the blame for his action on Nyalela having aroused him (Oparinde & Matsha, 2021).

Nyalela (2021) writes:

He spoke to me for a long time, convincing me that it is the woman's responsibility to help the man attain sexual release when he is turned on. Whether the woman wants to have sex or not is

irrelevant - she is bound by duty to ensure that her man is always happy. I foolishly bought into his argument and held on to this belief for many years. (p. 73).

The latter excerpt again reflects the harmful dominant discourse that has its origins in the notion of conjugal rights, whereby a woman is manipulated into believing that she does not have the right or the power to refuse her partner's sexual advances (Barnett et al., 2016; Mgomba, 2020). Nyalela (2021) depicts how buying into this dominant discourse led to her continuing to date the perpetrator but that she was never able to regain trust in him nor to feel entirely safe in his presence.

Nyalela describes how the perpetrator manipulated her through convincing her that no one else would love her the way that he did and through exhibiting controlling behaviour, such as limiting who Nyalela could speak to or interact with (Nyalela, 2021). Deshpande and Lewis-O'Connor (2013) outline how IPV perpetrators use this kind of manipulation and control to keep the survivor in the continued cycle of abuse. Isolating survivors' social contact limits their ability to access the social support that would aid them in being liberated from their abusive relationships (Kim, 2019).

In Nyalela's story the perpetrator additionally employed abusive tactics such as breaking down her sense of self-worth through belittling her, and using the dominant discourse of victim shaming through telling her that if she left him, he would tell their community that she was not a virgin anymore (Nyalela, 2021; Oparinde & Matsha, 2021). This manner of coercive control is often utilised by perpetrators to maintain power over those they are abusing and to prevent survivors from reaching out, thus making use of, and aggravating, the dominant discourse of stigmatising and shaming GBV survivors (McCleary-Sills et al., 2015; Williamson, 2010). Nyalela (2021) confirms this prevention of speaking out due to a fear of stigma and shame (McCleary-Sills et al., 2015) through stating "*I knew that the name-calling that would come with it would be too much for me to handle*" (p. 73).

In the next section of the story Nyalela (2021) describes how she started to gain a clearer understanding of the potentiality of the unhealthy state of her relationship. She details how she started asking some questions about this through comparison with the modelled loving relationship provided by her parents. This questioning was compounded with continued rumours of the

perpetrator's infidelity. Nyalela details how she began to "*connect the dots*" (p. 74) in realising that the perpetrator was taking advantage of her. This questioning of the relationship and realising the manipulation and abuse is often reported by survivors of IPV as GBV as being one of the first steps in seeking help or finding a way out of the abusive relationship (St. Vil et al., 2016).

Following the latter questioning, the rumours of infidelity were proven true when Nyalela's best friend reported that the perpetrator had flirted with her and confessed to the best friend that he had done "*many things*" (Nyalela, 2021, p. 74) that Nyalela was unaware of. Nyalela details the pain and shock of the realisation through stating, "*In an instant, everything seemed to come crashing down. It felt like my heart would stop beating and I began to cry.... I broke up with him that same day*" (p. 74). This initially appears to mark the turning point⁷ in the story's plot as it is the pivotal instant where Nyalela as the protagonist, propelled by her heart-breaking realisation, is able to change the course of her story – to free herself from, and triumph over, the perpetrator, the antagonist, through breaking up with him (Nencini, 2007; Nünning & Sicks, 2012; Nyalela, 2021). However, as is common in many IPV relationships, Nyalela took the perpetrator back, she states: "*Despite his mistreatment, he still had a hold over me – or perhaps I should say I was addicted to him because I struggled so hard to leave him*" (Nyalela, 2021, p. 75). This demonstrates the common, very real difficulty in breaking the cycle of abuse as experienced in IPV as GBV, whereby leaving the perpetrator is rarely an easy task (Johnson, 2011; Leitão, 2014). After several months Nyalela left the perpetrator after he had moved to another school and was unfaithful again (Nyalela, 2021). Nyalela states that his hold on her was "*finally broken*" (p. 75).

For the final paragraph preceding the letter to her younger self, Nyalela (2021) writes more reflectively from the POV of her 33-year-old self (Friedman, 1955; Williams et al., 2020). She engages in introspection, analysing what she learned from the relationship, namely what she does not want from a relationship, and the discovery of her own self-worth in understanding that she deserves better (Nyalela, 2021; Vermersch, 1999; Williams et al., 2020). In this new understanding Nyalela (2021) portrays her current relationship and how it has taught her what a healthy relationship should look like. She states: "*I found a man who loves and appreciates me, a man who treats me like the queen I know I truly am*" (p. 75). In contrast to the experience of IPV as GBV, in this new relationship we can see an emotionally corrective experience for Nyalela in which the

⁷ Turning point: A moment in the story that changes the direction of the plot (Nünning & Sicks, 2012).

healthy relationship helps her to regain her sense of self-worth and an understanding of healthy boundaries (Flasch et al., 2019).

Nyalela's story concludes with a letter from her older self to her younger self. This letter ties in the title of the story *'Thing I Wish my 16-year-old self knew'*, through figuratively imparting knowledge to her younger self. This letter could be interpreted as an act of wish fulfilment, speaking to her inner-child for closure, and perhaps even a letter to be read by 16-year-olds who find themselves where she once was (Kahn, 2016; Pataki, 2018; Reese, 2023).

In the two opening sentences of the letter Nyalela states the controlling idea that her past experiences of GBV do not determine who she is going to become, and that she is "*worthy of love and deserve(s) to be loved back*" (Nyalela, 2021, p. 75; Shewan, 1994). Here Nyalela counters the dominant discourse of shame and stigma associated with GBV (McCleary-Sills et al., 2015). The following sentence: "*You are beautiful, strong and powerful, and you can handle a lot more than you give yourself credit for*" (Nyalela, 2021, p. 75) speaks to the strength of GBV survivors and thus opposes the dominant discourse of victimisation of these survivors (Wolf, 2018).

In the next sentence Nyalela (2021) contends with the dominant discourse of victim-blaming (Oparinde & Matsha, 2021) through stating "*Don't be so hard on yourself; you did not do anything to deserve the treatment that you got from that boy*" (p. 75-76). She further reinforces this notion through placing the blame with the perpetrator "*He never deserved your love or attention in the first place*" (Nyalela, 2021, p. 76; Oparinde & Matsha, 2021).

Nyalela then depicts continued reflection and introspection (Vermersch, 1999) and a sense of finding meaning in her suffering (Frankl, 1985) through stating "*He was preparing you for the wonderful man that you would one day meet and ultimately marry*" (Nyalela, 2021, p. 76). She highlights the corrective experience (Flasch et al., 2019) of this new healthier relationship through stating "*That man would give you all the love and support that you had ever needed*" (Nyalela, 2021, p. 76).

Nyalela again clearly counters the dominant discourse of the victimisation of GBV survivors (Wolf, 2018) through stating “*Hold your head up high because you are not a victim but a survivor*” (Nyalela, 2021, p. 76). She further opposes the dominant discourse of shame and stigma associated with surviving GBV through declaring “*The woman you are today is self-assured and confident. She knows exactly who she is*” (p. 76).

Nyalela concludes her letter with two sentences depicting hope. The first one is an imperative sentence which utilises the idiomatic expression “*Take heart*” (Nyalela, 2021, p. 76), meaning to have courage and not be dismayed (Deyoung, 2013; Panther & Köpcke, 2008). This idiomatic phrase is succeeded by a comma to signify direct address to the female subject “*young lady*” (Nyalela, 2021, p. 76), representative of Nyalela’s younger, 16-year-old self (Swinney & Cutler, 1979).

The second sentence is a declarative sentence (Mehler, 1963) stating “*You will blossom into a magnificent flower*” (Nyalela, 2021, p. 76). Here a metaphor of a blossoming flower it utilised to indicate that Nyalela is telling her younger self that she will grow into a woman who is magnificent (Ferber, 2007). This imagery of flowers echoes the pictorial description, at the beginning of the Piece, of the flowers blooming in the field around the school. However, at the beginning of the Piece the image of beautiful blooming flowers, which has metaphorical representation of female sexuality, was initially subverted from a beautiful experience to a tragic one through the occurrence of the rape (Ferber, 2007). Therefore, it could be interpreted that in these final two sentences, Nyalela encourages her younger self that, finding magnificence in herself as a woman includes in her experience of her own sexuality, post-rape trauma.

Nyalela (2021) concludes her letter with the phrase and complimentary close (Bjørge, 2007) “*Yours truly*” (p. 76). This complimentary close is used to indicate respect, honesty, and sincerity (Bailey & Iyengar, 2022; Jenkins & Hinds, 1987). Thereby Nyalela ends her letter offering respect and sincerity to her younger self, thus countering the dominant discourse of victim shaming through modelling the worthiness of this young GBV survivor (McCleary-Sills et al., 2015).

4.3.4 Micro-level construction

At the micro-level of identity, as subjectively interpreted by the researcher (Souto-Manning, 2013), Nyalela's (2021) narrative is of a 16-year-old teenager who was betrayed and raped by her boyfriend, and then continued to endure IPV as GBV from this perpetrator. The individual is finally able to free herself from this abuse and to find her own worth and sense of meaning in the world as she matures into a woman. She does this through a reflective process whereby she counters the dominant discourses of victim-blaming, victimisation of survivors, and shame and stigma associated with GBV (McCleary-Sills et al., 2015; Oparinde & Matsha, 2021; Wolf, 2018). She writes a letter as an older version of herself, speaking to her younger self, and perhaps inner-child, relinquishing blame, stigma, and shame, and promising a future where she grows into a magnificent woman worthy of, and receiving, real love (Kahn, 2016; Nyalela, 2021; Pataki, 2018; Reese, 2023).

4.3.5 South African context in relation to GBV at the time of the Piece's creation

In 2021 the Covid-19 Pandemic was still rampant in South Africa, and globally (Minisini, 2021). This continued the increase in GBV instances during lockdown as victims were often housed with their abusers, and the identification of GBV as being the second pandemic in South Africa (Minisini, 2021). In response to this, the South African government formed GBV brigades in Gauteng with a mission to *“confront South Africa's plague of femicide and violence against women and children”* (News24, 2021, p. 1).



Photo by Phill Magakoe (News24, 2021)

VOICES HEARD

As depicted in the latter photo, the brigade comprised of South African women who would wear orange bibs, as symbolic of revolt against GBV (*News24*, 2021). These women would embark on a door-to-door campaign in their respective communities to spread awareness, educate, and bear witness to accounts of GBV (*News24*, 2021).

In Cape Town, Western Cape, a protest against GBV was held outside of parliament on the 24th of April 2021, as depicted in the photograph below (Thebus, 2021). Reportedly 100 people gathered for this protest with a mission of reigniting a call for action and demanding that the government take GBV seriously. The protestors also highlighted that they hoped the movement would encourage civilians to also take action against GBV (Thebus, 2021).



Photo by Tracey Adams (Thebus, 2021)

In Pretoria, Gauteng, in December 2021, the University of Pretoria's Drama Department endeavoured to converse around GBV issues through drama performances, depicted below, (Coetzee et al., 2021). The performances were done through forum⁸ theatre whereby the audience was able to actively participate in discussion and direct the characters on the stage (Coetzee et al., 2021). Thereby an open conversation and co-created navigation of narratives around GBV was explored (Coetzee et al., 2021).

⁸ Forum theatre: an experimental form of theatre that encourages conversation and dialogue with the audience (Middlewick et al., 2012).



University of Pretoria School of the Arts student Lebone Manyama (Coetzee et al., 2021)

4.3.6 Global context in relation to GBV at the time of the Piece's creation

In France in 2021 an activist group *Les Colleuses* (The Gluers) would illegally glue messages onto street walls and other public spaces to spread awareness about, and in retaliation against, GBV (Willsher, 2021). An example of one such message is in the photograph below. This group was originally founded by Marguerite Stern in response to the 2019 murder of Julie Douib by Douib's ex-boyfriend (Willsher, 2021). The group was originally called *Collages Contre les Féminicides* (Collages against Femicide) (Willsher, 2021). Stern is no longer a part of the group after controversial response to an article she had written about biological sex (Willsher, 2021). However, this did not slow the momentum of the movement under the new name *Les Colleuses*. Messages such as "Je te crois" (I believe you), "Le consentement n'est pas une option" (consent isn't optional), and "Stop au harcèlement de rue" (stop street harassment) were spread across over 200 cities, towns, and villages in France and the movement has reportedly spread to over fifteen other countries (Willsher, 2021, p. 1).



(Willsher, 2021)

VOICES HEARD

In New Zealand on the 25th of November 2021, White Ribbon Day was celebrated with the theme “Whiti te rama - Shine a light on what works in violence prevention in our communities” (“White Ribbon 2021 and 16 Days of Activism Against Gender Based Violence | New Zealand Family Violence Clearinghouse,” 2021, p. 1).



(“White Ribbon 2021 and 16 Days of Activism Against Gender Based Violence | New Zealand Family Violence Clearinghouse,” 2021, p. 1)

This campaign called on survivors to share their stories and skills for coping and getting support so that others still in situations of violence could learn from them. The campaign also spoke to creating healthier coping strategies and ways of being for boys and men (“White Ribbon 2021 and 16 Days of Activism Against Gender Based Violence | New Zealand Family Violence Clearinghouse,” 2021).

On the same day as the White Ribbon campaign in New Zealand, thousands of people protested against GBV in Spain (Rodriguez & Allen, 2021). The 25th of November is also the International Day for the Elimination of Violence against Women (Rodriguez & Allen, 2021). In Spain protestors carried large purple banners with the slogan ‘*Enough!*’ (Rodriguez & Allen, 2021, p. 1). The Spanish government reportedly responded in alliance with the protestors, which is in accordance with a recent law passed in Spain that all non-consensual sex is to be classified as rape (Carreño & Allen, 2021; Rodriguez & Allen, 2021). This law was passed after previous protests in Spain in response to a gang-rape case in which the perpetrators got off with a lesser charge of

VOICES HEARD

sexual abuse (Carreño & Allen, 2021). The new law highlights that “yes means yes” and that “silence and passivity do not count as consent” (Carreño & Allen, 2021, p. 1).



(Carreño & Allen, 2021).

In Turkey, in the Istanbul’s Kadıköy district, on the 20th of March 2021, thousands of people reportedly protested against GBV (*Euronews*, 2021). This protest was in response to President Recep Tayyip Erdogan’s decision to abandon a treaty that was aimed at combatting violence against women (*Euronews*, 2021). The protestors carried posters and portraits of women who had been murdered as acts of GBV, while chanting “Annul your decision, apply the treaty!” (*Euronews*, 2021, p. 1).



Photo by Bulent Kilic (*Euronews*, 2021)

4.3.7. Overall contextual understanding

When considering Nyalela's (2021) Piece in relation to the South African and global context the congruences seem much more nuanced than the previously analysed Pieces, although still apparent. What can be ascertained was that in 2021 there appeared to be national and global outcry against GBV and a demand on governing bodies to heed the call to action. This call was met in varying degrees in some countries, and unfortunately not met in others.

When viewing the South African GBV brigades' and New Zealand's White Ribbon Day Campaign's missions for bearing witness to accounts of GBV, it could be said that in Nyalela's Piece the reader, as well as Nyalela's 'older self', bear witness to her account of GBV (News24, 2021; Nyalela, 2021). Similarly, as with the brigades' and campaign's missions to educate and spread awareness about GBV, Nyalela's story is positioned in such a way as to educate her younger self, and in that the reader, about the harmful discourses she ascribed to that perpetuated her abuse. (News24, 2021; Nyalela, 2021; Oparinde & Matshe, 2021).

Utilising creative modalities to explore and communicate narratives around GBV are shared in Nyalela's writing, the drama performance presented by the University of Pretoria Drama Department, and in the poster collages utilised in the *Les Colleuses* (Coetzee et al., 2021; Nyalela, 2021; Willsher, 2021). These creative modalities were also employed in engaging in discourse and countering the dominant discourse around GBV through directly addressing topics such as consent (Oparinde & Matsha; 2021; Willsher, 2021). Consent was similarly addressed in the protest in Spain and in the Spanish government refining laws around what consensual sex is (Carreño & Allen, 2021; Rodriguez & Allen, 2021). Consent is a topic that is strongly explored in Nyalela's Piece, as she did not give consent, and verbally and physically expressed not wanting to have sex when the perpetrator raped her. The perpetrator further convinced her that she did not have the right to withhold consent from him as her boyfriend (Nyalela, 2021).

4.4 COMBINED ANALYSIS OF THE THREE CREATIVE EXPRESSIONS

4.4.1 The publicly communicative process between creator and viewer (macro level)

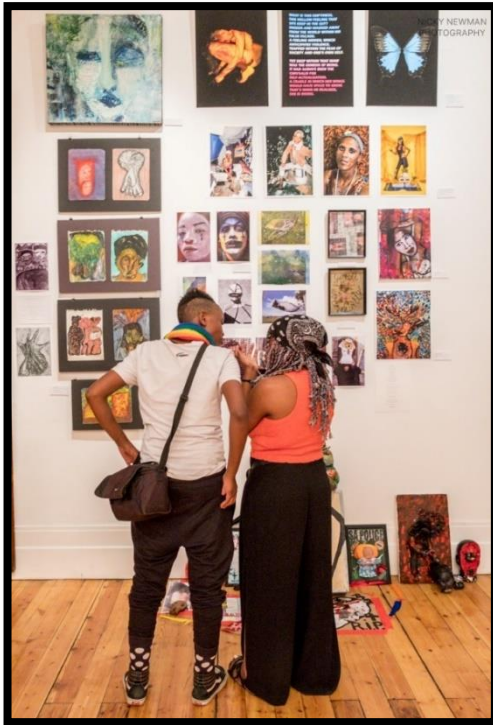
All three creative expressions were chosen from, and shared within, the public domain (Stevens et al., 2015). This public sharing of the Pieces allows for exploring narratives and experiences of GBV within the survivors' own voices (Al-Saggaf & Simmons, 2015; Moussa & Scapp, 1996). Within the constructivist paradigm, this authorship coupled with bi-directional public communication of experiences and personal narratives, i.e., having the public engage and interact with the creator's narrative and visa-versa, further allows for a socially co-created formation of understanding around GBV (Ochs & Capp, 2001).

Online and public platforms allow for the sharing of stories and discourses that historically may have gone unheard (Al-Saggaf & Simmons, 2015). The ability to share creative expressions on online platforms further enhances their reach and accessibility (Bernstein et al., 2013; Lehdonvirta & Räsänen, 2010). After Fell had created her Piece, she was able to share it online in the RISE exhibition, Sibonelo's Piece was shared on *YouTube*, an online video platform, and the book containing Nyalela's short story is available for online e-book purchase. Through the public sharing of these Pieces the creators were able to add to the discourse around GBV through the use of art as a dialogic language tool (Cohen et al., 1995).

Ignite and Rise, 2019 by Sarah Jayne Fell

Through the creation of *Ignite and Rise, 2019*, Fell was inspired to create the Anon Pop-Up Art Show which was presented in person and online (Fell, 2020). This art show allowed other survivors of GBV to add to the conversation through submitting and publicly sharing their own art as communication of their GBV experiences (Fell, 2020). Fell's *Ignite and Rise, 2019* was shared alongside the artworks of other survivors (Fell, 2020). Thereby the viewer enters a collaborative dialogue with the artists through collective observation and consideration of the pieces (Marsden, 2017). These pieces also function in dialogue with each other (Marsden, 2017). This dialogue and collective observation and consideration are evidenced in the photographs below, which were from the in-person exhibition inspired by, and including, Fell's *Ignite and Rise, 2019*.

VOICES HEARD



Photographed by Nicky Newman. (*ANON. Pop up Gallery*, 2000)

Following the in-person show the artwork was published on various platforms online including a website operating as an online exhibition platform, also created by Fell and inspired by the creation of *Ignite and Rise*, 2019 (Fell, 2020). 47 artists were featured in the online exhibition, meaning that 47 individuals were offered, and participated in, a public space and platform to voice their own stories and add to the GBV discourse (Marsden, 2017). This unashamed naming of the artists and proud portraying of the works that they created as accounts of their experiences counters the dominant discourse of shame and stigma associated with GBV survivors (McCleary-Sills et al., 2015). Across the online exhibition and social media platforms (*Facebook* and *Instagram*), alongside the in-person exhibition, these artworks, and the alternate discourses they offer, were viewed by thousands of people (*Anonpopup*, 2019; *ANON. Pop up Gallery*, 2000; Fell, 2020).

VOICES HEARD

STOP by Sibonelo

On *YouTube*, Sibonelo's *STOP* was viewed by 373 people and had five comments (Sibonelo, 2020). The comments included messages such as "*Perfectly written and beautifully delivered. Love your work sis* ❤️🔥", "*This is really beautiful*", and "*Thank you for this*" (Sibonelo, 2020, p. 1).

Sibonelo's mother shared the *YouTube* video as a public post on her *Facebook* page (Mthimunye, 2020). The post received 53 *Facebook* reactions including 26 'likes', 18 'loves', and nine crying emoji responses (Mthimunye, 2020). Additionally, it received thirteen comments and ten shares (Mthimunye, 2020). The comments were overwhelmingly positive with reactions such as "Wow", "Excellent", and "So powerful" (Mthimunye, 2020, p. 1). One comment said "Wow... *This is loud and clear*" (Mthimunye, 2020, p. 1) and then added to the conversation through saying that it was eliciting fear and anger. This could be interpreted as the fear and anger brought forth in the commenter based on their subjective interpretations and experiences of GBV (Moffat & McKim, 2014). Fear and anger are also commonly reported reactions in South African women in relation to GBV (Strebel et al., 2006).

Things I Wish my 16-Year-Old Self Knew by Palesa Nyalela

Nyalela's short story is one in a collection of short stories, *When Secrets Become Stories: Women Speak Out*, authored by women accounting their personal experiences of GBV (Nyathi, 2021). As with Fell's artwork being part of exhibitions, these short-stories inter-subjectively form a collective message (Baer, 2016; Meban, 2009). The book has stories authored by 26 South African women thereby providing a platform for personal narratives as discourse to be voiced by those previously disadvantaged by the dominant discourse (Moussa & Scapp, 1996).

In Lesley Stones' (2021) review of the anthology of short stories she states:

Perhaps these 26 stories by abused women could alert young girls to the male behaviour to be wary of, and kindle questions about their future choices. But that depends on them reading it, and this isn't the sort of book they're likely to pick up unless they're already in a troubled mind space. Perhaps it should be introduced in schools. I'd love to hear the debates it would spark in the classroom.

VOICES HEARD

In the latter excerpt Stones herself enters into dialogue, engaging in the narrative, countering dominant discourses, and postulating about how to encourage more people to read it as well as about where the future narrative of GBV should go (Oparinde & Matsha, 2021; Stones, 2021). In such, and in view of the constructivist paradigm, through Stones' own engagement with the Piece and its collective counterparts, and through her further public sharing of her reaction, new notions and ideas around GBV are entered into society (Ochs & Capps, 2001).

Similarly, motivational speaker, Brett Fish Anderson tweeted about the anthology stating, *"I both can't wait and am terrified to start reading this but so profoundly grateful"* (Anderson, 2021, p. 1). This tweet offered one perspective from a South African male. One of the comments, made by a woman, on this tweet responded with *"I read it! Heart-wrenching and inspirational at the same time. I'm really hoping more men will get a copy"* (Anderson, 2021, p. 1).

In an online book launch of this collection of stories, one viewer commented:

Reading books by survivors gave me hope when I was at my lowest - your book will bring hope to so many. When I thought I couldn't survive what I was feeling and going through, I'd read a book and think, 'If they could do it, so can I.' What you've done here is insanely valuable... (The Reading List, 2021).

The latter comment speaks to an experience of motivation and a strengthened resilience in GBV survivors found in reading stories by individuals who had endured GBV.

Macro level conclusion

Looking at the South African society as a macro-level, the discussed public participation and communicatory process of the three creative expressions as personal accounts of GBV offer a space where those previously disadvantaged by the dominant discourse can speak for themselves (Moussa & Scapp, 1996; Ochs & Capps, 2001). Within the constructivist paradigm this public sharing of narratives can potentially alter public and thus societal notions and discourses of GBV (Moussa & Scapp, 1996; Ochs & Capps, 2001).

Hints of the latter altering, or at least a hope for a change in discourse were found in the above discussions through an apparent open engagement with the work and numerous survivors putting up their hands to share their stories. It is further evidenced through thousands of individuals engaging with and dialoguing about these stories. Additionally, sharing of these creative expressions online appears to have created a more accessible platform, due to the wider public reach of online content, for others to speak out about their own stories and/or thoughts and/or opinions about the Pieces and GBV (Bernstein et al., 2013; Lehdonvirta & Räsänen, 2010). This can be seen in the comments and further online interaction that occurred in engagement with these Pieces. Thus adding to and further shaping the public discourse about GBV (Bernstein et al., 2013; Lehdonvirta & Räsänen, 2010).

4.4.2 The interplay between the micro and macro levels

Through considering the discursive context of society at the macro-level, and how this interplays with individual experiences at the micro-level, a more comprehensive understanding can be obtained (Souto-Manning, 2013).

With the chosen three creative works, through the sharing of their individual (micro) narratives of GBV into the public (macro) space, the individual (micro) experiences entered a social (macro) discourse and thus offered an alternative to the harmful prevailing messages of GBV (Burney, 2012; Souto-Manning, 2013).

Through the portrayal of individual (micro) experiences shared in public (macro) spaces, the Pieces offered a broader understanding of alternate ways of engaging with and understanding GBV (Burney, 2012; Souto-Manning, 2013). This was done through allowing insight into the three creators' own personal identities and how these identities were influenced by GBV (Valentine et al., 2017).

In the public (macro) interaction with these individual (micro) stories a subjective interpretation takes place whereby each individual (micro) that makes up the public (macro) will interpret and take from each creative Piece based on their own experiences and understandings (Baer, 2016;

Meban, 2009; Souto-Manning, 2013; Valentine et al., 2017). This subjective experience may allow for each individual (micro) to be offered a space to connect to their own experiences of GBV, evoking the message that may inspire them to share their own stories at the macro level (Moffat & McKim, 2014; Souto-Manning, 2013). This is potentially evidenced in the number of women participating in both Fell's exhibition and in Nyathi's anthology of short stories, as well as in the positive and appreciative public reactions and responses to the sharing of these narratives.

The individual (micro) stories of the three chosen creative works counter dominant societal (macro) discourses such as victim-blaming, victimisation of survivors, and shame and stigma associated with GBV (McCleary-Sills et al., 2015; Oparinde & Matsha, 2021; Wolf, 2018). The Pieces further bring to the fore the real trauma, terror, and resultant feelings of being dead alive associated with GBV, while motivating for a relinquishment of blame, stigma, and shame (Oparinde & Matsha, 2021; Martínez, 2020; Wright, 2022). The Pieces offer a call for perpetrators to stop GBV, while encouraging survivors that a beautiful future with real love is still possible and that through connection and creativity life can be rebirthed (Szubielska & Imbir, 2021).

4.5 SUMMATION OF FINDINGS IN RESPONSE TO RESEARCH QUESTIONS

1. How has creative expression been utilised by South African female GBV survivors to communicate their stories publicly?

1.1 In what ways does the sharing of experiences of GBV through creative expression from the survivors' perspectives contribute to the social discourse around GBV?

1.2 Do these creative expressions of GBV act as counter-discourse and if so, do they elicit social response?

1.3 Has creative expression provided space for survivors to express their narratives?

In relation to the analysis of this study, it can potentially be surmised that South African women who have survived GBV have utilised multiple modes of creative expression to communicate their stories publicly. This public sharing through creative expression within the chosen Pieces for

VOICES HEARD

analysis was done through the modalities of creative writing, art, and filmography (Grossman & Sorsoli, 2006).

The modes of communication utilised within the creative Pieces were both figurative, such as the symbolic black hole in the painted woman's chest in Fell's Piece, and literal, such as the mimetic portrayal of running from the perpetrator in Sibonelo's Piece and the direct account of experience in Nyalela's Piece (Berger, 1994; Giora, 2002). The public platforms on which these Pieces were shared included an in-person art exhibition; an online art exhibition; a website; social media platforms, including *YouTube*, *Instagram*, and *Facebook*; a printed book; and an e-book.

As was explored in the discussion of the micro and macro interplay, the sharing of these creative expressions appears to have contributed to the social discourse through a public inclusion of GBV survivors' voices and experiences into the social conversation (Burney, 2012; Souto-Manning, 2013). These experiences at a micro level entered into the societal space at a macro level which elicited engagement and conversation from other members of society (Burney, 2012; Souto-Manning, 2013).

These creative expressions of GBV can be said to act as counter-discourse as dominant discourses such as victim-blaming, victimisation of survivors, and shame and stigma associated with GBV are directly countered within these works (McCleary-Sills et al., 2015; Oparinde & Matsha, 2021; Wolf, 2018). Further, the Pieces meet the criterion for true counter-discourse as outlined by Moussa and Scapp (1996) as the stories are told as personal accounts of GBV, and therefore, told by those previously disadvantaged by the dominant discourse.

The Pieces are also in keeping with Burney's (2012) assertion that counter-discourse should offer an alternative to prevailing messages. This can be seen in the Pieces countering of the dominant discourse through offering a shift of blame from the victim to the perpetrator; countering victimisation of the survivor through highlighting the possibility to overcome and rebirth new life; and through relinquishing shame and stigma through proud proclamations of their names and their creative pieces (McCleary-Sills et al., 2015; Oparinde & Matsha, 2021; Wolf, 2018).

VOICES HEARD

When considering societal response to the Pieces, it can be inferred that response was elicited. This is evidenced in the exhibition inspired by Fell's Piece and the 47 artists who subsequently decided to partake in this exhibition, portraying their creative expressions of GBV experiences alongside Fell's. In Sibonelo's Piece societal response is evidenced through the comments and reactions to the work, with members of the public engaging with the Piece and offering commentary on their response to it. In Nyalela's Piece it could be said that the Piece itself was part of a societal response to Sue Nyathi's (2021) creative work as the anthology of short stories. Nyalela was one of 26 South African women deciding to add their voices and narratives to the collective voice of women speaking out against GBV. This then prompted further social response as can be seen by Stones' (2021) reaction to the anthology and her public discussion and exploration of how to further address GBV on a societal level, such as introducing the anthology to school children.

In consideration of the discussion thus far, it could be surmised that creative expression does seem to offer a platform for South African GBV survivors to voice their stories publicly. This is based on the findings from the analysis of these Pieces, in consideration of the creators' and other GBV survivors' active participation in creative spaces allowing them to voice their stories. It is further based on the seemingly positive response from society members in reaction to these Pieces. In contrast to the reported stigma, shaming, and discouragement from members of the South African police force in reporting cases of GBV, this positive response to the creative Pieces may suggest that the creative space offers a safer environment, for exploration of stories and narratives (Yesufu, 2022; Oparinde & Matsha, 2021).

CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS

5.1 CONCLUSION

While GBV affects all genders, women remain at a higher risk than men (Perrin et al., 2019). In South Africa numerous GBV cases go by unreported, this has been linked to notions of shame, stigma, and victim-blaming which form part of the dominant discourse around GBV in South Africa (Oparinde & Matsha, 2021).

This research study has aimed to explore whether creative expression offers South African GBV women survivors a means to communicate their stories publicly. Within the constructivist paradigm, the study was further interested in how this public communication of GBV from the survivors themselves influenced and acted as a mode of counter-discourse in relation to the prominent discourse around GBV in South Africa (Foucault, 1972; Ochs & Capps, 2001).

The research questions for this study included:

1. How has creative expression been utilised by South African female GBV survivors to communicate their stories publicly?
 - 1.1 In what ways does the sharing of experiences of GBV through creative expression from the survivors' perspectives contribute to the social discourse around GBV?
 - 1.2 Do these creative expressions of GBV act as counter-discourse and if so, do they elicit social response?
 - 1.3 Has creative expression provided space for survivors to express their narratives?

A qualitative study utilising a multimodal analysis design incorporating critical narrative analysis (CNA) (Souto-Manning, 2013), as well as visual discourse analysis (VDA) (Albers, 2007) of secondary data available in the public domain was conducted. The data was obtained through purposive sampling of the creative works. In selecting the Pieces certain inclusion criteria was specified to ensure all the selected data met the same regulatory standard and thereby possibly demarcating the extent of the researcher's bias (McDonagh et al., 2013).

The inclusion criteria for these creative expressions were:

- That an experience of GBV had occurred. For the purpose of this study GBV was defined as all forms of unwanted violence, such as physical, sexual, and psychological, exacted on any person based on their gender (Beyene et al., 2019; Perrin et al., 2019). Women survivors of GBV were the focus of this study.
- The experiences of GBV should be told through modalities of creative expression, such as art, poetry, performance, or creative text. This selection criterion was chosen as it correlates directly with the research questions of this study, namely that experiences of GBV were communicated publicly through creative expressions.
- The communicators of these stories should be South African women who have experienced GBV. This criterion was selected due to the high prevalence of GBV in South Africa and the greater risk of GBV posed on women (Matzopoulos et al., 2019; Perrin et al., 2019).
- That these stories, as communicated through creative products, should be first-hand accounts/expressions from the survivors themselves. This criterion was chosen because part of counter-discourse is that those who have been previously disadvantaged by the dominant discourse (in this case, discourse relating to GBV) have the opportunity to speak for themselves (Foucault & Deleuze, 1972; Moussa & Scapp, 1996).
- The creative expressions should be available within the public domain, as the publishing of the creative expressions in this domain makes it part of the public discourse (Stevens et al., 2015), which serves the investigation through discourse analysis.
- That the creative expressions have been made public within the last five years, since mid-2017. This criterion was chosen to ensure that the work was contemporarily reflective.

The exclusion criterion was that no second-hand accounts would be utilised. This is vital as counter-discourse is theoretically interested in individuals (or groups) communicating their own experiences from their own perspectives (Foucault & Deleuze, 1972).

In keeping with this selection criteria, three creative works by South African women were selected. These works employed varying modalities of creative expression as a means of communicating

VOICES HEARD

their experiences of GBV. The works included one artwork, one poem, and one short story. The artwork selected was a collage and acrylic on canvas entitled *Ignite and Rise, 2019* by Sarah Jayne Fell which formed part of an online art show in 2019 called *RISE, ANON Pop Up Art Show (Sarah Jayne Fell – Ignite and Rise, 2019, 2019)*. The poem was a performance video of spoken poetry by Sibonelo entitled *STOP (Sibonelo - STOP, 2020)*. The video of the performance of this poem was uploaded onto *YouTube* on the 28th of June 2020. The short story was written by Palesa Nyalela and was entitled '*THINGS I WISH MY 16-YEAR-OLD SELF KNEW*'. The short story was published in 2021 in a book *When Secrets Become Stories: Women Speak Out* (Nyathi, 2021).

The definition for creative expression for the purposes of this research was:

The use of creative modalities, such as art, writing, and performance, to produce a product to be observed by others as a means of communicating an internal state and/or event in order to elicit a response or action.

Through analysis of these creative works as both individual pieces, and within their national and global contexts, the findings suggested that creative expression could possibly offer South African women a platform to speak out publicly about their GBV experiences. The Pieces successfully demonstrated that they meet the criteria for counter-discourse through challenging dominant discourses, such as victim-blaming, victimisation of survivors, and shame and stigma; through being told by those previously disadvantaged by the dominant discourse; and through offering an alternative to the prevailing messages (Burney, 2012; McCleary-Sills et al., 2015; Moussa & Scapp, 1996; Oparinde & Matsha, 2021; Wolf, 2018). The alternate messages provided included placing the blame on the perpetrator and not the victim; countering victimisation of the survivor; and relinquishing shame and stigma (McCleary-Sills et al., 2015; Oparinde & Matsha, 2021; Wolf, 2018).

When viewing South African society as the macro-level, the public participation and communicatory process of the three creative expressions as personal (micro) accounts entered new dialogue into society (Moussa & Scapp, 1996; Ochs & Capps, 2001). Engagement of these stories within public spaces additionally appeared to have created a platform for others to speak out about

their own stories, thoughts, and opinions, further influencing the South African discourse about GBV (Bernstein et al., 2013; Lehdonvirta & Räsänen, 2010). The creative works appear to have elicited some social response as evidenced through the number of active participants in the exhibition, and analogy of short stories. It was further seen through public reactions and interactions to, and with, the Pieces, and the furthering of the conversation. The findings thus suggest that creative expression offers a gateway to the public eye that allows GBV survivors to not only communicate their stories publicly, but to shout them into a collective voice, hoping for, and demanding, change.

5.2 CONTRIBUTIONS OF THE STUDY AND CLINICAL IMPLICATIONS

Within the literature review a research gap was identified, as no previous study exploring whether creative expression helped South African women speak out publicly about GBV was found. This study thus offered an initial contribution towards the filling of that research gap. The research provided some understanding of how this public sharing of GBV through creative expressions acted as counter-discourse and contributed to the social discourse of GBV in South Africa.

The research findings indicated that creative expressions could provide South African women a platform through which they could speak out about their personal experiences of GBV. Within the South African context where GBV instances are high, and reporting of GBV is low, a potential implication for practice is thus the employment of creative modalities for the reporting and/or sharing of these cases (Mahlori et al., 2018; Matzopoulos et al., 2019). This may help in mitigating the potentially aggravated mental health consequences of GBV through providing survivors with an opportunity to engage in, and find encouragement from, social discourses that defend against the dominant discourses of victim-blaming, shame, and stigma associated with GBV (McCleary-Sills et al., 2015; Oparinde & Matsha; Rees et al., 2014).

As evidenced in the research by Grossman and Sorsoli (2006) whereby a participant reported how engaging with a creative expression of sexual abuse helped the participant to understand and engage with his own experiences, the research has shown that collective creative platforms allow for a greater participation in the sharing of stories. The clinical implications for practice could thus

speak to the incorporation and sharing of creative expressions of GBV experiences in psychological intervention post-trauma care programs aimed at assisting GBV survivors.

5.3 LIMITATIONS OF THE STUDY

While the data gathered from the three creative works offered some valuable insights, there were clear limitations to the study. As reflected in the researcher's reflexivity, researcher's bias was inevitable in this study. Strategies were put in place to ethically navigate this bias, such as continual supervision and specific selection criteria, and while these strategies may have reduced the effect of the researcher's bias, it would not be possible to completely nullify it.

Further, analysis of any creative piece is a subjective task (Moffat & McKim, 2014). This means that the researcher's analysis may differ from the intended meaning of the artist's, as well as from another individual viewing the piece.

In consideration of the small sample size, the finding of this study cannot be conclusively generalised to all South African women. The study simply shows that for the three South African women whose works were analysed, creative expression acted as a successful mode of communicating of personal accounts of GBV, and that there was some societal response to these three Pieces.

While the choice for focussing on South African women for this study was substantiated due to the risk of GBV to women being higher than to men, there are multiple genders also affected by GBV that were not included in this study (Matzopoulos et al., 2019; Perrin et al., 2019).

5.4 RECOMMENDATIONS FOR FUTURE RESEARCH

This research was able to start the conversation and enquiry into whether creative expression offers South African women survivors of GBV the opportunity to communicate their stories publicly. This conversation needs to be expanded on in order to gain a much deeper understanding of the socially communicative benefits of creative expression for female GBV survivors within the South African context.

VOICES HEARD

This research offers the initial grounding to future researchers who may wish to investigate the power of creative expression as a communicative tool, as well as its potential to socially influence discourse around GBV in South Africa.

Further research with a larger sample size and an inclusion of more genders may be of benefit to this deepening of understanding. This research could also track whether, through engaging with creative expressions, GBV survivors' and the South African public's held beliefs around the harmful dominant discourses of GBV are altered.

Additionally, research studies employing practical applications of utilising creative expression in psychological intervention and post-trauma care programmes to aid GBV survivors in communicating their stories are recommended.

--

In closing, deep gratitude is offered to the three survivors whose creative Pieces have lent themselves to this research, and a sincere hope for all survivors: may their voices be heard.

References

- 5FMTV. (2020, June 17). [LIVE] COVID-19 | President Cyril Ramaphosa addresses the nation [Video]. YouTube. <https://www.youtube.com/watch?v=dD0tCbRHrVI>
- Abrahams, N., Jewkes, R., Martin, L. J., Mathews, S., Vetten, L., & Lombard, C. (2009). Mortality of Women From Intimate Partner Violence in South Africa: A National Epidemiological Study. *Violence and Victims*, 24(4), 546–556.
<https://doi.org/10.1891/0886-6708.24.4.546>
- Abrams, M. H. (2023). *A Glossary of Literary Terms (8th Edition)*. Thomson.
- Akhter, S., & Kusakabe, K. (2014). Gender-based Violence among Documented Rohingya Refugees in Bangladesh. *Indian Journal of Gender Studies*, 21(2), 225–246.
<https://doi.org/10.1177/0971521514525088>
- Al-Saggaf, Y., & Simmons, P. (2015). Social media in Saudi Arabia: Exploring its use during two natural disasters. *Technological Forecasting and Social Change*, 95, 3–15.
<https://doi.org/10.1016/j.techfore.2014.08.013>
- Albers, P. (2007). *Visual Discourse Analysis*. 56th National Reading Conference. 56.
- Altay, S. (2019). Patriarchy and Women's Subordination: A Theoretical Analysis. *E-Şarkiyat İlmi Araştırmaları Dergisi/Journal of Oriental Scientific Research (JOSR)*, 4, 1–18.
<https://doi.org/10.26791/sarkiat.541704>
- Amick, E., & Frank, L. (2007). Namibia's first national conference on gender-based violence. *Sister Namibia*, 19(3), 12+.
<https://link.gale.com/apps/doc/A171660048/AONE?u=anon~d61f579f&sid=googleScholar&xid=919a5b09>

VOICES HEARD

- Amro, K. A. H. A. (2019). Dialogue and Symbolism in Hemingway's the Old Man and the Sea (Dialogue) and Hills Like White Elephants (Symbolism) from Mu'tah University Students' Perspective. *Journal of Literature, Languages and Linguistics*, 60(2019), 31–39. <https://doi.org/10.7176/jlll/60-05>
- Anderson, B. F. (2021, August 10). *brett Fish anderson*. Twitter. Retrieved March 4, 2023, from https://twitter.com/BrettFishA/status/1424987134159695885?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1424987134159695885%7Ctwgr%5E3e0188ef2e8462302efb551d2245c601aa31bbc1%7Ctwcon%5Es1_&ref_url=https%3A%2F%2Fwww.thesouthafrican.com%2Fculture%2Fbooks%2Fbook-review-when-secrets-become-stories-gbv-survivors-essay-collection%2F
- Anderson, K. M., & Hiersteiner, C. (2007). Listening to the Stories of Adults in Treatment who Were Sexually Abused as Children. *Families in Society: The Journal of Contemporary Social Services*, 88(4), 637–644. <https://doi.org/10.1606/1044-3894.3686>
- Angelou, M. (1978). *And Still I Rise: A Book of Poems*. Penguin Random House.
- Annesley, T. M. (2010). “It was a cold and rainy night”: Set the Scene with a Good Introduction. *Clinical Chemistry*, 56(5), 708–713. <https://doi.org/10.1373/clinchem.2010.143628>
- ANON. *Pop Up Gallery*. (n.d.). Facebook. Retrieved March 4, 2023, from <https://www.facebook.com/anonpopup>
- Arens, Y., Granacki, J. J., & Parker, A. C. (1987). *Phrasal analysis of long noun sequences*. Proceedings of the 25th Annual Meeting on Association for Computational Linguistics -. <https://doi.org/10.3115/981175.981184>
- Ariel, M. (2009). Discourse, grammar, discourse. *Discourse Studies*, 11(1), 5–36. <https://doi.org/10.1177/1461445608098496>

VOICES HEARD

Ashworth, E., & Ashworth, E. (2020, September 24). *Lexical Semantics* [Video]. YouTube.

https://www.youtube.com/watch?v=e_3h0fB8Rhg

Avrahami, D. (2006). Visual Art Therapy's Unique Contribution in the Treatment of Post-Traumatic Stress Disorders. *Journal of Trauma & Dissociation*, 6(4), 5–38.

https://doi.org/10.1300/j229v06n04_02

Baer, J. (2016). Creativity Doesn't Develop in a Vacuum. *New Directions for Child and Adolescent Development*, 2016(151), 9–20. <https://doi.org/10.1002/cad.20151>

Bailey, E. R., & Iyengar, S. S. (2022). Yours truly: On the complex relationship between authenticity and honesty. *Current Opinion in Psychology*, 47, 101419.

<https://doi.org/10.1016/j.copsyc.2022.101419>

Baldick, C. (2015). *The Oxford Dictionary of Literary Terms (Oxford Quick Reference)* (4th ed.). Oxford University Press.

Baldwin, J. R., Pingault, J.-B., Schoeler, T., Sallis, H. M., & Munafò, M. R. (2022). Protecting against researcher bias in secondary data analysis: challenges and potential solutions.

European Journal of Epidemiology, 37. <https://doi.org/10.1007/s10654-021-00839-0>

Banda, F. (2015). “If You Buy a Cup, Why Would You Not Use It?” Marital Rape: The Acceptable Face of Gender Based Violence. *AJIL Unbound*, 109, 321–325.

<https://doi.org/10.1017/s2398772300001677>

Barnett, J. P., Maticka-Tyndale, E., & Kenya, T. (2016). Stigma as Social Control: Gender-Based Violence Stigma, Life Chances, and Moral Order in Kenya. *Social Problems*, 63(3), 447–462. <https://doi.org/10.1093/socpro/spw012>

Barnhart, B. (2022, March 22). *41 of the most important social media marketing statistics for 2022*. Sprout Social. <https://sproutsocial.com/insights/social-media-statistics/>

VOICES HEARD

- Bartolome, J. D. I., Quero, L. C., Cho, J., & Jo, S. (2020). Exploring Thermal Interaction for Visual Art Color Appreciation for the Visually Impaired People. *2020 International Conference on Electronics, Information, and Communication (ICEIC)*.
<https://doi.org/10.1109/iceic49074.2020.9051245>
- Becker, C. (2004). Amazwi Abesifazane (Voices of Women). *Art Journal*, 63(4), 116.
<https://doi.org/10.2307/4134509>
- Ben-Amos, D. (1993). "Context" in Context. *Western Folklore*, 52(2/4), 209.
<https://doi.org/10.2307/1500087>
- Benoot, C., Hannes, K., & Bilsen, J. (2016). The use of purposeful sampling in a qualitative evidence synthesis: A worked example on sexual adjustment to a cancer trajectory. *BMC Medical Research Methodology*, 16(1). <https://doi.org/10.1186/s12874-016-0114-6>.
- Bentsen, S. E. (2014). Using Pyrotechnology: Fire-related Features and Activities with a Focus on the African Middle Stone Age. *Journal of Archaeological Research*, 22(2), 141–175.
<https://doi.org/10.1007/s10814-013-9069-x>
- Berger, K. (1994). Diegesis and Mimesis: The Poetic Modes and the Matter of Artistic Presentation. *Journal of Musicology*, 12(4), 407–433. <https://doi.org/10.2307/763970>
- Berger, R. (2015). Now I see it, now I don't: researcher's position and reflexivity in qualitative research. *Qualitative Research*, 15(2), 219–234.
<https://doi.org/10.1177/1468794112468475>
- Bernstein, M. S., Bakshy, E., Burke, M., & Karrer, B. (2013). Quantifying the invisible audience in social networks. *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*. <https://doi.org/10.1145/2470654.2470658>

- Besemeres, M. (2004). Different Languages, Different Emotions? Perspectives from Autobiographical Literature. *Journal of Multilingual and Multicultural Development*, 25(2–3), 140–158. <https://doi.org/10.1080/01434630408666526>
- Beyene, A. S., Chojenta, C., Roba, H. S., Melka, A. S., & Loxton, D. (2019). Gender-based violence among female youths in educational institutions of Sub-Saharan Africa: a systematic review and meta-analysis. *Systematic Reviews*, 8(1). <https://doi.org/10.1186/s13643-019-0969-9>
- Bjørge, A. K. (2007). Power distance in English lingua franca email communication. *International Journal of Applied Linguistics*, 17(1), 60–80. <https://doi.org/10.1111/j.1473-4192.2007.00133.x>
- Bloch, S., Lemeignan, M., & Aguilera-T, N. (1991). Specific respiratory patterns distinguish among human basic emotions. *International Journal of Psychophysiology*, 11(2), 141–154. [https://doi.org/10.1016/0167-8760\(91\)90006-j](https://doi.org/10.1016/0167-8760(91)90006-j)
- Bloom, S. L. (2010). Bridging the black hole of trauma: the evolutionary significance of the arts. *Psychotherapy and Politics International*, 8(3), 198–212. <https://doi.org/10.1002/ppi.223>
- Blum-Kulka, S. (1993). “You gotta know how to tell a story”: Telling, tales, and tellers in American and Israeli narrative events at dinner. *Language in Society*, 22(3), 361–402. <https://doi.org/10.1017/s0047404500017280>
- Boonzaier, F. (2020, December 8). OPINION | Pervasive victim blaming in the media needs to end. *News24*. <https://www.news24.com/news24/opinions/columnists/guestcolumn/opinion-pervasive-victim-blaming-in-the-media-needs-to-end-20201208>

VOICES HEARD

- Boots, S., & Hogan, C. (1981). Creative Movement and Health. *Topics in Clinical Nursing*, 3(2), 6910321. <https://europepmc.org/article/med/6910321>
- Botha, T. (2019, September 24). *Hundreds of South African Women Gather in New York's Times Square Against GBV*. SAPeople - Worldwide South African News. <https://www.sapeople.com/2019/09/24/hundreds-of-south-african-women-gather-in-new-yorks-time-square-against-gbv/>
- Boutin, A. (2002). "Ring out the Old, Ring in the New": The Symbolism of Bells in Nineteenth-Century French Poetry. *Nineteenth-Century French Studies*, 30(3/4), 266–280. <http://www.jstor.org/stable/23537775>
- Braddock, R. (2020). The frequency and placement of topic sentences in expository prose. In *Reading Empirical Research Studies: The Rhetoric of Research* (pp. 214-228). Routledge.
- Brewster, D. (2018). *The Kaleidoscope, Its History, Theory and Construction With Its Application to the Fine and Useful Arts (Classic Reprint)*. Forgotten Books.
- Broom, D. (2022, May 20). This is how many women are killed by a partner or family member each year. *World Economic Forum*. Retrieved February 10, 2023, from <https://www.weforum.org/agenda/2020/11/violence-against-women-femicide-census/>
- Butler, J. (2019). Can't Stop Screaming. *Think in Public*, 381–392. <https://doi.org/10.7312/marc19008-035>
- Burney, S. (2012). CHAPTER FOUR: Resistance and Counter-Discourse: Writing Back to the Empire. *Counterpoints*, 417(2012), 105–116. <https://www.jstor.org/stable/42981701>
- Butina, M. (2015). A Narrative Approach to Qualitative Inquiry. *American Society for Clinical Laboratory Science*, 28(3), 190–196. <https://doi.org/10.29074/ascls.28.3.190>

Cadnum, M. (2015). *Redhanded*. Van Duuren Media.

Campbell, E. (1995). Re-Visions, Re-Flections, Re-Creations: Epistolarity in Novels by

Contemporary Women. *Twentieth Century Literature*, 41(3), 332.

<https://doi.org/10.2307/441856>

Cap, P. (2019). Discourse studies: Between social constructionism and linguistics. A critical

overview. *Topics in Linguistics*, 20(2), 1–16. <https://doi.org/10.2478/topling-2019-0006>

Carreño, B., & Allen, N. (2021, July 6). Spain says non-consensual sex is rape, toughens sexual violence laws. *Reuters*. Retrieved March 1, 2023, from

<https://www.reuters.com/world/europe/spain-says-non-consensual-sex-is-rape-toughens-sexual-violence-laws-2021-07-06/>

Carroll, R. (2005). Finding the Words to Say It: The Healing Power of Poetry. *Evidence-Based*

Complementary and Alternative Medicine, 2(2), 161–172.

<https://doi.org/10.1093/ecam/neh096>

Cattani, D. H., Haight, A. B., & Christensen, N. B. (2009). *A. P. Giannini: The Man with the Midas Touch* (Illustrated). AuthorHouse.

Chan, C. S. (2012). Phenomenology of rhythm in design. *Frontiers of Architectural Research*,

1(3), 253–258. <https://doi.org/10.1016/j.foar.2012.06.003>

Charters, A. (2018). *The Story and Its Writer: An Introduction to Short Fiction* (Tenth).

Bedford/St. Martin's.

Childs, P., & Fowler, R. (2005). *The Routledge Dictionary of Literary Terms* (Routledge

Dictionaries) (3rd ed.). Routledge.

- Chilisa, B., & Ntseane, G. (2010). Resisting dominant discourses: implications of indigenous, African feminist theory and methods for gender and education research. *Gender and Education*, 22(6), 617–632. <https://doi.org/10.1080/09540253.2010.519578>
- Christensen, M. C. (2017). Using Photovoice to Address Gender-Based Violence: A Qualitative Systematic Review. *Trauma, Violence, & Abuse*, 20(4), 484–497.
<https://doi.org/10.1177/1524838017717746>
- Coats, C. (2014). Tracing Suburban Desire. *Visual Arts Research* 40(1), 17-18.
<https://www.muse.jhu.edu/article/553074>.
- Coetzee, M., Sibanda, N., Terblanche, R., & April, D. (2021, December 15). *Exploring perceptions of the drivers of GBV through performance. Life*. Retrieved March 1, 2023, from <https://www.news24.com/life/wellness/mind/exploring-the-perceptions-of-the-drivers-of-gbv-through-performance-20211210>
- Dadas, C. (2017). Chapter 1. Hashtag Activism: The Promise and Risk of “Attention.” *The WAC Clearinghouse; University Press of Colorado EBooks*, 17–36.
<https://doi.org/10.37514/per-b.2017.0063.2.01>
- Davide, L., Fabio, N., & Yixin, Z. (2019b). Secret hand gestures in paintings. *Acta Bio-Medica : Atenei Parmensis*, 90(4), 526–532. <https://doi.org/10.23750/abm.v90i4.7134>
- Davey, R. (2013). *A History of Mourning*. Van Haren Publishing.
- Deshpande, N., & Lewis-O’Connor, A. (2013). Screening for intimate partner violence during pregnancy. *Reviews in Obstetrics and Gynecology*, 6(3–4), 141–148.
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4002190/>
- de Vos, A., Strydom, H., Fouché, C., & Delport, C. (2018). *Research at Grass Roots: For the Social Sciences and Human Service Professions*. (14th Ed.). South Africa: Van Schaik

Publishers.

De Vries, H., Eggers, S. M., Jinabhai, C. C., Meyer-Weitz, A., Sathiparsad, R., & Taylor, M.

(2014). Adolescents' Beliefs About Forced Sex in KwaZulu-Natal, South Africa.

Archives of Sexual Behavior, 43(6), 1087–1095. <https://doi.org/10.1007/s10508-014-0280-8>

Deyoung, R. K. (2013). Book Review: Courage as a Christian Virtue. *Journal of Spiritual*

Formation and Soul Care, 6(2), 301–312. <https://doi.org/10.1177/193979091300600211>

Diessel, H. (2004). *The Acquisition of Complex Sentences*. Cambridge University Press.

Doane, M. A. (1980). The Voice in the Cinema: The Articulation of Body and Space. *Yale*

French Studies, 60, 33–50. <https://doi.org/10.2307/2930003>

Dodgson, J. E. (2019). Reflexivity in Qualitative Research. *Journal of Human Lactation*, 35(2),

220–222. <https://doi.org/10.1177/0890334419830990>

Dyupina, Y., & Shakirova, T. (2018). Question of Color Perception in Literary Work (Based on

Boris Pasternak's Doctor Zhivago). *SHS Web of Conferences*, 50, 01048.

<https://doi.org/10.1051/shsconf/20185001048>

Eastwood, E. B., & Smith, B. J. (2005). FINGERPRINTS OF THE KHOEKHOEN:

GEOMETRIC AND HANDPRINTED ROCK ART IN THE CENTRAL LIMPOPO

BASIN, SOUTHERN AFRICA. *South African Archaeological Society Goodwin Series*,

9(2005), 63–76. <https://doi.org/10.2307/3858035>

Edwards-Jauch, L. (2016a). Gender-based violence and masculinity in Namibia: A structuralist

framing of the debate. *Humanities and Social Sciences*, 049–062.

Eilberg-Schwartz, H., & Doniger, W. (1995). *Off with Her Head!: The Denial of Women's*

Identity in Myth, Religion, and Culture. Amsterdam University Press.

- Ellis, E. (2020, June 18). Gender-based violence is South Africa's second pandemic, says Ramaphosa. *Daily Maverick*. <https://www.dailymaverick.co.za/article/2020-06-18-gender-based-violence-is-south-africas-second-pandemic-says-ramaphosa/>
- Enaifoghe, A., Dlelana, M., Durokifa, A., & Dlamini, N. (2021). The Prevalence of Gender-Based Violence against Women in South Africa: A Call for Action. *African Journal of Gender, Society and Development (Formerly Journal of Gender, Information and Development in Africa)*, 10(1), 117–146. <https://doi.org/10.31920/2634-3622/2021/v10n1a6>
- Epps, B. S., & Kakoudaki, D. (2009). *All about Almodóvar: A Passion for Cinema*. Amsterdam University Press.
- Euronews. (2021, March 21). Violence against women: Thousands protest in Turkey after Erdogan ditches European treaty. *Euronews*. <https://www.euronews.com/2021/03/21/violence-against-women-thousands-protest-in-turkey-after-erdogan-ditches-european-treaty>
- Facebook - Astar* Awakening Spirit Through Art. (n.d.). Facebook. Retrieved September 30, 2022, from https://www.facebook.com/unsupportedbrowser?ref=page_internal
- Fawcett, H., & Shrestha, L. (2016). Blogging about sexual assault: a thematic analysis. *The Journal of Forensic Practice*, 18(1), 39–51. <https://doi.org/10.1108/jfp-05-2015-0032>
- Fayemi, K. (2020, June 11). Governors declare state of emergency on sexual, gender-based violence. *Vanguard*. Retrieved February 11, 2023, from <https://www.vanguardngr.com/2020/06/governors-declare-state-of-emergency-on-sexual-gender-based-violence/>

VOICES HEARD

Fell, S. J. (2020, January 16). *RISE by ANON. Pop Up Art Show*. ANON.

<https://anonpopup.com/exhibitions/rise-by-anon/>

Feltwell, T., Vines, J., Salt, K., Blythe, M., Kirman, B., Barnett, J., Brooker, P., & Lawson, S.

(2017). Counter-Discourse Activism on Social Media: The Case of Challenging “Poverty Porn” Television. *Computer Supported Cooperative Work (CSCW)*, 26(3), 345–385.

<https://doi.org/10.1007/s10606-017-9275-z>

Ferber, M. (2007). *A Dictionary of Literary Symbols* (2nd ed.). Cambridge University Press.

Fischer, A. (1994). *Repetition*. Gunter Narr Verlag.

Flasch, P., Boote, D., & Robinson, E. H. (2019). Considering and Navigating New Relationships

During Recovery From Intimate Partner Violence. *Journal of Counseling & Development*, 97(2), 148–159. <https://doi.org/10.1002/jcad.12246>

<https://doi.org/10.1002/jcad.12246>

Ford, S., Littlemore, J., & Houghton, D. (2021). Got a Spark with Brook? Engaging Consumers

in a Sexual Health Campaign through the Use of Creative (Metaphorical) Double Entendres. *Metaphor and Symbol*, 36(4), 207–228.

<https://doi.org/10.1080/10926488.2021.1913740>

Foucault, M. (1972). *The Archaeology of Knowledge*. Pantheon Books.

Foucault, M., & Deleuze, G. (1972). The Intellectuals and Power: A Discussion between Michel

Foucault and Gilles Deleuze. *Telos*, 1973(16), 103–109.

<https://doi.org/10.3817/0673016103>

Francke, R. (2019b, September 7). Thousands protest in South Africa over rising violence

against women. *The Guardian*. Retrieved October 11, 2022, from

<https://www.theguardian.com/world/2019/sep/05/thousands-protest-in-south-africa-over-rising-violence-against-women>

Frankl, V. E. (1985). *Man's Search For Meaning* (Revised and Updated Edition). Pocket Books.

Friedman, N. (1955). Point of View in Fiction: The Development of a Critical Concept.

PMLA/Publications of the Modern Language Association of America, 70(5), 1160–1184.

<https://doi.org/10.2307/459894>

Friedmannová, L. (2009). What Can We Learn from the Masters? Color Schemas on Paintings as the Source for Color Ranges Applicable in Cartography. *Lecture Notes in*

Geoinformation and Cartography, 1–13. https://doi.org/10.1007/978-3-540-68569-2_9

Frijhoff, W. (2015). Fiery Metaphors in the Public Space: Celebratory Culture and Political

Consciousness around the Peace of Utrecht. In R. E. de Bruin, C. van der Haven, L.

Jensen, & D. Onnekink (Eds.), *Performances of Peace: Utrecht 1713* (pp. 223–248).

Brill. <http://www.jstor.org/stable/10.1163/j.ctt1w76w4b.18>

Frolov, V., Kisin, V. I., & Yankovsky, E. M. (2010). *Physics of Black Holes*. Springer

Publishing.

Furtado, T. (2016). The incorporation of violence by women video artists. *International E-*

Journal of Advances in Social Sciences, 2(5), 388–397. <http://ijasos.ocerintjournals.org>

Garanina, N., Sidorova, E., & Bodin, E. (2015). A Multi-agent Text Analysis Based on Ontology of Subject Domain. *Lecture Notes in Computer Science*, 102–110.

https://doi.org/10.1007/978-3-662-46823-4_9

Garland, T. S., Policastro, C., Branch, K. A., & Henderson, B. B. (2018). Bruised and Battered:

Reinforcing Intimate Partner Violence in Comic Books. *Feminist Criminology*, 14(5),

584–611. <https://doi.org/10.1177/1557085118772093>

Gasker, J. A. (2001). I didn't understand the damage it did: Narrative Factors Influencing the

Selection of Sexual Abuse as Epiphany. *Journal of Poetry Therapy*, 14(3), 119–133.

<https://doi.org/10.1023/a:1011183601249>

Gage, J. (2000). *Color and Meaning: Art, Science, and Symbolism*. University of California Press.

Giora, R. (2002). Literal vs. figurative language: Different or equal? *Journal of Pragmatics*, 34(4), 487–506. [https://doi.org/10.1016/s0378-2166\(01\)00045-5](https://doi.org/10.1016/s0378-2166(01)00045-5)

Giovannetti, M. (2019, September 1). *Palestinians demand legal protection after “honour” killing of Israa Ghayeb*. Middle East Monitor.

<https://www.middleeastmonitor.com/20190901-palestinians-protest-for-legal-protection-of-women-after-killing-of-israa-gharib/>

Githapradana, D. M. W. (2022). Aesthetics and Symbolic Meaning of Androgynous and CO-ED Style Trends in Men’s Fashion. *Humaniora*, 13(1), 23–32.

<https://doi.org/10.21512/humaniora.v13i1.7378>

Glăveanu, V. P., & Kaufman, J. C. (2019). Creativity: A Historical Perspective. In Kaufman, J.C. & Sternberg, R.J. (Eds.), *The Cambridge Handbook of Creativity* (2nd Ed., pp. 9-26). Cambridge University Press.

Gombrich, E. H. (1966). Ritualized gesture and expression in art. *Philosophical Transactions of the Royal Society of London. Series B, Biological Sciences*, 251(772), 393–401.

<https://doi.org/10.1098/rstb.1966.0025>

Gordon, S., & Collins, A. (2013). “We face rape. We face all things”: understandings of gender-based violence amongst female students at a South African university. *African Safety Promotion*, 11(2), 93–106. <http://www.mrc.ac.za/crime/aspj/2013/Weface.pdf>

- Graaff, K., & Heineken, L. (2017). Masculinities and gender-based violence in South Africa: A study of a masculinities-focused intervention programme. *Development Southern Africa*, 34(5), 622–634. <https://doi.org/10.1080/0376835x.2017.1334537>
- Gravelin, C. R., Biernat, M., & Baldwin, M. (2017). The impact of power and powerlessness on blaming the victim of sexual assault. *Group Processes & Intergroup Relations*, 22(1), 98–115. <https://doi.org/10.1177/1368430217706741>
- Grossman, F. K., Sorsoli, L., & Kia-Keating, M. (2006). A gale force wind: Meaning making by male survivors of childhood sexual abuse. *American Journal of Orthopsychiatry*, 76(4), 434–443. <https://doi.org/10.1037/0002-9432.76.4.434>
- Grundland, M., Vohra, R., Williams, G. P., & Dodgson, N. A. (2006). Cross Dissolve Without Cross Fade: Preserving Contrast, Color and Salience in Image Compositing. *Computer Graphics Forum*, 25(3), 577–586. <https://doi.org/10.1111/j.1467-8659.2006.00977.x>
- Hale, C. S. (1993). Time Dimensions and the Subjective Experience of Time. *Journal of Humanistic Psychology*, 33(1), 88–105. <https://doi.org/10.1177/0022167893331006>
- Hall, J. (2008). *The Sinister Side: How Left-right Symbolism Shaped Western Art*. Oxford University Press.
- Han, S. S. (2022). *Tiny Wonders*. University of Queensland Press.
- Hasse, C. (2001). Institutional Creativity: The Relational Zone of Proximal Development. *Culture & Psychology*, 7(2), 199–221. <https://doi.org/10.1177/1354067x0172005>
- Hassen, R. (2015). Discourse as Medium of Knowledge: Transmission of Knowledge by Transmission of Discourse People Live. *Journal of Education and Practice*, 6(31), 119–128.
https://www.researchgate.net/publication/305136656_Discourse_as_Medium_of_Knowledge

- dge_Transmission_of_Knowledge_by_Transmission_of_Discourse_People_Live
- Heise, L., Ellsberg, M., & Gottmoeller, M. (2002). A global overview of gender-based violence. *International Journal of Gynecology & Obstetrics*, 78, S5–S14.
[https://doi.org/10.1016/s0020-7292\(02\)00038-3](https://doi.org/10.1016/s0020-7292(02)00038-3)
- Hendrawati, N. (2018). An Analysis on Students' Errors in Writing Sentence Patterns. *Loquen: English Studies Journal*, 11(01), 63. <https://doi.org/10.32678/loquen.v11i01.1036>
- Hicks, S. C., & Peng, R. D. (2019b). Elements and Principles for Characterizing Variation between Data Analyses. *ArXiv: Applications*, 1–14.
<https://doi.org/10.48550/arXiv.1903.07639>
- Hodges, B., Kuper, A., & Reeves, S. (2008). Qualitative Research: Discourse Analysis. *BMJ: British Medical Journal*, 337(7669), 570–572. <https://www.jstor.org/stable/20510756>
- Hogan, S. (2001). *Healing Arts: The History of Art Therapy (Arts Therapies)* (1st ed.). Jessica Kingsley.
- Isaacs, L., Somers, M. J., & Swanepoel, L. H. (2022). Density of African Civets in a Moist Mountain Bushveld Region of South Africa. *Small Carnivores*, 249–258.
<https://doi.org/10.1002/9781118943274.ch12>
- Janes, D. (1998). *God and Gold in Late Antiquity*. Cambridge University Press.
- Jang, D., & Elfenbein, H. A. (2015). Emotion, Perception and Expression of. In J. Wright (Ed.), *International Encyclopedia of the Social & Behavioral Sciences* (pp. 483–489). Elsevier.
<https://doi.org/10.1016/b978-0-08-097086-8.25052-6>
- Jenkins, S., & Hinds, J. (1987). Business Letter Writing: English, French, and Japanese. *TESOL Quarterly*, 21(2), 327. <https://doi.org/10.2307/3586738>

VOICES HEARD

Johnson, M. P. (2011). Gender and types of intimate partner violence: A response to an anti-feminist literature review. *Aggression and Violent Behavior, 16*(4), 289–296.

<https://doi.org/10.1016/j.avb.2011.04.006>

Jonathan Ball Publishers: When Secrets Become Stories: Women Speak Out. (n.d.).

<https://www.jonathanball.co.za/component/virtuemart/when-secrets-become-stories-women-speak-out>

Jones, R. H. (2010). Creativity and discourse. *World Englishes, 29*(4), 467–480.

<https://doi.org/10.1111/j.1467-971x.2010.01675.x>

K4Eva_TheFuture. (n.d.). YouTube. <https://www.youtube.com/@ShoeZK4Eva/about>

Kahn. (2016). American Indian Elders' resilience: Sources of strength for building a healthy future for youth. *American Indian and Alaska Native Mental Health Research, 23*(3), 117–133. <https://doi.org/10.5820/aian.2303.2016.117>

Katz, C., Tsur, N., Nicolet, R., Klebanov, B., & Carmel, N. (2020). No way to run or hide: Children's perceptions of their responses during intrafamilial child sexual abuse. *Child Abuse & Neglect, 106*, 104541. <https://doi.org/10.1016/j.chiabu.2020.104541>

Kaufmann, K. A. (2006). *Inclusive Creative Movement and Dance.* Human Kinetics.

Keltner, D. (1995). Signs of appeasement: Evidence for the distinct displays of embarrassment, amusement, and shame. *Journal of Personality and Social Psychology, 68*(3), 441–454. <https://doi.org/10.1037/0022-3514.68.3.441>

Kiger, M. E., & Varpio, L. (2020). Thematic analysis of qualitative data: AMEE Guide No. 131. *Medical Teacher, 42*(8), 846–854. <https://doi.org/10.1080/0142159x.2020.1755030>

- Kim, C. (2019). Social isolation, acculturative stress and intimate partner violence (IPV) victimization among Korean immigrant women. *International Journal of Intercultural Relations*, 72, 87–95. <https://doi.org/10.1016/j.ijintrel.2019.07.005>
- Kim, Y. I. (2006). Color and symbolic meaning of elements in nature. *Color Research & Application*, 31(4), 341–349. <https://doi.org/10.1002/col.20232>
- Kita, S., Zonp, Z., & Saint Arnault, D. (2022). Initial testing of components of the cultural determinants of trauma recovery (CDTR) theory amongst American Gender-Based violence survivors: Structural equation modelling. *Journal of Advanced Nursing*, 2022(00), 1-17. <https://doi.org/10.1111/jan.15331>
- Koss, M. P., & Harvey, M. R. (1991). *Rape Victim: Clinical and Community Interventions*. Sage Publications.
- Kövecses, Z. (2010). Metaphor and Culture. *Where Metaphors Come From*, 2(2010), 73–96. <https://doi.org/10.1093/acprof:oso/9780190224868.003.0005>
- Kozloff, S. (1988). *Invisible Storytellers: Voice-Over Narration in American Fiction Film*. Amsterdam University Press.
- Leburu-Masigo, G. E., & Kgadima, N. P. (2020). GENDER-BASED VIOLENCE DURING THE COVID-19 PANDEMIC IN SOUTH AFRICA: GUIDELINES FOR SOCIAL WORK PRACTICE. *Gender and Behaviour*, 18(4), 16618–16628. <https://www.ajol.info/index.php/gab/article/view/203389>
- Lehdonvirta, V., & Räsänen, P. (2010). How do young people identify with online and offline peer groups? A comparison between UK, Spain and Japan. *Journal of Youth Studies*, 14(1), 91–108. <https://doi.org/10.1080/13676261.2010.506530>

VOICES HEARD

Leitão, M. (2014). Women survivors of intimate partner violence: the difficult transition to independence. *Revista Da Escola De Enfermagem Da USP*, 48(spe), 07–15.

<https://doi.org/10.1590/s0080-623420140000600002>

Levy, S., & Lemma, A. (2012). *The Perversion of Loss: Psychoanalytic Perspectives on Trauma*. Taylor & Francis.

Lewis, B., & Lewis, B. (2007). *My Words Echo Thus: Possessing the Past in Peter Ackroyd*. University of South Carolina Press.

Ley, R. (1985). Blood, breath, and fears: A hyperventilation theory of panic attacks and agoraphobia. *Clinical Psychology Review*, 5(4), 271–285. [https://doi.org/10.1016/0272-7358\(85\)90008-x](https://doi.org/10.1016/0272-7358(85)90008-x)

Llana, S. M. (2019, October 3). *How attacks on women mobilized Mexico's 'feminist earthquake.'* The Christian Science Monitor.

<https://www.csmonitor.com/World/Americas/2019/0926/How-attacks-on-women-mobilized-Mexico-s-feminist-earthquake>

Lodge, D. (1994). *The Art of Fiction: Illustrated from Classic and Modern Texts*. Penguin Books.

Lokshin Hustle Music. (n.d.). YouTube.

<https://www.youtube.com/@lokshinhustlemusic2846/about>

Lyster, R. (2019, September 12). The Death of Uyinene Mrwetyana and the Rise of South Africa's #AmINext Movement. *The New Yorker*.

<https://www.newyorker.com/news/news-desk/the-death-of-uyinene-mrwetyana-and-the-rise-of-south-africas-aminext-movement>

- Mackay, K. (2014). Art as a Connection to the Divine in Women's Lives. *The International Journal of Social, Political and Community Agendas in the Arts*, 8(2), 1–13.
<https://doi.org/10.18848/2326-9960/cgp/v08i02/36354>
- Mahlori, X. F., Byrne, D. C., & Mabude, L. A. (2018). Perceptions of Gender-Based Violence Among University Staff: Interim Results. *SAGE Open*, 8(3), 215824401880016.
<https://doi.org/10.1177/2158244018800163>
- Mamarbachi, R., Day, M., & Favato, G. (2008). Art as an Alternative Investment Asset. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.1112630>
- Marsden, S. (2017). An insurgent curatorial strategy: using dialogue and collaboration to create meaning in public art galleries and museums. *International Journal of Lifelong Education*, 37(1), 134–146. <https://doi.org/10.1080/02601370.2017.1406545>
- Martínez, M. (2020). Living dead: Suspended lives during/after gender violence. *Death Studies*, 44(11), 718–726. <https://doi.org/10.1080/07481187.2020.1771855>
- Masenya, M. (2014). Without a voice, with a violated body: Re-reading Judges 19 to challenge gender violence in sacred texts. *Missionalia : Southern African Journal of Mission Studies*, 40(3). <https://doi.org/10.7832/40-3-29>
- Matzopoulos, R., Abrahams, N., Bowman, B., Shai, N., Prinsloo, M., Salau, S., Bradshaw, D., & Gray, G. (2019). Utility of crime surveys for Sustainable Development Goals monitoring and violence prevention using a public health approach. *South African Medical Journal*, 109(6), 382. <https://doi.org/10.7196/samj.2019.v109i6.13806>
- Mbunge, E. (2020). Effects of COVID-19 in South African health system and society: An explanatory study. *Diabetes & Metabolic Syndrome: Clinical Research & Reviews*, 14(6), 1809–1814. <https://doi.org/10.1016/j.dsx.2020.09.016>

VOICES HEARD

McCleary-Sills, J., Namy, S., Nyoni, J., Rweyemamu, D., Salvatory, A., & Steven, E. (2015).

Stigma, shame and women's limited agency in help-seeking for intimate partner violence.

Global Public Health, 11(1-2), 224–235.

<https://doi.org/10.1080/17441692.2015.1047391>

McDonagh, M., Peterson, K., Raina, P., Chang, S. E., & Shekelle, P. G. (2013). Avoiding Bias in

Selecting Studies. *PubMed*. <https://pubmed.ncbi.nlm.nih.gov/23487864/>

Mckenna, A. (2015). *Third Eye: Third Eye, Mind Power, Intuition & Psychic Awareness:*

Spiritual Enlightenment (3rd ed.). Lulu.com.

Meban, M. (2009). The Aesthetic as a Process of Dialogical Interaction: A Case of Collective

Art Praxis. *Art Education*, 62(6), 33–38.

<https://doi.org/10.1080/00043125.2009.11519043>

Mehler, J. (1963). Some effects of grammatical transformations on the recall of English

sentences. *Journal of Verbal Learning and Verbal Behavior*, 2(4), 346–351.

[https://doi.org/10.1016/s0022-5371\(63\)80103-6](https://doi.org/10.1016/s0022-5371(63)80103-6)

Mgomba, F. A. (2020). Rape is Rape: The Need to Criminalise Marital Rape in Tanzania. *East*

African Journal of Interdisciplinary Studies, 2(1), 113–123.

<https://doi.org/10.37284/eajis.2.1.225>

Middlewick, Y., Kettle, T. J., & Wilson, J. J. (2012). Curtains up! Using forum theatre to

rehearse the art of communication in healthcare education. *Nurse Education in Practice*,

12(3), 139–142. <https://doi.org/10.1016/j.nepr.2011.10.010>

Miller, A. P., Mugamba, S., Bulamba, R. M., Kyasanku, E., Nkale, J., Nalugoda, F., Nakigozi,

G., Kigozi, G., Nalwoga, G. K., Kagaayi, J., Watya, S., & Wagman, J. A. (2022).

Exploring the impact of COVID-19 on women's alcohol use, mental health, and

VOICES HEARD

- experiences of intimate partner violence in Wakiso, Uganda. *PLOS ONE*, 17(2), e0263827. <https://doi.org/10.1371/journal.pone.0263827>
- Miller, K. (2005). T-shirts, Testimony, and Truth: Memories of Violence made Visible. *TEXTILE*, 3(3), 250–273. <https://doi.org/10.2752/147597505778052468>
- Minisini, V. (2021, March 28). South Africa's Secondary Pandemic: A Crisis of Gender Based Violence. *Global Risk Insights*. Retrieved February 28, 2023, from <https://globalriskinsights.com/2021/03/south-africas-secondary-pandemic-a-crisis-of-gender-based-violence/>
- Mlambo, S. (2020, April 3). SAPS received 87 000 gender-based violence calls during first week of lockdown - Cele. *Iol*. Retrieved February 9, 2023, from <https://www.iol.co.za/news/south-africa/saps-received-87-000-gender-based-violence-calls-during-first-week-of-lockdown-cele-46024648>
- Mlamla, N. E., Dlamini, Z., & Shumba. (2021). Madoda Sabelani!: Engaging Indigenous Music in the Fight Against Toxic Masculinities and Gender-Based Violence in South Africa: A Critical Discourse Analysis. *Acta Criminologica : African Journal of Criminology & Victimology*, 34(3). https://doi.org/10.10520/ejc-crim_v34_n3_a7
- Moe, A. M. (2013). Healing Through Movement. *Affilia*, 29(3), 326–339. <https://doi.org/10.1177/0886109913516454>
- Moffat, K., & McKim, A. M. (2014). Transformed understandings: Subjective interpretation and the arts. *Waikato Journal of Education*, 19(2). <https://doi.org/10.15663/wje.v19i2.97>
- Mogoatlhe, L. (2019, September 3). #AmINext: South African Women's Stories of Gender-Based Violence. *Global Citizen*. <https://www.globalcitizen.org/en/content/aminext-south-african-women-share-gender-violence/>

Morales-López, E. (2016). Frame construction in post-15M discourses. “*Res Rhetorica*,” 3(1), 50–61. <https://doi.org/10.17380/rr2016.1.4>

Morales-López, E. (2019). Discourse Analysis: The Constructivist Perspective and Transdisciplinarity. In *Complexity Applications in Language and Communication Sciences* (pp. 187–205). https://doi.org/10.1007/978-3-030-04598-2_11

Moussa, M., & Scapp, R. (1996). The Practical Theorizing of Michel Foucault: Politics and Counter-Discourse. *Cultural Critique*, 33(Spring, 1996), 87. <https://doi.org/10.2307/1354388>

Mtaita, C., Likindikoki, S., McGowan, M., Mpembeni, R., Safary, E., & Jahn, A. (2021). Knowledge, Experience and Perception of Gender-Based Violence Health Services: A Mixed Methods Study on Adolescent Girls and Young Women in Tanzania. *International Journal of Environmental Research and Public Health*, 18(16), 8575. <https://doi.org/10.3390/ijerph18168575>

Mthimunye, G. (2020). *Facebook*. Retrieved March 12, 2023, from <https://www.facebook.com/gmthimunye>

Nainar, V. (2022). Understanding the rise of sexual violence in India. *Journal of Gender-Based Violence*, 6(1), 9–27. <https://doi.org/10.1332/239868021x16327330840617>

Nencini, A. (2007). The Reader at Work: The Role of the Text and Text-Receiver in the Construction of the Protagonist of a Novel. *Empirical Studies of the Arts*, 25(1), 97–115. <https://doi.org/10.2190/mp1u-37t3-114m-27j1>

Neuendorf, K. A. (2018). Content analysis and thematic analysis. In *Advanced research methods for applied psychology* (pp. 211–223). Routledge.

VOICES HEARD

- news24. (2021, December 21). GBV brigades of women battle South Africa's "second pandemic" of rape, abuse. *News24*.
<https://www.news24.com/news24/southafrica/news/gbv-brigades-of-women-battle-south-africas-second-pandemic-of-rape-abuse-20211221>
- Nguyen, M. (2018). The Creative and Rigorous Use of Art in Health Care Research. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 19(2).
<https://doi.org/10.17169/fqs-19.2.2844>
- Nodge, M. T. (2014). *Evaluating Patriarchy and Gender Inequality in an Era of Democracy: case of South Africa*. Repository.nwu.ac.za. <http://hdl.handle.net/10394/16197>
- Norrick, N. (2007). Conversational storytelling. In D. Herman (Ed.), *The Cambridge companion to narrative*. Cambridge University Press.
- Nünning, A., & Sicks, K. M. (2012a). *Turning Points: Concepts and Narratives of Change in Literature and Other Media* (1st ed.). De Gruyter.
- Nyakoe, D. G., Matu, P. M., & Ongarora, D. O. (2012). Conceptualization of 'Death is a Journey' and 'Death as Rest' in EkeGusii Euphemism. *Theory and Practice in Language Studies*, 2(7). <https://doi.org/10.4304/tpls.2.7.1452-1457>
- Nyalela, P. (2021). THINGS I WISH MY 16-YEAR-OLD SELF KNEW. In S. Nyathi (Ed.), *When Secrets Become Stories: Women Speak Out* (pp. 71–76). Jonathan Ball Publishers.
- Nyathi, S. (2021). *When secrets become stories: women speak out*. Jonathan Ball Publishers
- O'Grady, W., Archibald, J., Aronoff, M., & Rees-Miller, J. (2017). *Contemporary Linguistics: An Introduction* (Seventh). Bedford/St. Martin's.
- Obote-Odora, A. (2005). Rape and sexual violence in international law: ictr contribution. *New England Journal of International and Comparative Law*, 12(1), 135-160.

https://heinonline.org/HOL/Page?collection=journals&handle=hein.journals/newenjc12&id=140&men_tab=srchresults#

Ochs, E., & Capps, L. (2001). *Living narrative: creating lives in everyday storytelling*. Harvard University Press.

Ogbe, E., Jbour, A., Rahbari, L., Unnithan, M., & Degomme, O. (2021). The potential role of network-oriented interventions for survivors of sexual and gender-based violence among asylum seekers in Belgium. *BMC Public Health*, 21(1). <https://doi.org/10.1186/s12889-020-10049-0>

Okafor, C. (2020, June 6). Group holds protest against gender-based violence. *Premium Times*. Retrieved March 12, 2023, from <https://www.premiumtimesng.com/news/more-news/396331-group-holds-protest-against-gender-based-violence.html>

Omar, O. (2018). Gender-Based Violence (GBV) and Law Enforcement in Lebanon. *Al-Raida Journal*, 42(1), 4-5. <https://doi.org/10.32380/alrj.v42i1.1787>

Oparinde, K., & Matsha, R. M. (2021). Powerful Discourse: Gender-Based Violence and Counter-Discourses in South Africa. *Cogent Arts & Humanities*, 8(1), 1911035. <https://doi.org/10.1080/23311983.2021.1911035>

Oprea, D. (2019). DISCOURSE ANALYSIS IN SOCIAL MEDIA. *International Multidisciplinary Scientific Conference on the Dialogue Between Sciences & Arts, Religion & Education*, 3(1), 315–320. <https://doi.org/10.26520/mcdsare.2019.3.315-320>

Pain, R., Sahdan, Z., & Rezwana, N. (2020). Trauma, Gender and Space. In A. Datta, P. Hopkins, L. Johnston, E. Olson, & J. M. Silva (Eds.), *Routledge Handbook of Gender and Feminist Geographies* (1st ed.). Routledge.

- Palermo, T., Bleck, J., & Peterman, A. (2013). Tip of the Iceberg: Reporting and Gender-Based Violence in Developing Countries. *American Journal of Epidemiology*, 179(5), 602–612. <https://doi.org/10.1093/aje/kwt295>
- Palinkas, L. A., Horwitz, S. M., Green, C. A., Wisdom, J. P., Duan, N., & Hoagwood, K. (2015). Purposeful sampling for qualitative data collection and analysis in mixed method implementation research. *Administration and Policy in Mental Health and Mental Health Services Research*, 42(5), 533–544. NCBI. <https://doi.org/10.1007/s10488-013-0528-y>
- Palm, K. (2020, June 30). “We’re tired of mourning sisters”: Young people gather at Parly in GBV protest. Retrieved February 10, 2023, from <https://ewn.co.za/2020/06/30/i-m-tired-of-mourning-sisters-young-people-gather-at-parly-in-gbv-protest>
- Palmer, F. R. (2014). *The English verb*. Routledge.
- Panther, K. U., & Köpcke, K. M. (2008). A prototype approach to sentences and sentence types. *Annual Review of Cognitive Linguistics*, 6, 83–112. <https://doi.org/10.1075/arcl.6.05pan>
- Pannucci, C. J., & Wilkins, E. G. (2010). Identifying and Avoiding Bias in Research. *Plastic and Reconstructive Surgery*, 126(2), 619–625. <https://doi.org/10.1097/prs.0b013e3181de24bc>
- Pataki, T. (2018). *Wish-Fulfilment in Philosophy and Psychoanalysis: The Tyranny of Desire*. Routledge.
- Perrin, N., Marsh, M., Clough, A., Desgropes, A., Yope Phanuel, C., Abdi, A., Kaburu, F., Heitmann, S., Yamashina, M., Ross, B., Read-Hamilton, S., Turner, R., Heise, L., & Glass, N. (2019). Social norms and beliefs about gender based violence scale: a measure for use with gender based violence prevention programs in low-resource and humanitarian settings. *Conflict and Health*, 13(1). <https://doi.org/10.1186/s13031-019-0189-x>

Petersen, F. (2020, November 25). OPINION | Gender-based violence: Lessons from a pandemic. *News24*.

<https://www.news24.com/news24/opinions/columnists/guestcolumn/opinion-gender-based-violence-lessons-from-a-pandemic-20201124>

Petru, S. (2006). Red, black or white? The dawn of colour symbolism. *Documenta Praehistorica*, 33, 203–208. <https://doi.org/10.4312/dp.33.18>

Philip, G. S. (2006). Connotative Meaning in English and Italian Colour-Word Metaphors. *Metaphorik*, 10(2006), 59–93. <http://amsacta.unibo.it/2265/>

Phillips, T. (2019, August 30). Mexico’s “glitter revolution” targets violence against women. *The Guardian*. <https://www.theguardian.com/world/2019/aug/26/desperation-and-rage-mexican-women-take-to-streets-to-protest-unabated-sexual-violence-glitter-revolution>

Picard, C. (2000). Pattern of Expanding Consciousness in Midlife Women: Creative Movement and the Narrative as Modes of Expression. *Nursing Science Quarterly*, 13(2), 150–157. <https://doi.org/10.1177/08943180022107438>

Pillemer, D. B., Desrochers, A. B., & Ebanks, C. M. (1998). Remembering the Past in the Present: Verb Tense Shifts in Autobiographical Memory Narratives. In C. P. Thomas, D. J. Herrmann, D. Bruce, J. D. Read, & D. G. Payne (Eds.), *Autobiographical Memory* (1st ed.). Psychology Press.

Pines, A. (2013). *Couple Burnout: Causes and Cures*. Routledge.

Pirone, C., Johnson, J. V., Quirke, J. M. E., Priestap, H. A., & Lee, D. J. (2010). The Animal Pigment Bilirubin Identified in *Strelitzia reginae*, the Bird of Paradise Flower. *Hortscience*, 45(9), 1411–1415. <https://doi.org/10.21273/hortsci.45.9.1411>

- Pitman, R. K., & Orr, S. P. (1990). The black hole of trauma. *Biological Psychiatry*, 27(5), 469–471. [https://doi.org/10.1016/0006-3223\(90\)90437-7](https://doi.org/10.1016/0006-3223(90)90437-7)
- Plucker, J. A., Beghetto, R. A., & Dow, G. T. (2004). Why Isn't Creativity More Important to Educational Psychologists? Potentials, Pitfalls, and Future Directions in Creativity Research. *Educational Psychologist*, 39(2), 83–96.
https://doi.org/10.1207/s15326985ep3902_1
- Porter, A. H. (2008). *The Cambridge Introduction to Narrative* (2nd ed.). Cambridge University Press.
- Rabab'ah, K., & Al-Saidat, E. (2014). Conceptual and Connotative Meanings of Black and White Colours: Examples from Jordanian Arabic. *Asian Culture and History*, 6(2).
<https://doi.org/10.5539/ach.v6n2p255>
- Radu-Golea, C. (2011). Colors' Role and Symbolism in Visual Language. *Studii Și Cercetări De Onomastică Și Lexicologie*, IV(2011), 261–271. <https://doi.org/10.17684/issn.2393-1140>
- Rahman, S. (2016). The advantages and disadvantages of using qualitative and quantitative approaches and methods in language “Testing and Assessment” Research: A literature review. *Journal of Education and Learning*, 6(1), 102–112.
<https://doi.org/10.5539/jel.v6n1p102>
- Reese, S. (2023). *Healing Your Inner Child For Good: A Guide to Transforming Trauma*. Independently published.
- Rees, S., Steel, Z., Creamer, M., Teesson, M., Bryant, R., McFarlane, A. C., Mills, K. L., Slade, T., Carragher, N., O'Donnell, M., Forbes, D., & Silove, D. (2014). Onset of common mental disorders and suicidal behavior following women's first exposure to gender based violence: a retrospective, population-based study. *BMC Psychiatry*, 14(1).

<https://doi.org/10.1186/s12888-014-0312-x>

Reichardt, R., & Cohen, D. L. (1998). Light against Darkness: The Visual Representations of a Central Enlightenment Concept. *Representations*, 61, 95–148.

<https://doi.org/10.2307/2902949>

Rodriguez, E., & Allen, N. (2021, November 25). Thousands demonstrate in Spain to end violence against women. *Reuters*. <https://www.reuters.com/world/europe/thousands-demonstrate-spain-end-violence-against-women-2021-11-25/>

Rogg, M. C., & Pezzia, C. (2023). Victimization and Distress in Indigenous Maya Women: A Qualitative Investigation of Gender-Based Violence and Mental Health Outcomes in Rural Guatemala. *Journal of Family Violence*. <https://doi.org/10.1007/s10896-023-00500-2>

Rosen, D. H. (2002). *Transforming Depression: Healing the Soul Through Creativity*. Nicolas-Hays, Inc.

Rouse, A., Jenkinson, E., & Warner, C. (2022). The use of “art” as a resource in recovery from the impact of sexual abuse in childhood: A qualitative systematic review. *Arts & Health*, 1–24. <https://doi.org/10.1080/17533015.2022.2034900>

Rozin, P., Lowery, L., & Ebert, R. (1994). Varieties of disgust faces and the structure of disgust. *Journal of Personality and Social Psychology*, 66(5), 870–881.
<https://doi.org/10.1037/0022-3514.66.5.870>

Rudolph, E. (1989). The role of conjunctions and particles for text connexity. In M. Conte, J. S. Petöfi, & E. Sözer (Eds.), *Text and Discourse Connectedness*. John Benjamins Publishing Company.

- Russell, P. A. (2003). Effort after meaning and the hedonic value of paintings. *British Journal of Psychology*, 94(1), 99–110. <https://doi.org/10.1348/000712603762842138>
- Russo, N. F., & Pirlott, A. (2006). Gender-Based Violence: Concepts, Methods, and Findings. *Annals of the New York Academy of Sciences*, 1087(1), 178–205. <https://doi.org/10.1196/annals.1385.024>
- Sabri, B., & Young, A. M. (2021). Contextual factors associated with gender-based violence and related homicides perpetrated by partners and in-laws: A study of women survivors in India. *Health Care for Women International*, 43(7–8), 784–805. <https://doi.org/10.1080/07399332.2021.1881963>
- Saptouw, F., & Alves, S. (2018). Artistic Responses to Gender-based Violence. *Open Journal for Studies in Arts*, 1(2), 61–74. <https://doi.org/10.32591/coas.ojsa.0102.02061s>
- Sarah Jayne Fell – Ignite and Rise, 2019. (2019). ANON. Retrieved August 12, 2022, from <https://anonpopup.com/shop/sarah-jayne-fell-ignite-and-rise-2019/>
- Sayim, B., & Cavanagh, P. (2011). The Art of Transparency. *I-Perception*, 2(7), 679–696. <https://doi.org/10.1068/i0459aap>
- Scheible, S., Schulte im Walde, S., & Springorum, S. (2013). Uncovering Distributional Differences between Synonyms and Antonyms in a Word Space Model. *International Joint Conference on Natural Language Processing*, 489–497.
- Schiffrin, D., Tannen, D., & Hamilton, H. (2015). *The Handbook of Discourse Analysis* (D. Tannen, H. E. Hamilton, & D. Schiffrin, Eds.). John Wiley & Sons, Inc. <https://doi.org/10.1002/9781118584194>

Schroeder, J. E., & Borgerson, J. L. (1998). Marketing images of gender: A visual analysis.

Consumption Markets & Culture, 2(2), 161–201.

<https://doi.org/10.1080/10253866.1998.9670315>

Schueneman, B. (2013). *Philosophical Inquiries Into Pregnancy, Childbirth, and Mothering:*

Maternal Subjects. Routledge.

Sechelski, A., & Onwuegbuzie, A. (2019). A Call for Enhancing Saturation at the Qualitative

Data Analysis Stage via the Use of Multiple Qualitative Data Analysis Approaches. *The*

Qualitative Report. <https://doi.org/10.46743/2160-3715/2019.3554>

Semino, E., & Steen, G. (2008). Metaphor in Literature. *The Cambridge Handbook of Metaphor*

and Thought, 232–246. <https://doi.org/10.1017/cbo9780511816802.015>

Shariff, A. F., & Tracy, J. L. (2011). What Are Emotion Expressions For? *Current Directions in*

Psychological Science, 20(6), 395–399. <https://doi.org/10.1177/0963721411424739>

Sharma, G. (2017). Pros and Cons of Different Sampling Techniques. *International Journal of*

Applied Research, 3, 749-752.

Shaw, R. (2010). Embedding Reflexivity Within Experiential Qualitative Psychology.

Qualitative Research in Psychology, 7(3), 233–243.

<https://doi.org/10.1080/14780880802699092>

Sheridan, M. B. (2020, March 8). Tens of thousands of Mexican women protest ‘femicide,’

gender-based violence. *Washington Post*. Retrieved February 10, 2023, from

https://www.washingtonpost.com/world/the_americas/mexico-international-womens-day-march-femicide-strike/2020/03/08/1ca6167c-6153-11ea-8a8e-5c5336b32760_story.html

Shewan, E. (1994). *Applications of Grammar*. Christian Liberty Press.

Siefring, J. (2005b). *The Oxford Dictionary of Idioms*. Oxford University Press, USA.

Šimundić, A.-M. (2013). Bias in research. *Biochemia Medica*, 23(1), 12–15.

<https://doi.org/10.11613/bm.2013.003>

Sinko, L., James, R., & Hughesdon, K. (2021). Healing After Gender-Based Violence: A Qualitative Metasynthesis Using Meta-Ethnography. *Trauma, Violence, & Abuse*, 23(4), 1184–1203. <https://doi.org/10.1177/1524838021991305>

Sinko, L., & Saint Arnault, D. (2019). Finding the Strength to Heal: Understanding Recovery After Gender-Based Violence. *Violence Against Women*, 26(12–13), 1616–1635. <https://doi.org/10.1177/1077801219885185>

Smith, B. H. (1971). Poetry as Fiction. *New Literary History*, 2(2), 259–281. <https://doi.org/10.2307/468602>

Smith, C., & Chinenye Ce. (2014). *Counter discourse: in african literature*. African Library Of Critical Writing.

Smith, K. (2004). I am me, but who are you and what are we?: The translation of personal pronouns and possessive determiners in advertising texts. *Multilingua - Journal of Cross-Cultural and Interlanguage Communication*, 23(3), 283–303. <https://doi.org/10.1515/mult.2004.013>

Souto-Manning, M. (2012). Critical narrative analysis: the interplay of critical discourse and narrative analyses. *International Journal of Qualitative Studies in Education*, 27(2), 159–180. <https://doi.org/10.1080/09518398.2012.737046>

Stern, B. B., & Schroeder, J. E. (1994). Interpretative Methodology from Art and Literary Criticism: A Humanistic Approach to Advertising Imagery. *European Journal of Marketing*, 28(8/9), 114–132. <https://doi.org/10.1108/03090569410067659>

Stevens, G., O'Donnell, V. L., & Williams, L. (2015). Public domain or private data?

VOICES HEARD

- Developing an ethical approach to social media research in an inter-disciplinary project. *Educational Research and Evaluation*, 21(2), 154–167.
<https://doi.org/10.1080/13803611.2015.1024010>
- Stones, L. (2021, August 13). Book review: When Secrets Become Stories. Lesley Stones: Freelance Journalist. Retrieved March 4, 2023, from
<https://lesleystones.co.za/content/book-review-when-secrets-become-stories>
- Strebel, A., Crawford, M. A., Shefer, T., Cloete, A., Henda, N., Kaufman, M., Simbayi, L. C., Magome, K., & Kalichman, S. C. (2006). Social constructions of gender roles, gender-based violence and HIV / AIDS in two communities of the Western Cape, South Africa : original article. *SAHARA : Journal of Social Aspects of HIV / AIDS Research Alliance*, 3(3), 516–528. https://journals.co.za/content/m_sahara/3/3/EJC64347
- Stuckey, H. L., & Nobel, J. (2010). The Connection Between Art, Healing, and Public Health: A Review of Current Literature. *American Journal of Public Health*, 100(2), 254–263.
<https://doi.org/10.2105/ajph.2008.156497>
- St. Vil, N. M., Sabri, B., Nwokolo, V., Alexander, K. A., & Campbell, J. C. (2016). A Qualitative Study of Survival Strategies Used by Low-Income Black Women Who Experience Intimate Partner Violence. *Social Work*, 62(1), 63–71.
<https://doi.org/10.1093/sw/sww080>
- Swaminathan, A., & Rathnasabapathy, M. (2021). Role of Creativity in Problem Solving – A Review. *Review of International Geographical Education (RIGEO)*, 11(8), 1359–1367.
<https://doi.org/10.48047/rigeo.11.08.115>
- Swinney, D. A., & Cutler, A. (1979). The access and processing of idiomatic expressions. *Journal of Verbal Learning and Verbal Behavior*, 18(5), 523–534.

[https://doi.org/10.1016/s0022-5371\(79\)90284-6](https://doi.org/10.1016/s0022-5371(79)90284-6)

- Szubielska, M., Imbir, K. K., & Szymańska, A. (2021). The influence of the physical context and knowledge of artworks on the aesthetic experience of interactive installations. *Current Psychology*, 40(8), 3702–3715. <https://doi.org/10.1007/s12144-019-00322-w>
- Teague, A. K., Hahna, N. D., & McKinney, C. H. (2006). Group Music Therapy with Women who have Experienced Intimate Partner Violence. *Music Therapy Perspectives*, 24(2), 80–86. <https://doi.org/10.1093/mtp/24.2.80>
- Thebus, S. (2021, April 26). Cape Town - Renewed calls against gender-based violence (GBV) echoed at the gates of Parliament at the weekend. *Iol*. Retrieved March 1, 2023, from <https://www.iol.co.za/capeargus/news/cape-residents-take-a-stand-against-gbv-scourge-by-protesting-outside-parliament-85ad0938-a803-4498-8e48-54290bfdcda3>
- The Reading List*. (2021, August 5). Facebook. Retrieved March 4, 2023, from <https://www.facebook.com/readinglist.click/videos/358135455718263/>
- The University of the Witwatersrand, Johannesburg. (n.d.). *Ethics Committees - Wits University*. <https://www.wits.ac.za/research/researcher-support/research-ethics/ethics-committees/>
- Thomas, S. N., Weber, S., & Bradbury-Jones, C. (2020). Using Participatory and Creative Methods to Research Gender-Based Violence in the Global South and With Indigenous Communities: Findings From a Scoping Review. *Trauma, Violence, & Abuse*, 23(2), 152483802092577. <https://doi.org/10.1177/1524838020925775>
- Thompson, M. (2014). Empowering Self-Defense Training. *Violence Against Women*, 20(3), 351–359. <https://doi.org/10.1177/1077801214526051>
- Thompson, R., & Bowen, C. J. (2009). *Grammar of the Shot, Second Edition (Volume 2)* (2nd ed.). Focal Press.

- Thupayagale-Tshweneagae, G., & Benedict, S. (2011). The Burden of Secrecy Among South African Adolescents Orphaned By HIV And AIDS. *Issues in Mental Health Nursing*, 32(6), 355–358. <https://doi.org/10.3109/01612840.2011.576128>
- Tongco, M. D. C. (2007). Purposive Sampling as a Tool for Informant Selection. *Ethnobotany Research and Applications*, 5, 147. <https://doi.org/10.17348/era.5.0.147-158>
- Treviranus, C. L. (2021). *Exploring Same-Sex Intimate Partner Violence through the Lens of Betrayal Trauma* (Doctoral dissertation, Northcentral University).
- University of Cape Town South Africa, & Cloete, K. [University of C. T. S. A. (2019, August 26). UCT community holds silent protest against gender-based violence [Video]. YouTube. <https://www.youtube.com/watch?v=qIW7yI4ogTs>
- Valentine, S. E., Geftter, J. R., Bankoff, S. M., Rood, B. A., & Pantalone, D. W. (2017). A Mixed-Methods Analysis of Feminist Beliefs and Feminist Identity Development Among College Women Survivors of Gender-Based Violence. *Journal of Aggression, Maltreatment & Trauma*, 26(7), 772–791. <https://doi.org/10.1080/10926771.2017.1321602>
- van Dijk, T. A. (1993). Principles of Critical Discourse Analysis. *Discourse & Society*, 4(2), 249–283. <https://doi.org/10.1177/0957926593004002006>
- Van Dijk, T. A. (2015). Critical Discourse Analysis. In D. Tannen, T. Heide, & D. Schiffrin (Eds.), *The Handbook of Discourse Analysis* (pp. 466–485). John Wiley & Sons, Inc. <https://doi.org/10.1002/9781118584194.ch22>
- Van Trotsenburg, A. (2020, August 12). Addressing the scourge of gender-based violence: Critical for sustainable recovery. *World Bank Blogs*.

<https://blogs.worldbank.org/voices/addressing-scourge-gender-based-violence-critical-sustainable-recovery>

Vermersch, P. (1999). Introspection as practice. *Journal of Consciousness Studies*, 6.

<https://philpapers.org/rec/VERIAP>

Vernet, M. (1989). The Look at the Camera. *Cinema Journal*, 28(2), 48.

<https://doi.org/10.2307/1225117>

Verrips, J. (2020). Transilluminations: Making the Transcendent Transparent. *Material Religion*, 16(1), 41–60. <https://doi.org/10.1080/17432200.2019.1696559>

Waters, W. (2003). *Poetry's Touch: On Lyric Address* (First Edition). Cornell University Press.

When Secrets Become Stories: Women Speak Out. (n.d.). Shop.snapplify.com. Retrieved August 12, 2022, from <https://shop.snapplify.com/product/when-secrets-become-stories-women-speak-out>

Watt, I., & Carnochan, W. B. (2001). *The Rise of the Novel*. Amsterdam University Press.

White Ribbon 2021 and 16 days of activism against gender based violence | New Zealand Family Violence Clearinghouse. (2021, November 25). New Zealand Family Violence Clearinghouse. Retrieved March 1, 2023, from <https://nzfvc.org.nz/news/white-ribbon-2021-and-16-days-activism-against-gender-based-violence>

Williams, K., Woolliams, M., & Spiro, J. (2020). *Reflective Writing*. Bloomsbury Academic.

Williamson, E. (2010). Living in the World of the Domestic Violence Perpetrator: Negotiating the Unreality of Coercive Control. *Violence Against Women*, 16(12), 1412–1423. <https://doi.org/10.1177/1077801210389162>

Willsher, K. (2021, March 23). “No more shame”: the French women breaking the law to highlight femicide. *Violence Against Women and Girls | the Guardian*.

<https://amp.theguardian.com/world/2021/mar/23/no-more-shame-the-french-women-breaking-the-law-to-highlight-femicide>

Wolf, B. (2018). Gender-based violence in discourse. A comparative study on anti-violence communication initiatives across Europe, in Austria and Spain. *Anàlisi*, 2018(59), 1–27.
<https://doi.org/doi.org/10.5565/rev/analisi.3164>

Wright, J. (2022). Trauma-informed Consent Education: Understanding the Grey Area of Consent Through the Experiences of Youth Trauma Survivors. *Atlantis: Critical Studies in Gender, Culture & Social Justice*, 43(1).
<https://journals.msvu.ca/index.php/atlantis/article/view/5583/4800>

Yesufu, S. (2022). The scourge of gender-based violence (GBV) on women plaguing South Africa. *EUREKA: Social and Humanities*, 1, 96–100. <https://doi.org/10.21303/2504-5571.2022.002261>

Zavala, I. M. (1992). *Colonialism and Culture: Hispanic Modernisms and the Social Imaginary* (1st Edition). Indiana University Press.

Zhao, S., Gao, Y., Jiang, X., Yao, H., Chua, T. S., & Sun, X. (2014). Exploring Principles-of-Art Features For Image Emotion Recognition. *Proceedings of the 22nd ACM International Conference on Multimedia*. <https://doi.org/10.1145/2647868.2654930>

Zuhra, R. (2022). Warm and Cold Colors and their Application in Painting. *Spanish Journal of Innovation and Integrity*, 3(2022).
<http://sjii.indexedresearch.org/index.php/sjii/article/view/19/17>

APPENDIX



SCHOOL OF HUMAN AND COMMUNITY DEVELOPMENT ETHICS COMMITTEE
CONSTITUTED UNDER THE UNIVERSITY HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)

CLEARANCE CERTIFICATE:

PROTOCOL NUMBER: MCLIN/22/09

PROJECT TITLE:

Voices Heard: A Qualitative Study Exploring how South African Female Gender Based Violence Survivors Use Creative Expression to Communicate Their Stories Publicly.

INVESTIGATOR

Wright Mary-Anne (0708199Y)

SCHOOL/DEPARTMENT OF INVESTIGATOR

SHCD/Psychology

DATE CONSIDERED

10 June 2022

DECISION OF THE COMMITTEE

Approved unconditionally

RISK LEVEL

No Risk

EXPIRY DATE

31 December 2024

ISSUE DATE OF CERTIFICATE

11 August 2022

CHAIRPERSON

C Harvey

(Dr Clare Harvey)

Cc: Dr Clare Harvey (Supervisor)

DECLARATION OF INVESTIGATOR

To be completed in duplicate and **ONE COPY** returned to the Chairperson of the School/Department ethics committee.

I fully understand the conditions under which I am authorized to carry out the abovementioned research and I guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee.

Wright

Signature

Date

11 / 08 / 2022

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES