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# Exploring Consent: An Analysis of Consent in Dark Romance and Contemporary Romance Books

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# EXPLORING CONSENT:

An Analysis of Consent in Dark  
Romance and Contemporary  
Romance Books

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Master of Arts in Book Publishing

Spring 2024

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# Research Question

Is consent discussed more frequently in Dark Romance [DR] compared to Contemporary Romance [CR]? If so, what lessons might publishers of CR learn from DR consent practices?



# Abstract

This research paper analyzes whether consent is found more frequently in dark romance or contemporary romance books by examining the language used, who speaks the phrases, and the contexts in which they are spoken. This paper explores the dominant sexual script in contemporary romance books and its influence on representations of consent, contrasting this with the absence of such a script in dark romance, which permits more varied incorporations of consent. This analysis was done through content analysis—word frequency, consent analysis, and thematic coding. Word frequency provided evidence of consent use in the books, while consent analysis and thematic coding provided additional context to the situations these phrases appeared in. The research found that dark romance, a subgenre that does not follow the dominant sexual script, had more instances of verbal consent appearing, especially if the phrases were more vulgar. Publishers and authors follow the dominant—cultural—sexual script, which has allowed for consent to appear less frequently and in more vanilla ways, which does not reflect people wanting to read about consent in romance books.

# Preface

Ten books—five dark romances and five contemporary romances—depicting heterosexual couples were used to determine which words or phrases are being used to represent consent in sexual scenarios. Upon analysis, characters in **dark romance** [DR] were found to have talked about consent more frequently than those in **contemporary romance** [CR]. It is a common theme found in DR to have the male main character (MMC) ask the female main character (FMC) to say “yes” when these sexual acts are in progress. These sexual acts require consent since they are often not “vanilla”—that is, sex with no kinks. Many times, the FMC has a troubled past where they have been sexually assaulted; thus, consent is a big part of the storyline.

**Dark romance** books also do not follow a “normal” sexual script. Milena Popova writes in *Dubcon: Fanfiction, Power, and Sexual Consent* that psychologist Nicola Gavey states, as a society, we have a particular way of thinking of “normal” (hetero)sex and that “it generally involves exactly one cisgender man and one cisgender woman; it starts with kissing and touching, progresses through undressing, and culminates in penile-vaginal intercourse, which ends when the man ejaculates” (*Dubcon* 4), which is the “dominant sexual script” people think of when they think of sex. DR, therefore, has more instances of consent because the sexual acts do not follow the “dominant sexual script.”

In **contemporary romance**, the research found fewer instances of consent, perhaps because it follows the “normal” sexual script and order of how we think of sexual scenarios playing out. Popova also mentions researchers who define “...intercourse as the only act that requires consent [...] actions such as kissing, touching, and undressing as expressions of consent instead” (*Dubcon* 17). Going off the researchers’ logic, those definitions were prevalent while looking at the instances of consent. CR follows the “dominant sexual script,” and since we often see kissing and touching as consent to more, we do not question when consent is not verbal. Many times, the characters were following the sexual script—kissing and touching—which would lead to penile-vaginal intercourse. Consent was asked for before “normal” sex, not when they were kissing and touching, but once they were ready to grab protection, which then would lead to vanilla sexual intercourse.

Could it be that, since this “dominant sexual script” is so prevalent in our society, authors do not think they need to have consent for things like kissing and touching if society thinks of them as consent to sex? Considering social movements like the “Me Too” movement, one wonders if authors and publishers should make more of a push to help rewrite the dominant sexual script and what is considered consent.

This paper will analyze words or phrases that signify consent in DR and CR. It will then consider what publishers of CR, a far larger market of readers, can learn from DR consent practices.

# Definitions

## Dark Romance

DR has the same elements as CR but with darker themes that a reader would not practice in their everyday lives. The MMC does not have a typical job; he is what one considers a villain, otherwise known as the morally gray character, who only shows his soft side to the FMC. The morally gray character can be anyone from a motorcycle club member to a mobster who often lives their life above the law, so the book's contents are things one would see on the news. DR has events like turf wars, shootings, kidnappings, murder, or stalking scattered throughout the books. The normality of these events changes when the FMC enters the story; suddenly, the MMC wants to do everything possible to ensure his life does not mar her. Unlike CR, where the relationship is unstable, DR does not have this as a prominent theme. The protagonists usually have an intense connection from the beginning, leading them to get together, especially since the MMC in DR are loyal due to their lifestyle. Their relationship solidifies early on, and all their troubles are caused by outside factors, not anything to do with their relationship.

## Contemporary Romance

CR usually has the typical meet-cute—the cute, charming, or amusing first encounter between romantic partners (“Meet-cute Definition & Meaning”). The books focus on a couple grappling with commitment issues, leading to an unstable relationship. The MMC is typically uncertain about committing, which leads to the “third act breakup,” but inevitably, the couple is together by the end. The FMC usually has a mundane job, like a teacher, a scientist, a bookstore owner, or anything wholesome and cute. The MMC can be anything from a scientist, farmer, military personnel, or anything manly and rugged. These characters are people that readers can relate to and can see these scenarios happening to themselves.

## Sexual Scripts

As mentioned above, society has a way of thinking about what hetero-sex looks like and what it entails, which is the sexual script. According to Masters et al., “Sexual scripts are cognitive schema that instruct people how to understand and act in sexual situations. They operate on cultural, interpersonal, and intrapersonal levels; each level reciprocally influences the others, and scripts on all three levels are important determinants of individuals’ sexual beliefs and behaviors” (Masters et al. 409). When people realize that the dominant sexual script does not fit their lifestyle they tend to do one of three: “... go along with the cultural script, [...] tell ourselves that we are an exception, or [...] find supportive communities that can help us try to transform the cultural script” (*Dubcon* 51). The third option is how people can find themselves turning to something like BDSM when they realize their sexual script does not follow the cultural—dominant—sexual script. If they are unsure of what BDSM entails, they could turn to DR, which does not use a script, to learn more about it without having to do it in real life. DR author Ana Huang says, “Fiction is a safe way to explore those fantasies and experience these visceral emotions without them actually being in danger the same way it goes for any other type of entertainment” (Fernandes and Quraishi).

# The Evolution of Consent

The evolution of consent and societal trends go hand in hand. Consent or the lack of consent has always been a part of the romance genre. However, the type of consent seen in modern romance books differs greatly from earlier ones.

Bodice-rippers featured the hero forcing himself onto the pure and virginal FMC, and they would live happily ever after. Books like *The Flame and the Flower* by Kathleen Woodiwiss were some of the first books where readers saw this blurred line of consent in romance books. Cathy Maxwell, a romance author, says in *Publishers Weekly*, “It’s Still Complicated: Romance Publishing,” that “In those books in the ’80s, we didn’t see [the male lead] as a rapist. We saw him as a virile man who was so taken with this woman that he would do anything to have her” (O’Donovan). Romance books have come a long way from those days since women reading about sex, including explicit sex scenes, have become less taboo. Romance books are also not just about what the MMC wants but about women speaking up about what they want, as seen in “The Power of Popular Romance Culture: Community, Fandom, and Sexual Politics,” when they questioned romance readers, they said “...women are encouraged to own and accept their sexuality in romance novels; independence is considered a positive trait in romance novels, heroines think and act independently and develop respect for their uniqueness” (Choyke 112).

Books like the *Fifty Shades of Grey* trilogy were some of the first best-selling books in the 21st century that sex was talked about so explicitly—dubbed “mommy porn” since the demographic was older women. This trilogy touched on consent and consensual non-consent (CNC) in BDSM scenarios. These books were giving women the chance to explore BDSM and the consent that comes with it. In the present day, romance books, whether they follow a sexual script or not, have consent more prominently.

Movements like the “Me Too” movement have also helped evolve consent in books. Before this movement, consent in books was a blurred line, but after this movement picked up, many authors began getting behind “no means no” in books. Some publishing houses started giving their editors precise guidelines when editing consent. Sarah Lyons, editorial director for LGBTQ+ publisher Riptide, gave *Publishers Weekly* a glance at those guidelines, “At the beginning of BDSM relationships and when characters attempt new practices, make sure consent is given, whether verbally or nonverbally, unless lack of consent is integral to the storyline and ultimately condemned by the text” (O’Donovan). Riptide was a publisher known for “boundary-pushing sex scenes” but changed their process because they did not want people to associate their publishing house with not valuing consent (O’Donovan).

CNC scenes are also scenarios found in DR. In Mary Williams’s research paper, “Consent Is Sexy: A Look Into the Influence the ‘Me Too.’ Movement had on the Romance Genre Through Smart Bitches Trashy Books”, Williams states that CNC scenes, also known as rape fantasies, are the exception to the rape scenes used in romance books. Williams discusses how *Smart Bitches Trashy Books*, a romance genre website, interviewed Lilah Pace, where she explains books containing these kinds of scenes “must be handled differently than other romance novels and how there still must be obvious consent before a partaker acts upon the fantasy” (Williams). Daphne Claire says they “...enable women whose greatest terror is rape to face it safely between the pages of a book, which they know quite clearly has no resemblance to real life but where they can contain and control the experience” (O’Donovan). These scenes occasionally appear in DR and allow readers to decide if they want to read the book using the trigger/content warnings at the beginning of the book.



# Methodology & Limitations

Content analysis, thematic coding, and word frequency were used to identify the language used when speaking about consent in DR and CR. The research was qualitative, as the language used in both these genres was interpreted. The research looked to see which genre used more upfront language regarding consent or if it was not talked about.

## Sample Size

Samples were taken from Goodreads—the world’s largest site for readers and book recommendations—“Listopia,” where the fan-voted list “Most Anticipated Romance Books of 2022,” henceforth known as MARB22, was used to collect data (“About Goodreads”). The list was chosen since there was no specific list with only DR books; many lists had CR books, but no DR books were included. MARB22 had both DR and CR, so the books were listed from most to least popular. The following criteria were used to choose the CR and DR books.

1. Starting at the top of MARB22, a checklist was used to identify the books as CR or DR.
  - a. Only New Adult and Adult books were used.
  - b. Goodreads does not use BISAC codes, so the genres at the bottom, where tags like “dark” and “chick lit” appear, were used.
    - i. Some CR books often used “dark” as the sixth or seventh tag, as opposed to DR, where “dark” appeared as the first through third tag. Therefore, books that used “dark” towards the end of their tags were eliminated. This method was only used to find the tenth CR book, as the rest were at the top of the list.
  - c. Genre tags were looked at to choose CR books, and they were chosen based on whether they had something like “romance, contemporary, or chick lit.”
  - d. Genre tags were looked at to choose DR books, and they were chosen based on whether they had something like “dark, crime, BDSM, or erotica.”

After going through MARB22, five DR and five CR books were chosen for a total of ten books.

## Limitations

There were a few limitations that readers should keep in mind. First, I tried my best to use words and phrases that would be used during sexual acts when referring to consent, but since this was my interpretation, this research could be subjective depending on who and what words or phrases were being used. Secondly, each writer has their own writing style, so there would not be a controlled language for consent throughout the books. Not all authors use the exact words or phrases to describe sexual scenarios, so unless one was reading each book, there was no way of knowing what was said to signify consent in each of these books. Therefore, consent could have been given, but it was being missed. Also, content analysis can sometimes be subjective, as I analyzed the scenarios where the phrases were used, and someone else could think differently than me, including what is considered vulgar or vanilla.

Lastly, it was also found that many of the phrases were used conversationally, so often, they were not in a sexual setting.

# Data & Findings

After conducting the research, DR was found to have more instances of consent being given and more upfront language being used. Verbal consent was given in fifty-seven instances out of the 128 times found throughout the five DR books. CR used less upfront language regarding consent and found it slightly less frequently. Language depicting consent was found forty-eight out of the ninety-seven times throughout the five CR books. Whenever the phrases were more *vulgar*—“morally crude” and “lewdly or profanely indecent” (“Vulgar Definition & Meaning”)—they were more likely to appear frequently in DR compared to CR. When the phrases were more vanilla, they appeared frequently in CR compared to DR.

## CR & DR Book From MARB22

### DR

- ›Serena Akeroyd, *Filthy King*
- ›Serena Akeroyd, *Filthy Lies*
- ›N.J. Adel, *Furore*
- ›N.J. Adel, *Tirone*
- ›Caroline Peckman & Susanne Valentia, *Forget Me Not Bombshell*

### CR

- ›Meagan Brandy, *Say You Swear*
- ›Emily Henry, *Book Lovers*
- ›Tessa Bailey, *Hook, Line, and Sinker*
- ›Vi Keeland, *The Summer Proposal*
- ›Colleen Hoover, *Reminders of Him*

## Analysis

Eight phrases and words were chosen to be searched for in each book. They can be found in Appendix C. Each was analyzed within the sexual scenario happening and determined whether the word was used to give verbal consent. The phrases were also examined to see in what setting they were being used, sexual or non-sexual. We can also see the type of language used in both subgenres to give or ask for consent.

## Word Frequency

The ten books chosen were inputted into Voyant, a web-based text reading and analysis environment (“About”). Phrases or words were searched to find consent and analyzed whether consent was being given and the situation surrounding it.

# "fuck me"

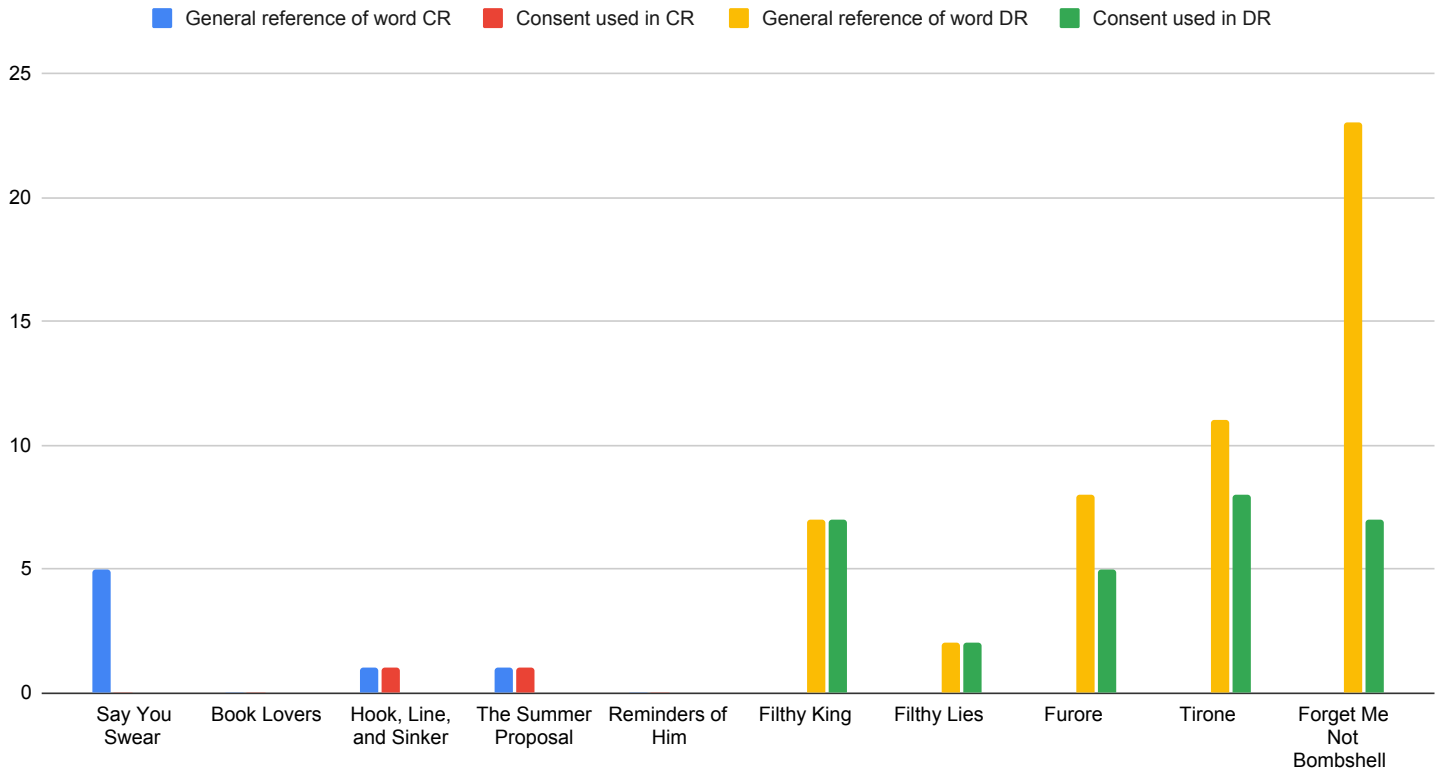


FIGURE 1. Graph showing how many times "fuck me" was said in CR and DR books.

"Fuck me" is one of the most vulgar terms used to analyze consent and was the phrase that had the most instances of consent, specifically in DR. Out of the fifty-one times said in DR, it was only used to give verbal consent twenty-nine times. In CR, out of the seven times it appeared, it was only used to give consent two times. Consent was given in all five of the DR books and only two of the CR books.



# "give it to me"

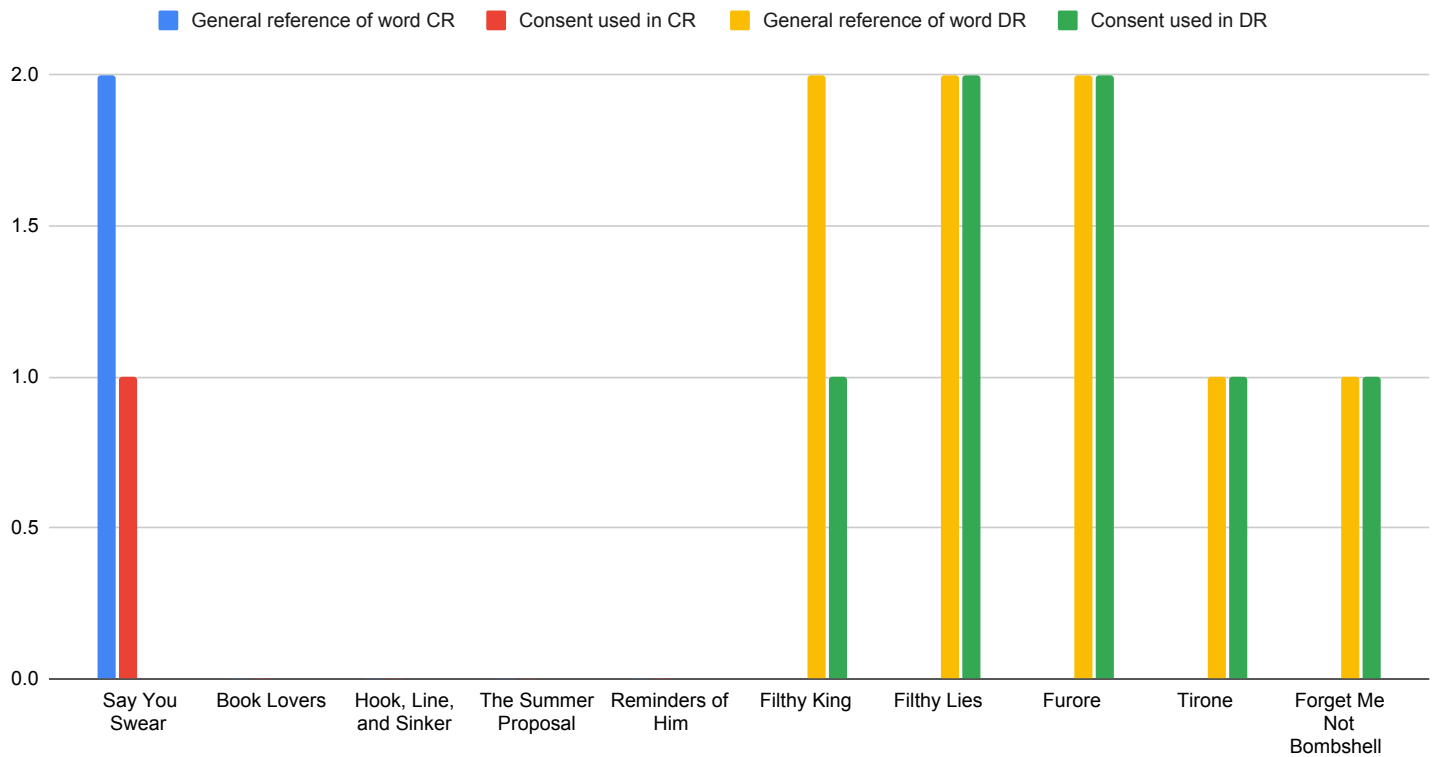


FIGURE 2. Graph showing how many times “give it to me” was said in CR and DR books.

“Give it to me” is another vulgar phrase reflected in the findings when it appeared in all five of the DR and one of the CR books. It was used to give verbal consent seven times in DR and one time in CR, for a total of eight times that consent was given.



# "touch me"

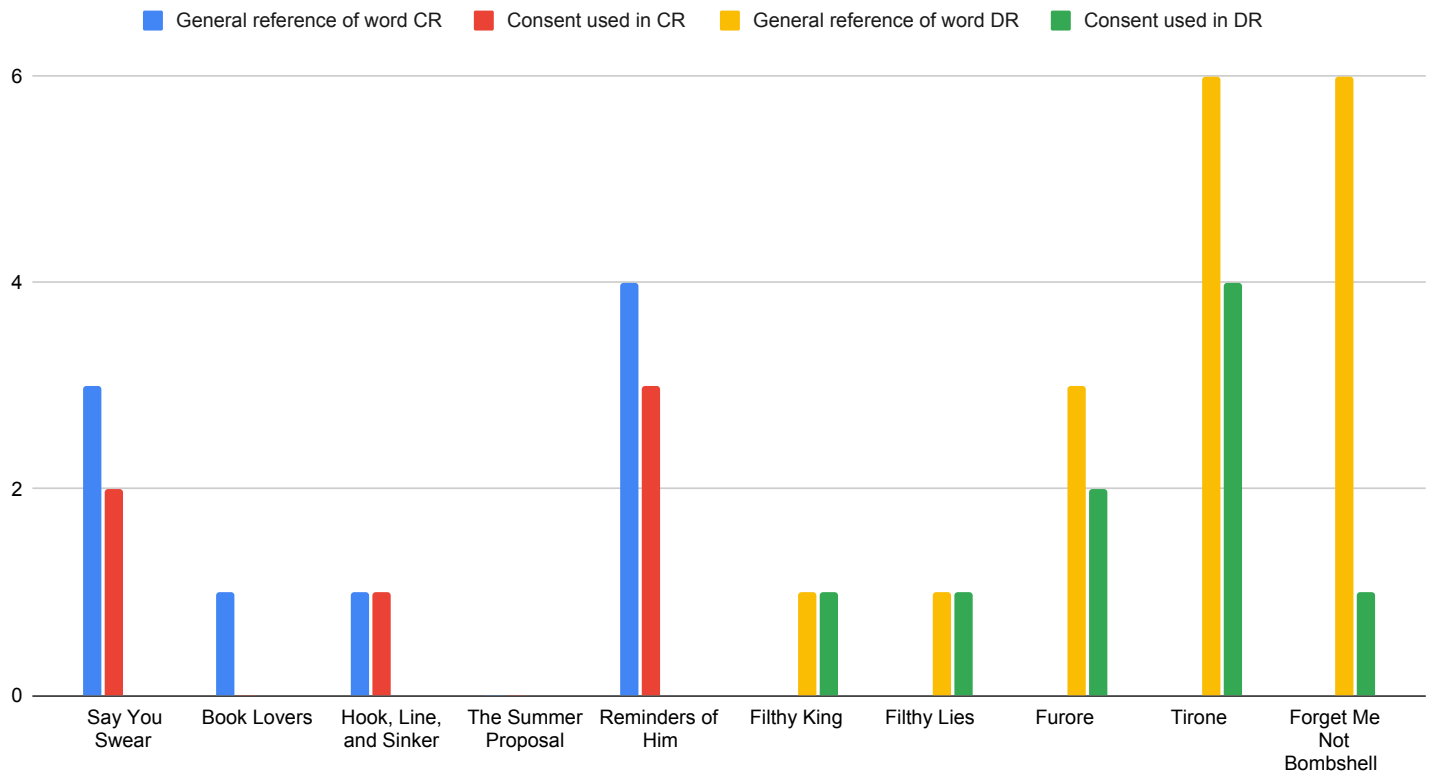
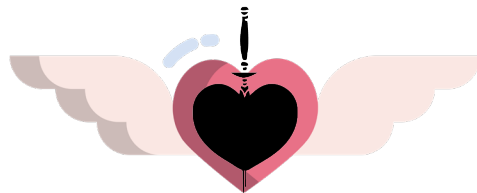


FIGURE 3. Graph showing how many times “touch me” was said in CR and DR books.

“Touch me” is a phrase halfway between vulgar and vanilla and appears in both books. It was used to give verbal consent nine times in DR and six times in CR. This phrase was also occasionally used to not give consent throughout some of the DR books. It appeared in five of the DR books and three of the CR books.



# "say yes"

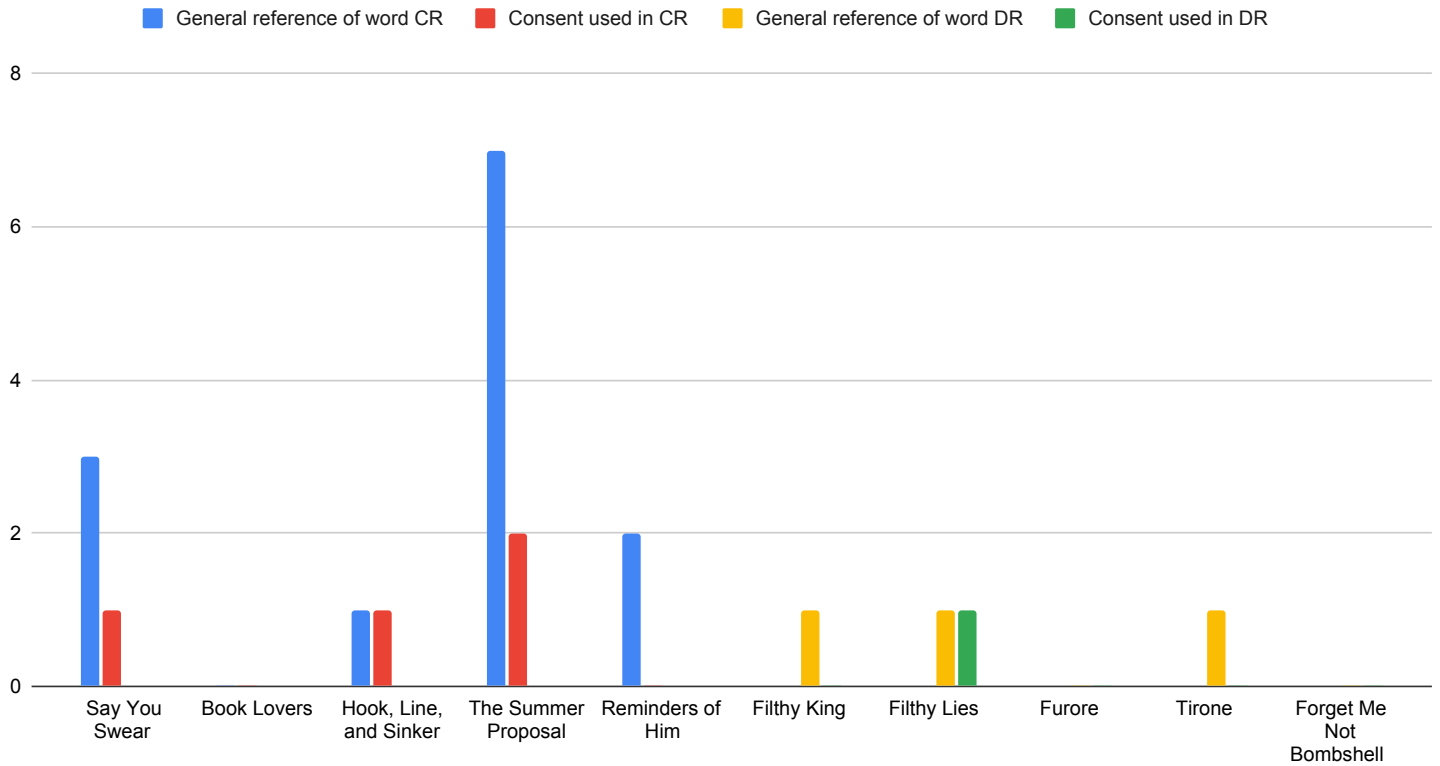


FIGURE 4. Graph showing how many times “say yes” was said in CR and DR books.

“Say yes” is a vanilla term, and the results reflect that. The phrase was used to give consent four times in CR and one time in DR. It was found in three CR books and one DR book.



# "touch you"

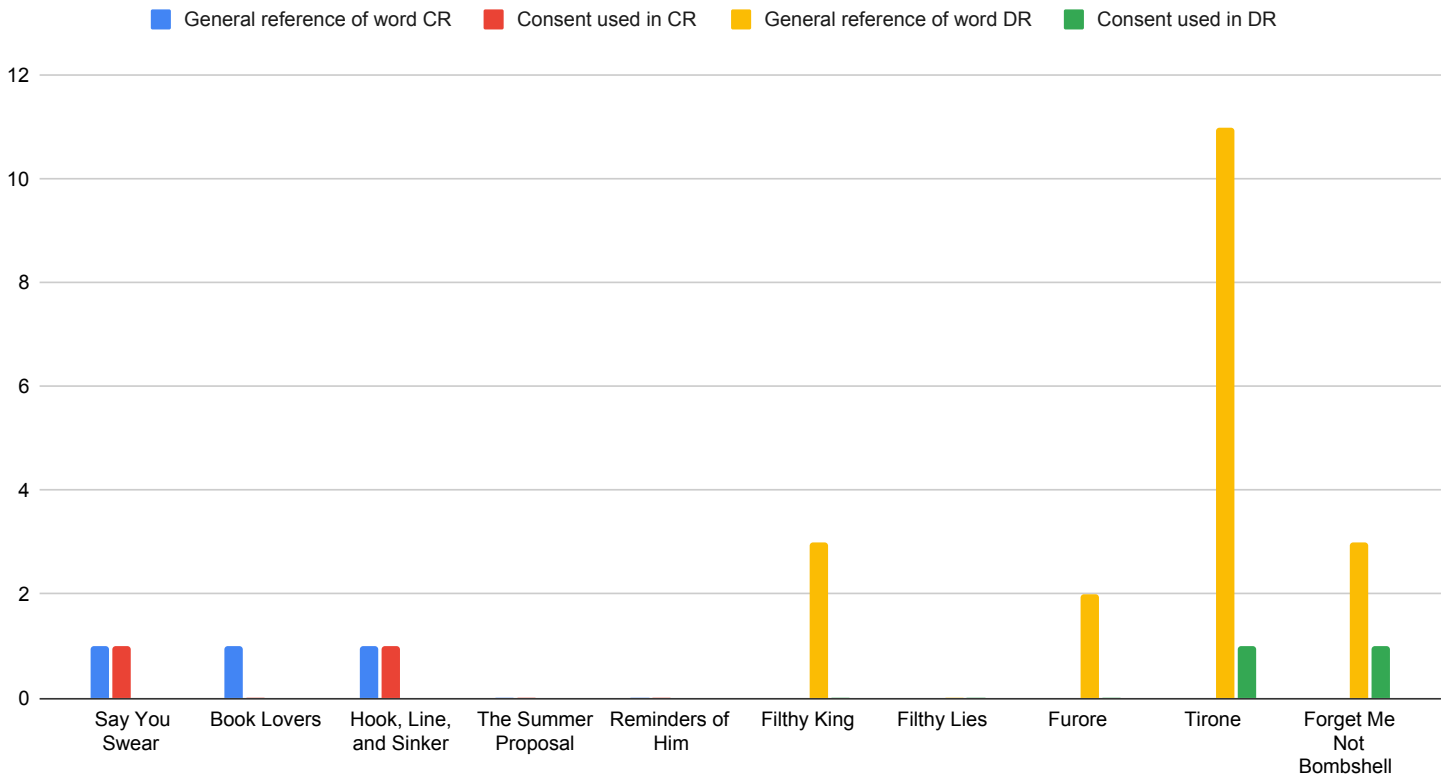
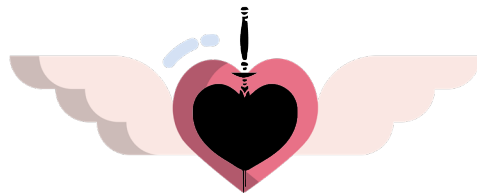


FIGURE 5. Graph showing how many times "touch you" was said in CR and DR books.

"Touch you" is a phrase that can be either vulgar or vanilla, depending on the context of the situation. In DR, it was used to ask for consent two times, and the same was found in CR. It was found in two CRs and two DRs.



# "are you sure?"

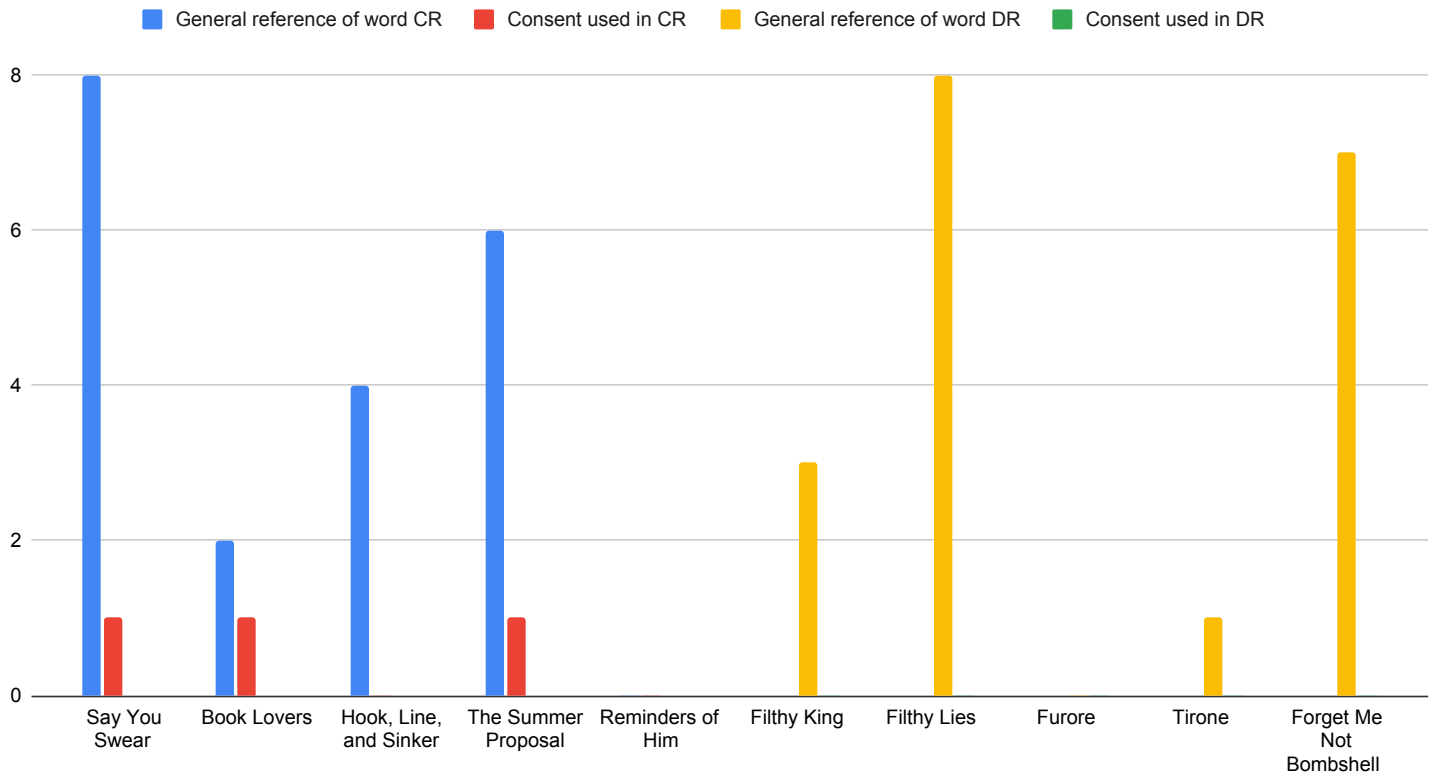


FIGURE 6. Graph showing how many times “are you sure?” was said in CR and DR books.

“Are you sure?” is more of a vanilla term and is reflected in the findings. It was never said to ask for consent in DR but was used three times to ask for consent in CR. It appeared in three of the CR books and zero DR books.





# "condom"

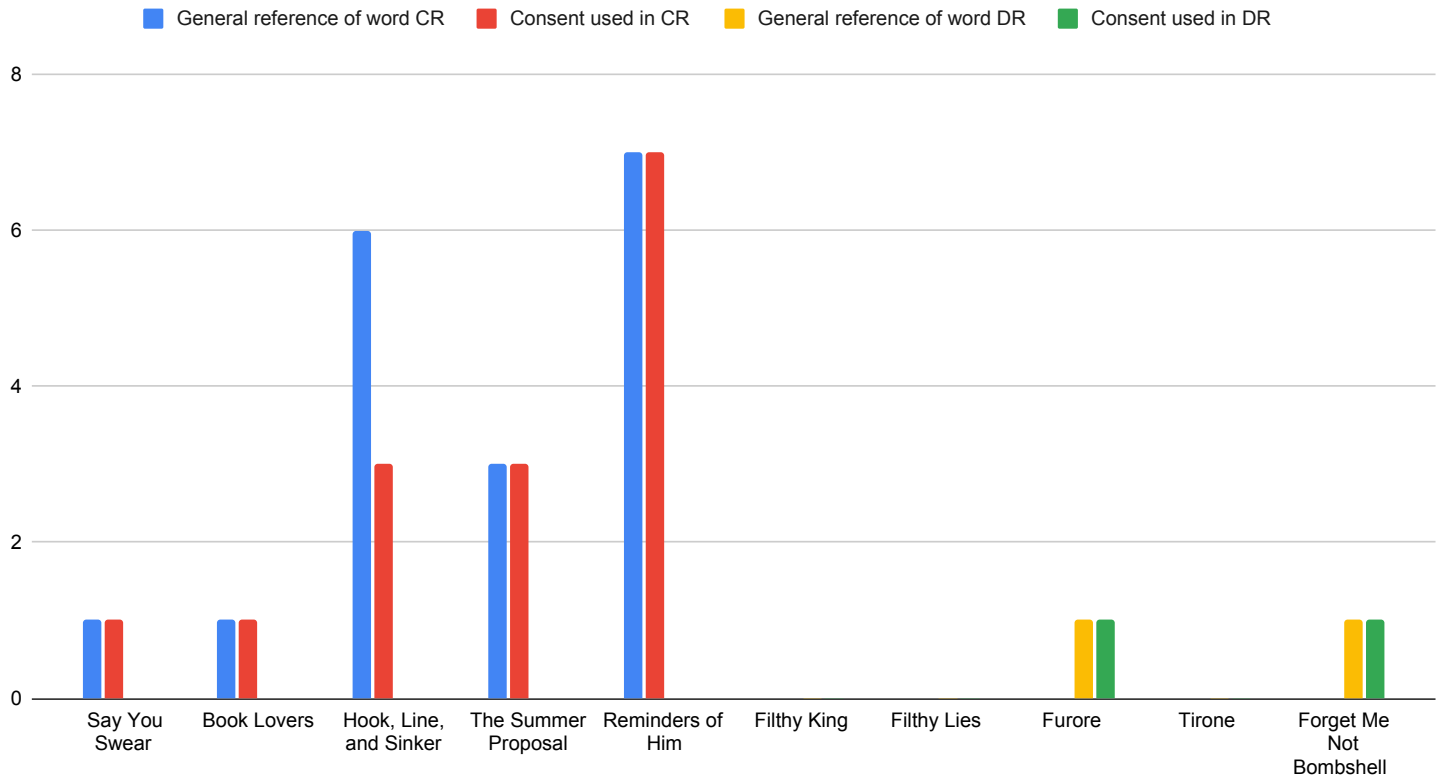


FIGURE 7. Graph showing how many times “condom” was said in CR and DR books.

“Condom” is a vanilla word reflected in the results. It was used to portray consent fifteen times in CR and two times in DR. It was found in all five CR books and two DR books.



# "kiss me"

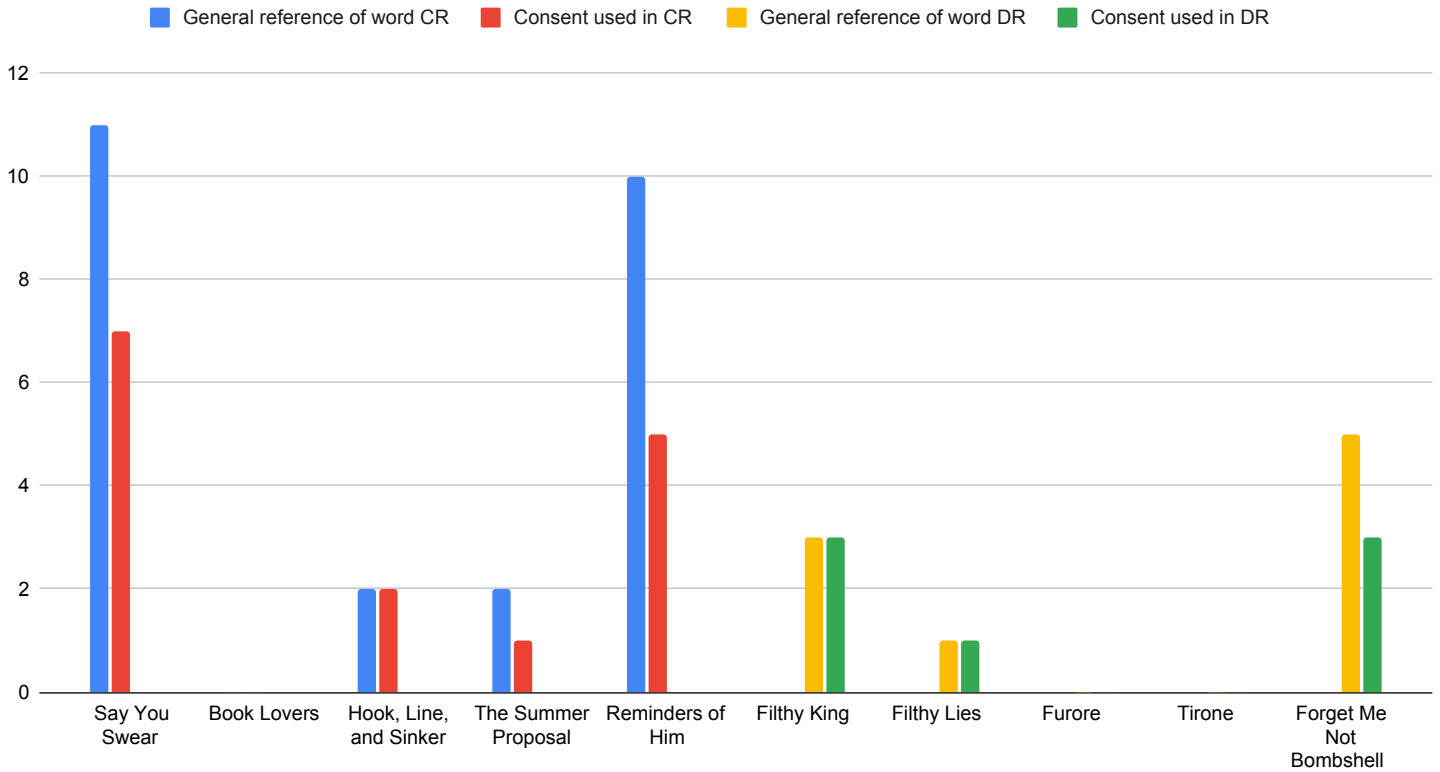
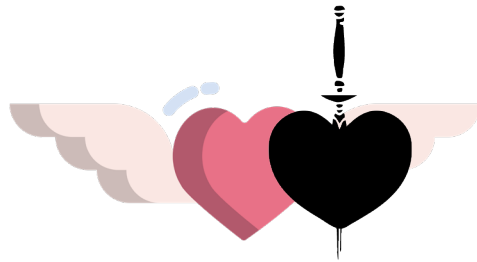


FIGURE 8. Graph showing how many times "kiss me" was said in CR and DR books.

"Kiss me" is another term halfway between vulgar and vanilla. It was still vanilla enough that it was found more frequently in CR. It was used to give verbal consent seven times in DR and fifteen times in CR. The phrase was found in four CR books and three DR books.



# Overview

## Consent Analysis & Thematic Coding

While analyzing all eight phrases, I found that men said them more frequently. Using thematic coding, I further analyzed the phrases used to give or ask for consent throughout the books.

After analyzing the phrases, I found they could be broken into three categories based on when they appear: at the beginning of the dominant sexual script (touching and kissing), right before sex (penile-vaginal) starts, or at the beginning of both the sexual script and sex.

Phrases found at the beginning of the sexual script were “kiss me.” It is the only phrase you would typically see at the beginning of the sexual script and not right before sex since, at this point, if following the dominant sexual script, the characters would have already been kissing. “Kiss me” was also typically said by the FMC to give consent to be kissed and allow for the sexual script to play out and be the “gatekeeper” in these scenarios, which can be seen in *Hook, Line, and Sinker*, “‘Kiss me and find out.’ He made a halting sound and moved, unable to stop himself now that he’d been given permission [...] ‘You’re sure.’ ‘Yes.’” (Bailey 208).

Phrases found at the beginning of sex were “fuck me,” “give it to me,” and “are you sure?” These phrases are not typically seen at the beginning of the sexual script and would be said at the beginning of sex. Of these three, “fuck me” was the one being said by women, with men occasionally saying it to give consent to sexual acts. “Give it to me” was said by men, with women occasionally saying it, as seen in *Filthy King* when the FMC is giving consent to sex, “‘Fuck me, baby. Please. Fuck me.’” And then later on in the same scenario, “‘You get back here and fuck me this instant!’” An interesting observation about this scene is that right before the second instance, the MMC asks if what they are doing, her tied up, is a hard limit, “‘Hard limit?’ She blinked at me. Her nostrils flared [...] I had my answer [...] ‘Words, little one.’ ‘Not a hard limit,’ she spat at me” (Akeroyd 43-44). It is important to note that the phrases “fuck me” and “give it to me,” found the most in DR, were not following the dominant sexual script but a script that often changed since the sexual scenarios were different each time. In other words, these scenarios did not start with kissing and touching but perhaps with her tied up. “Are you sure?” was said by the MMC at the beginning of sex when they wanted to know if they could proceed with undressing and have sex as seen in *The Summer Proposal*, “Max groaned. ‘Fuck, Georgia. Are you sure?’ [...] So I responded by slipping down my pajama pants and underwear” (Keeland 224).

“Condom” is another word that is said at the beginning of sex and is usually said by the MMC, but it is usually a non-verbal form of consent. It was verbally said five times out of the twenty times it appeared, the majority in CR and one instance in DR. The fifteen other times it appeared, the FMC observed the MMC grab condoms or put on a condom. After most of the sexual script had played out, there seemed to be a mutual understanding that sex was going to occur when the MMC grabbed a condom—the act of grabbing a condom was consent. It can be seen in *Reminders of Him*, “When we’re in the thick of fogging up all the windows, he pulls away from my neck, and there’s a split-second look he gives me. It’s so quick; it’s a flicker,

a flash. But I can tell he wants more in that quick glance, and so do I, so I nod and he pulls away [...] He grabs a condom and starts to open it with his teeth, bracing himself up with one arm” (Hoover 250). “Condom” had the highest amount of consent appearing in CR. DR only had two instances of “condom” appearing, one of which was to say they did not want to wear one. One of the reasons this could be occurring is because, typically, in CR, not using a condom signifies that they are committed to each other; this usually happens later in the book and is a significant moment. In DR, the couples are in a committed relationship early on, so at times, they forgo using a condom or use other forms of contraception.

“Touch me,” “say yes,” and “touch you” are phrases said at the beginning of the sexual script and the beginning of sex. These words are not exclusive to a specific part of the sexual script, so they are found throughout the scenes. “Touch me” was one of the times that the FMC gave or did not consent to the MMC. It was used not to give consent to the sexual script, as seen in *Tirone*, DR, “You can’t touch me without my consent, Tirone. End of story” (Adel 103).

While there were moments of verbal consent, there were many instances of non-verbal consent, particularly in CR, when the MMC would make eye contact with the FMC, wondering if they could move on. The FMC would nod, signifying consent, which can be seen in *Say You Swear*, CR, “He grabs a condom out, locking eyes with me when he tears it open, watching me watch him [...] His fearful, hesitant eyes ask for permission a second time, and I answer by lifting my hips...” (Brandy 110).

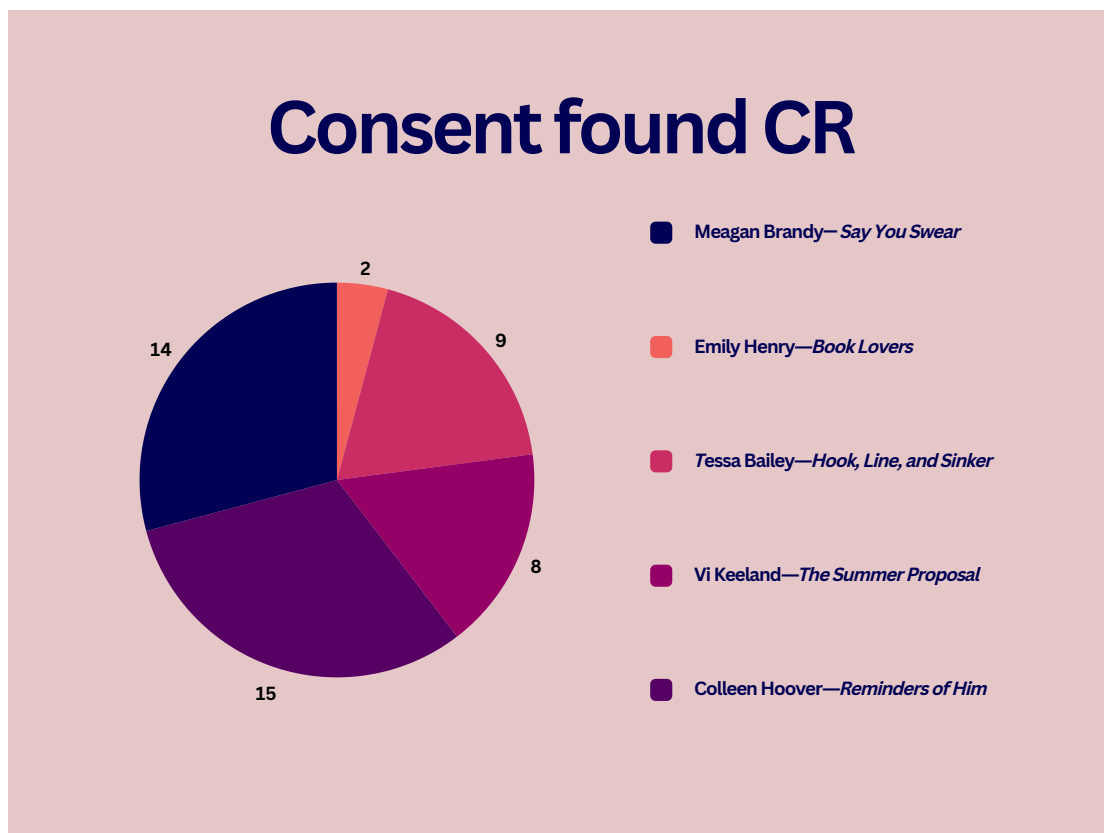


FIGURE 9. Pie chart showing the amount of consent found in CR books.

# Importance of Consent for Publishers

As the research has shown, CR follows the dominant sexual script that, as a society, we acknowledge and use when being intimate with others, and within that script is consent, which is often blurry since consent can mean different things to everyone. Melanie A. Beres' article, "'Spontaneous' Sexual Consent: An Analysis of Sexual Consent Literature," discusses how consent is an unclear concept because some authors distinguish consent being given or not given on whether the sex was "pleasurable" or "unpleasurable." She argues that "if these distinctions represent the boundary created by consent, then we should be able to distinguish consensual from non-consensual sex by examining the resulting sexual activity –i.e., was it pleasurable? [...] Was it morally unproblematic? [...] The boundaries created by these arbitrary definitions confuse the understanding of consent" (Beres 95). Unclear consent in CR allows readers to not only use the same dominant sexual script because that is what they know but also have a lack of consent in their own sexual lives because they see that happening in books.

The lack of a dominant sexual script in DR allows the characters to explore their likes and dislikes and be in constant open communication with their partners. Popova discusses this very idea in her book *Sexual Consent*, "...the absence of a dominant script to follow leaves a space for exploration and open communication: you and your partner have to make your own script" (*Sexual Consent* 84). People reading DR, especially those less experienced, will begin to see consent as something that *can* be discussed, and how it is done in the books they love will lead them to emulate it.

Referring back to psychologist Nicola Gavey on how we view "normal" (hetero) sex, when we read these scenes, we know what is supposed to happen, and anything that is not said is implied—like consent. Even though it would be hard to change the way consent is utilized, books are one of the tools that could help change how consent is discussed in other forms of media, not just within publishing. Consent is often considered "unsexy" and awkward, especially in film and television, where the characters are clumsy when asking for consent. However, it does not have to be that way. Authors and publishers utilize the dominant sexual script, but if they were not to use the script, they would be able to incorporate how not "unsexy" consent is because people want to read about how to talk about consent, and books and even fanfiction could allow readers to do that. Popova saw the use of fanfiction as a guide for speaking about consent while interviewing those who read it, "Ekans describes a cycle of learning about consent from fanfiction, putting this knowledge to use in their own relationship..." (Popova 127).

Incorporating consent into romance books, be it kissing or intercourse, is important. Readers often turn to books they can relate to, and if they do not see the consent they want in real life or have experienced, they will not relate to the books. We experience consent in real life, so why do these romance books not reflect that? College students, one of the target audiences for romance books, practice consent in their lives, as seen in this study that found "for individuals engaged in one-night stands, more explicit, verbal expressions were required for participants to view the interaction as consensual." (Jozkowski and Peterson 633). Furthermore, readers of romance are found to be more comfortable talking about consent when they have been exposed to it through reading, as seen in the study "*Fifty Shades*" and *Reported Sexual Consent: A Study*

with Female College Students, when “...respondents who reported increased levels of exposure, also reported to feel more psychophysiological activation [...] Furthermore, these respondents reported more feelings of readiness” (Carvalho et al. 776).

DR authors tend to publish independently, so they do not have the same rules as CR authors publishing with a Big Five who are hesitant to push boundaries. DR authors go as far as even starting their own publishing companies since they are not being picked up by bigger publishers, as seen by Serena Akeroyd, the author of two books in this research. Business-wise, publishers could be making a lot more money if they paid attention to these authors who, as indie writers, are making as much money as authors who have gone the traditional route, if not more. DR authors have also found ways to market their books through social networks like TikTok, which is “a major source of inexpensive marketing,” which used to be an area in which publishers had the upper hand (Moody 136).

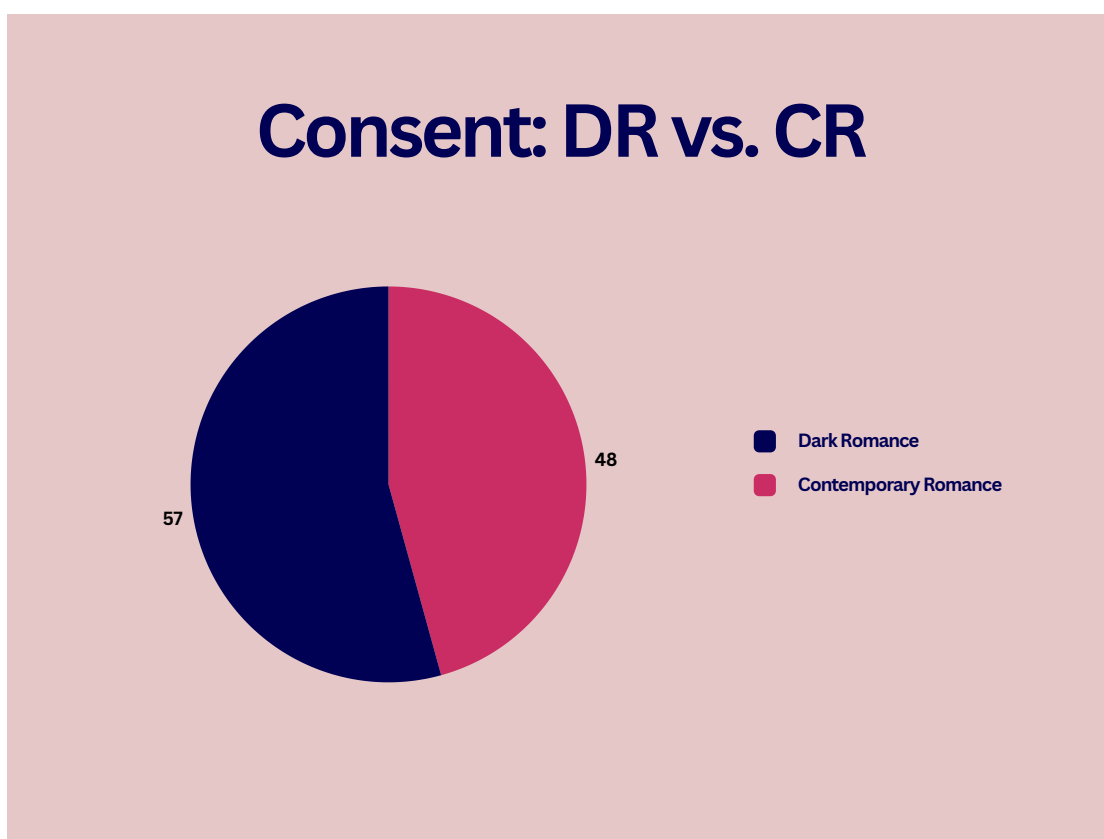


FIGURE 10. Pie chart showing the amount of consent found in DR vs. CR books.

# Conclusion

Consent is something that everyone comes across in their daily lives, even in non-sexual settings, where something like holding hands can require consent, as not everyone is comfortable with that. The dominant sexual script, where consent right before sex is thought to be the only point where verbal consent is needed, is something that has been conditioned into people and, therefore, is not challenged because it is everywhere. However, as we have seen in the research, it does not fit into today's societal ideas, as DR has shown us that consent can be asked multiple times throughout a sexual scenario and not in specific predetermined spots that society has taught people to do. Publishers and authors have a responsibility to help start the change to normalize that not everyone fits into the script and that there are other ways to interact with others. If DR can do it and be a subgenre that thrives outside of the traditional publishers, why can't CR authors do the same thing with Big Five publishers?

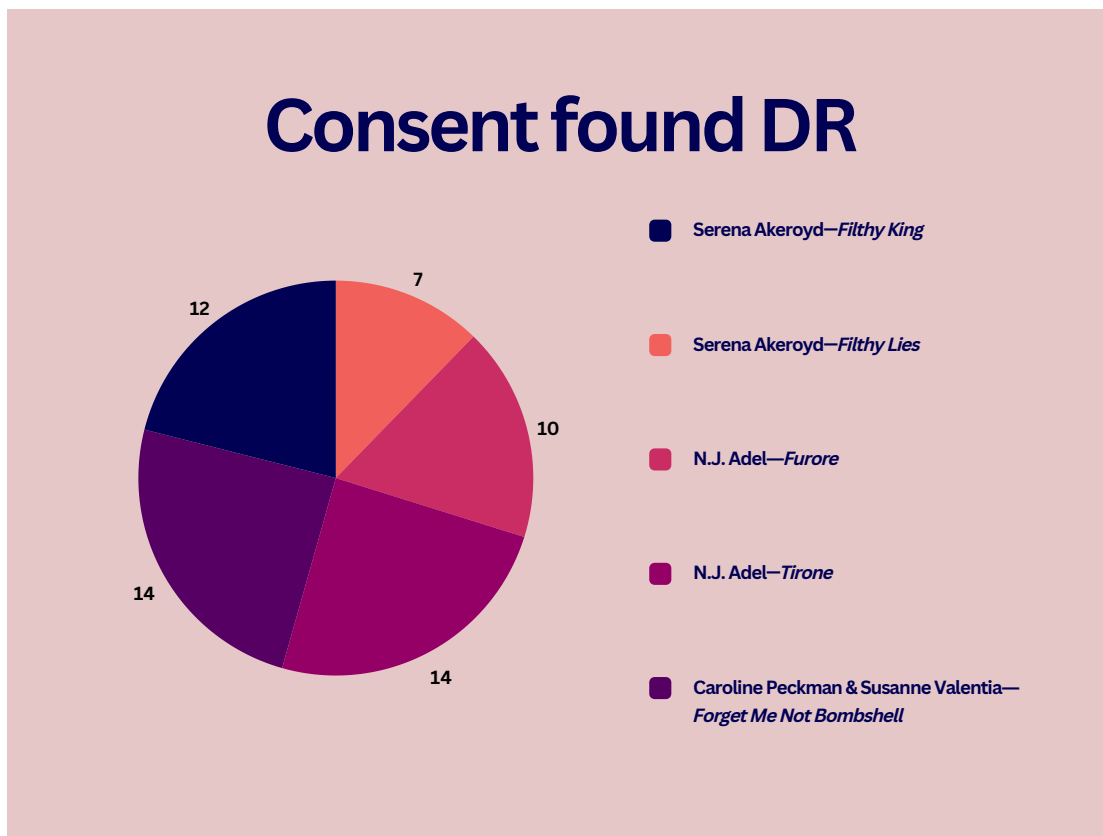


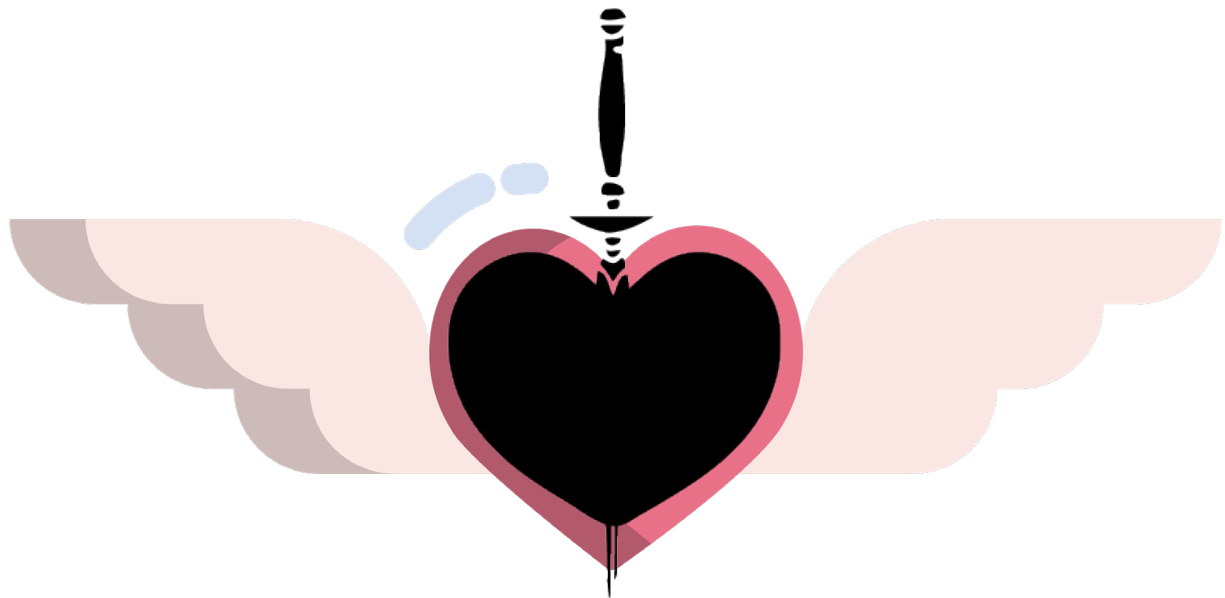
FIGURE 11. Pie chart showing the amount of consent found in DR books.

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# Appendices



# Appendix A: Dark Romance Books

[Filthy King](#) by Serena Akeroyd

[Filthy Lies](#) by Serena Akeroyd

[Furore](#) by N.J. Adel

[Tirone](#) by N.J. Adel

[Forget Me Not Bombshell](#) by Caroline Peckman and Susanne Valentia

# Appendix B: Contemporary Romance Books

[Say You Swear](#) by Meagan Brandy

[Book Lovers](#) by Emily Henry

[Hook, Line, and Sinker](#) by Tessa Bailey

[The Summer Proposal](#) by Vi Keeland

[Reminders of Him](#) by Colleen Hoover

# Appendix C: Phrases and Word

"fuck me"	"give it to me"	"say yes"	"touch you"
"touch me"	"are you sure?"	"kiss me"	"condom"

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