

Weaponisation of Sex in Tabletop Role-playing Games: Surface Theme vs. Game Mechanic



Dax Thomas

Tabletop role-playing games (TRPGs) are inherently violent. This is because conflict resolution in the game often resorts to combat between the player characters (PCs) and monsters or other non-player characters (NPCs). Mainstream TRPGs, such as Dungeons & Dragons (D&D), have generally avoided explicit sexual content in their texts, and themes relating to sexual violence can only be brought into the games by the players themselves—they are never part of the core books or accompanying materials. Moreover, recent times have seen the emergence of tools such as “the X card” (Stavropoulos) that allow players to instantly close down any uncomfortable role-playing situations with no questions asked. However, despite this tendency to avoid sensitive topics in TRPGs, small publishing companies and independent authors working through crowdfunding sites have, over the years, begun to create games that do embrace sexually violent themes.

This paper looks at two such TRPGs from the science fiction and fantasy genres—*Pistol Packing Bondage Nuns from Dimension Sex* (PPBN) and *F.A.T.A.L. From Another Time, Another Land* (FATAL)—and compares how each game approaches sexual violence. It will explore the relationship between sexual violence and the creation of both otherworldliness and realism in a game world. It will then argue briefly that the theme of sexual violence is more acceptable when employed as a surface-level veneer, or skin, to help increase the feeling of estrangement or otherworldliness in the game world, rather than as a deeper-level game mechanic used for the purpose of bringing an element of realism to the game.

Pistol Packing Bondage Nuns from Dimension Sex is a game themed on a combination of sex, violence, and religion. In the game, players take on the roles of “Sisters of the Glorified Order of Clitora” in a dystopian setting where the “fractured nations of the globe have fallen to civil war and chaos” (Lennon 5). Just when the world is closest to being torn apart by “progressive chaos,” an interdimensional portal opens up and the nuns come through into this world. These heavily-armed and scantily-clothed “avenging angels of piety” are humanity’s salvation and will bring order back to the doomed world. The general premise underpinning each game session is that the conservative and pious BDSM nuns are the protagonists, while doctors, educators, evolutionists, mask advocates, people who vaccinate their kids, scientists, socialists, and vegans are the enemy. The nuns are there to force these misguided individuals back to a path of righteousness through piety and bondage.

The text and visual imagery used throughout the book, on cursory examination, would seem to indicate the pervasiveness of sexual violence in the game and that player characters are

encouraged to incorporate a sexually violent approach when confronting antagonists in the story. A variety of brief quotes peppered throughout the text can attest to this:

- Justice will prevail. Sexily. (1)
- Bosoms are for heaving; sawblades are for cleaving. (1)
- For the sinners will suffer bondage unto the Lord. (7)
- . . . ride upon wheels of steel and wings of death to smite, purge and purify. Justly, Gleefully, Sexily. (7)
- Strap on for justice. (92)
- Go in sexy violence now to love and serve the Lord. (122)

While some of the implications here are quite striking—“Strap on for justice,” for example, seems to directly imply punishment through sex—many of the others seem to only hint at the weaponisation of sex with the word “sexy.” It is true that the word “sexy” itself does not necessarily equal “sexual”; however, when taken together with the visual imagery in the book, “sexy” does take on a semantic prosody more akin with “sexual,” and this makes the overarching theme of sexual violence seem fairly clear.

Examples of visual artwork throughout the book that add to this initial impression of the promotion of sexual violence include images of phallus-shaped weapons (figs. 1 and 2), weapons traditionally associated with BDSM such as lashes and scourges (figs. 3 and 4), and images that



Figure 1 : Phallus-shaped bullet (Lennon 3)

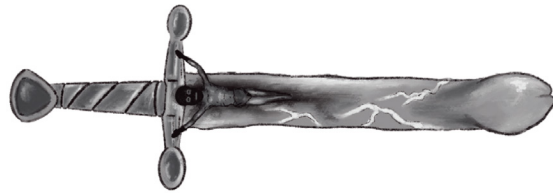


Figure 2: Phallus-shaped dagger (Lennon 27)

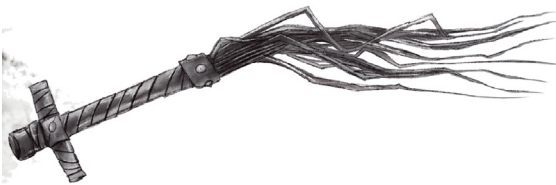


Figure 3: Lash (Lennon 38)

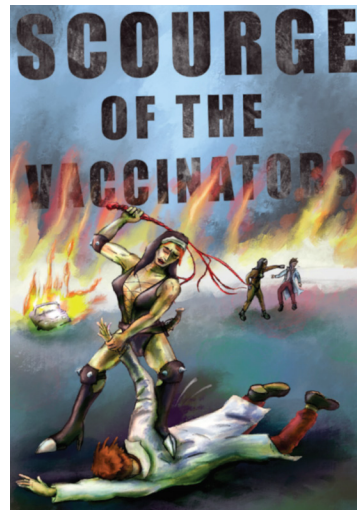


Figure 4: Nun using scourge (Lennon 91)



Figure 5: BDSM nun with shotgun (Lennon 8)

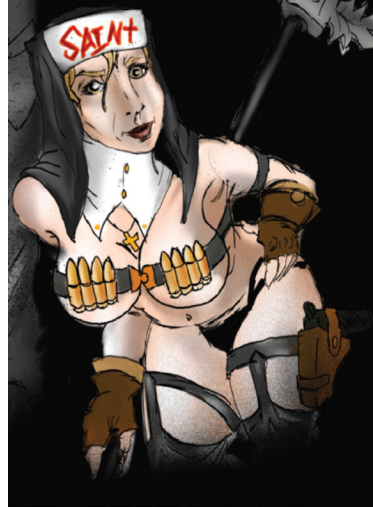


Figure 6: BDSM nun with bullets (Lennon 81)

create an associative link between sex and violence through close physical proximity (figs. 5 and 6).

However, upon deeper examination of the text, it can be seen that despite the BDSM theme and sexually violent imagery, concepts of sexual violence do not carry further into the game itself. That is to say, there are no actual game mechanics that overtly promote the use of sexual violence. Players build their characters based on ability “statistics” (Faith, Firepower, Poise, Purity, Piety, and Sex Appeal) (Lennon 10–11) and “skills” (Mechantheism, Affinity, Theology, Oratory, Stunt Driving, Explosives, Ballistics, Faith Healing, Survival, Balletics, Demonology, and Sharp Objects) (Lennon 12–15). Of these ability statistics and skills, only one—Sex Appeal—might appear to have any direct relation to sex, and thereby a hint at sexual violence. The description for this statistic reads as follows:

SEX APPEAL - Your perfect mortal vessel is a testament unto Her [sic] grandeur, and as such its curvaceous frame must be duly exalted. Your essence, your vitality, your comely latex clad presence—all are tributes to her sculptor’s caress. The temptations of the flesh made manifest, hearts pulsating with a bossa nova beat. Your SEX APPEAL stat governs both your powers of persuasion as well as your essential life force. If your SEX APPEAL should ever fall to zero, you have succumbed to the powers of sexless secularity and you must roll another character. (Lennon 11)

Thus, it would seem that this statistic functions as a kind of combined “Charisma” and “Constitution” ability statistic as found in more mainstream TRPGs, and not as something mechanically related directly to sex or sexual violence.

Furthermore, the word sex itself occurs only nineteen times throughout the book. Concordance lines were generated, using the software *AntConc* (Anthony), with sex as the node word (see Appendix 1). In each case, the word was being used as part either of the title of the

book or in the phrase *sex appeal* and does not co-occur with words relating to violence as one might expect if the game system had been designed to encourage players to actively utilise sexual violence in gameplay.

Despite the BDSM veneer overlaying the entire game, much of the content seems to focus more directly on religious-themed violence. A good example of this is a weapon available to the characters dubbed “The Sodomiser.” Given the BDSM theme of the game, one might be forgiven for assuming this to be a melee weapon that carries with it a sexually violent connotation. However, the description and illustration (fig. 7) provided in the text’s entry for the weapon make it perfectly clear that the name is referencing not the sexual act of sodomy but rather the biblical destruction of the city of Sodom (and that it is, in actuality, not a melee weapon at all, but a ranged weapon):

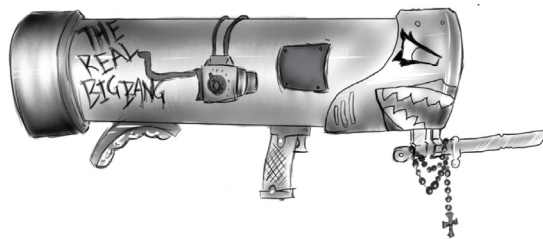


Figure 7: *The Sodomiser* (Lennon 53)

The actual missile launcher that brought destruction to the streets and steeples of Sodom and Gomorrah. Eat, Pray, Love [sic]. It’s a Missile Launcher [sic]. Single shot only. 1d20 damage to a wide radius. Anyone gazing upon the explosion must make a successful FAITH check or turn into a pillar of salt for 1d4 rounds. (Lennon 53).

In fact, there seem to be many more allusions to religious-themed violence than there are to sexual violence throughout the text. For example, “relics,” weapons that can be awarded to players throughout the game, are exclusively themed on religion: St. Elmo’s Fire (a flame thrower), The Crucifier (a nail gun), The Bible Basher (a war hammer), The Holy See (a sniper rifle), A Splinter from the True Cross (a melee weapon), The Flood (a hose that sprays holy water) (Lennon 51–55). This focus on religion can also be seen in the number of religion-related statistics and skills mentioned above (Faith, Purity, Piety, Mechantheism, Theology, Faith Healing, Demonology). Thus, overall, while PPBN is themed on BDSM and makes allusions to sexual violence on a surface level through some of the text and images in the book, sexual violence does not seem to be an integral part of the game. Instead, PPBN appears to focus much more on religious-themed violence.

E.A.T.A.L. From Another Time, Another Land is a fantasy TRPG set in a medieval European world similar to that of D&D. Players embark on adventures and work against monsters and NPCs much in the same way as in PPBN, though there is no overarching set goal for the game itself. Unlike PPBN, which contains a great number of BDSM-themed graphics, there are only three

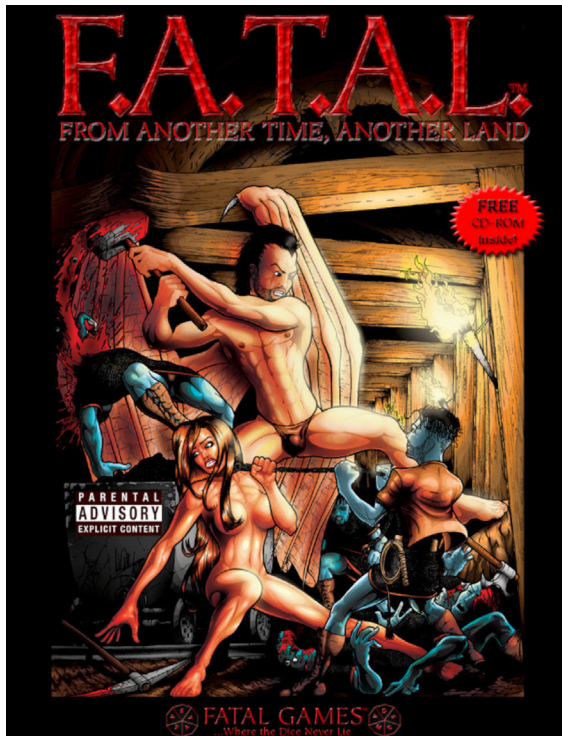


Figure 8: Woman in bonds (Hall, cover)

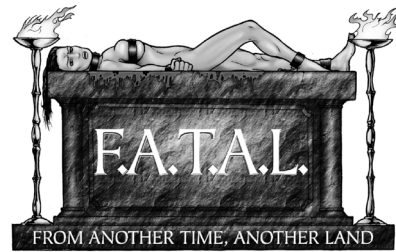


Figure 9: Woman in bonds (Hall 2)

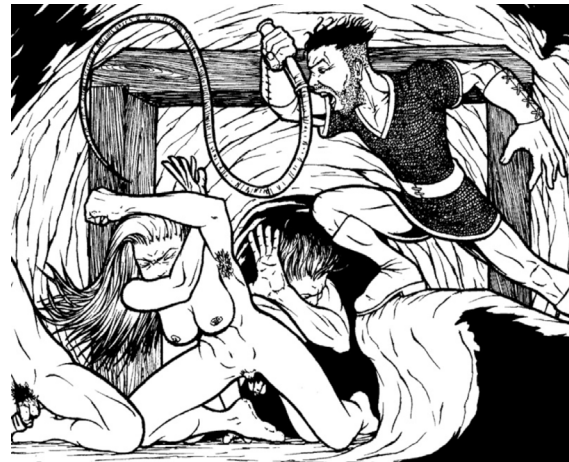


Figure 10: Kobold lashing a human slave (Hall 27)

pieces of artwork in FATAL that suggest a possible overlying BDSM theme in the game (figs. 8, 9, and 10).

In all three images, a woman is the primary subject, the receiver, of the sexual violence, either fettered or being lashed. This is quite different from PPBN where women are the perceived instigators of the violence. To explore the depth to which the author takes this violence one need only go as far as the introduction to the book, which contains a detailed content warning and an explanation for the inclusion of that content:

Since the game includes both sex and violence, the combination is also included: rape. Rape is not intended to be a core element of F.A.T.A.L., as killing is a core element of most role-playing games. Fatal Games considers rape to be a sensitive issue, and only includes it because of its prominence in the past. For example, Europe was named after Europa, who was raped by Zeus, according to Greek mythology. In Jacques Rossiaud's *Medieval Prostitution*, he reviews statistics on rape from numerous towns and cities in southeast France during economic and social stability, not war. Jacques attempts to represent all medieval prostitution with this book. In it, he estimates that half the male youth participate in at least one gang rape, and that sexual violence is an everyday dimension of community life. (Hall 7)

Whether or not rape is a core element of FATAL will be explored in more detail below. Turning first to the language used, one finds that the word rape (used in the sense of sexual violence) occurs no less than forty-seven times throughout the book, outside of indices. Concordance lines were generated with *rape* as the node word (see Appendix 2). These occurrences can be classified into several different usage types as seen in Table 1 below:

Table 1: Usage classifications of rape with select examples.

Classification	Examples (Hall)
1. To outline how rape is viewed/handled in the game's fictional society, socially and legally. Imprisonment for rape consists of flogging, unless the rapist is an outsider, in which case the rapist is banished. When freed from imprisonment, a rapist is not considered criminal or bad. (192)	Imprisonment for rape consists of flogging, unless the rapist is an outsider, in which case the rapist is banished. When freed from imprisonment, a rapist is not considered criminal or bad. (192) If the victim of rape is single, then fewer males desire her as a wife. (192) The rape of a whore of a public brothel is punishable by a fee of 10 s.p. The rape of easy women who have exposed themselves in public places or in the private brothel is not punishable. (223)
2. To highlight the negative/frightening aspects of particular monsters/NPCs.	Victorious bugbears will often rape human women before devouring the children. (18)
3. To explain PC/NPC personalities and backgrounds.	Characters who have been physically violated or raped are regarded as shamed and exhibit bashfulness. (123) Half of whores are forced into the occupation, and half of those are victims of public rape. (311)
4. As in-game punishment.	The criminal [convicted of practicing witchcraft] is often raped, then burned alive. (196)
5. As an action that PCs may attempt in game.	Some men attempt rape after intimidating women to allow the man to have his way with her; oftentimes, if this fails, the man changes tactics and attempts a Wrestling skill check, hoping to overbear her. (357) If a human male successfully overbears a female, then it is possible that rape may occur. If a male seeks to have his way with a female at her expense and whether she likes it or not, he may attempt to Intimidate her to allow him to rape her without resistance. (398)

6. As part of an effect from a magic item or spell.	<p>Rapeseed of Raping: If a character swallows this seed, they will attempt to rape the next member of the opposite sex in sight regardless of age. (736)</p> <p>Caster immediately tries to rape the target creature for 1d20 rounds and has amnesia about it. (863)</p> <p>The nearest master must attempt to rape their favorite apprentice, and the caster knows it. (876) Caster and target forever believe that rape is fun and should be exercised daily. (880)</p>
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Furthermore, unlike PPBN, sexual violence has been incorporated into the game at the mechanics level. The “Rape roll” is a sub-category of the “Overbearing” mechanic and is described by the author in the following way:

The Rape roll consists of rolling 3d10, and the rapist wants to roll higher than 1/3rd of the weight difference as used in Overbearing, doubled by Intimidation if used, and the roll is modified by clothing or armor. If the roll fails, then the female manages to escape from the clutches of the rapist, and 80% of the time manages to land a Brawling blow with Graphic Gore either to the manhood (01- 50%) or testes (51-100%) of the would-be rapist. Further, if the roll fails then she either escapes prior to penetration (01-60%) or during the violation (61- 100%). If the roll is successful, then the male does with her as he likes. (Hall 398)

As can be seen, despite the author’s claims that rape “is not intended to be a core element of F.A.T.A.L.” (Hall 7), it seems to permeate every aspect of the game. The author includes sexual violence not only as part of a historical setting—his perception of which being perhaps based solely on his reading of Rossiaud—but also to flavour the fantasy/magical aspect of the game, and as background during PC creation. Where there is little to no evidence of a deeper-level weaponisation of sex in PPBN, FATAL has weaponised sex at the most fundamental level of the game by employing the Rape roll mechanic.

As Sihvonen and Harviainen state in their study on the intersection of games and BDSM, “just because the stage has been decorated with elements commonly associated with BDSM, it does not mean the activity or interaction that takes place on that stage is sadomasochistic” (5). This would seem to be the case in PPBN. If not employed for the purpose of weaponising sex in the game, the BDSM veneer must serve some other purpose.

One way of looking at this could be to see the BDSM overlay in PPBN as an aspect of what Ekman calls “non-narrative” (118) world-building. Much in the same way the illustrations in the D&D core books help depict the “pseudomedieval nature of the world” (Ekman 125), the BDSM veneer here helps contribute to the building of a kind of “otherworldliness” or absurd dystopia by

irreverently combining the BDSM images with those of the traditionally desexualised Catholic religion. This combination of contrasting elements helps create and define a strange new world, very different from the one that players are used to. Here the inclusion of sexual violence, or the veneer of sexual violence, may have no other purpose than this: to juxtapose the religious theme and create a game world that is, in essence, alien to the players. There are many examples of this in science fiction and fantasy at both the micro- and macro-levels. An example of combination for the creation of otherworldliness at the micro-level would be the creation of new vocabulary, as in techpriest from “technology” and “priest” (c.f. the *Warhammer 40k* novels, Thomas 442). At the macro-level, this can be seen in the anachronic overlaying of characters and setting. A good example of this is the Victorian character Edgar Allan Poe being used as the proprietor of an AI hotel in the cyberpunk series *Altered Carbon*.

Another way of looking at the function of the BDSM veneer is as social commentary in the form of satire. Lennon states in the introduction to PPBN that “it is a game for any group of friends with a penchant for satire and extremely poor taste” (6). The flipped nature of the protagonists and antagonists here pokes fun at the current cultural situation in America and other places relating to “anti-vaxxer” movements and other conservative views being put forward in the news media recently. More importantly, however, the author’s reticence to explicitly deal with sexual violence together with his heavy satirisation of religion perhaps speaks to mainstream society’s shifting perceptions of what is sacred and what is not. Religion has become, in many circles, something of an easy target for satire, where joking about sexual violence generally remains taboo.

With regard to FATAL, the weaponisation of sex seems to play an opposite role. Rather than using it to help build an otherworldliness as is done in PPBN, the author claims to use sexual violence to bring a greater degree of realism to the game. As mentioned above, the author of FATAL argues for the inclusion of sexual violence on the basis that it makes for a more realistic game because rape was a very real part of medieval life. He also seems to argue that in reality not everyone is a hero, so allowing for a variety of actions along a full moral cline also makes the game more real, and in his mind, more fun:

For instance, assume you are an adventuring knight who has just fought his way to the top of a dark tower where you find a comely young maiden chained to the wall. What would you do? Some players may choose to simply free the maiden out of respect for humanity. Others may free her while hoping to win her heart. Instead of seeking affection, some may talk to her to see if they can collect a reward for her safe return. Then again, others may be more interested in negotiating freedom for fellatio. Some may think she has no room to bargain and take their fleshly pleasures by force. Others would rather kill her, dismember her young cadaver, and feast on her warm innards. . . . No other game allows so much individual choice, and consequently, so much fun. Since the purpose of a table-top role-playing game should be to allow a player to play the role of their character as desired,

this game includes a wide range of material, from moral to immoral. This game does not support morality or immorality, but allows each player to role-play as desired. (Hall 4)

The author includes other negative elements of medieval society such as disease (malaria, bubonic plague, leprosy), infant death, and poverty-stricken peasant life, though perhaps to a somewhat lesser extent than he does rape.

One important aspect of gameplay in TRPGs is the perceived inverse relationship between “playability” and “realism.” The traditional view is that the more realistic you make the game, through the introduction of detailed game mechanics that handle the different aspects and situations of life in the game (often referred to as “crunchiness”), the more difficult it is to play the game. According to Garthoff, however, there is an interplay between “realism” and “playability” in which realism helps to “constrain works of creative fantasy” (1). Without the constraint of realism imposed by detailed game mechanics we end up

articulating a conception of society which is satisfying to the imagination but unsustainable given human social psychology. . . . permitting arbitrary, *ad hoc*, or contradictory rules or laws of nature—would be unrealistic, not because such rules are unplayable but because they fail to articulate a convincing world. (12)

While this may go some way towards validating the inclusion of sexual violence in FATAL, the graphic nature of the language used to implement it as well as its inclusion in every aspect of the game, both the real and fantastical, can alienate—and indeed has alienated (Furino)—the players and much of the gaming community. Where PPBN’s reluctance to incorporate sexual violence into the game at the mechanics level may well reflect society’s guardianship of this topic as something not to be gamified, FATAL seems to be rebelling against this taboo. The gaming community’s alienation from this particular game is also especially understandable, given that one of the central “pillars” of nearly every TTRPG is that the player characters are the heroes of the story. PPBN was able to overlay religion with sexual violence and still maintain the PCs, the nuns, as the heroes of the story. In FATAL, there is no requirement, written or assumed, that the PCs be heroes in any way.

Finally, unlike PPBN, no real case can be made for the weaponisation of sex being used in FATAL as satire or humour. The author’s single comment that “the greatest concentration of obscenity is in *Appendix 3: Random Magical Effects*, and is intended for humorous effect” (7), does very little to alleviate the graphic and serious nature of many of the sexually violent acts mentioned in that section. In summary, PPBN does not appear to be actively weaponising sex, but rather uses a veneer of sexual violence to help generate a kind of otherworldliness. FATAL, on the other hand, does weaponise sex, and uses sexual violence more deeply and broadly in an attempt, successful or not, to help generate a more realistic game world.

This paper looked at the weaponisation of sex in two tabletop role-playing games and highlighted the different approaches each author employed when incorporating sexual violence

into their game design. As Lennon states in the introduction to PPBN, “Pistol Packing Bondage Nuns From Dimension Sex, much like any Role-Playing Game, is a mirror—in that your experience reflects what you bring to it” (3). It may well be that players fully embrace the BDSM theme of PPBN and work to incorporate sexual violence into their own personal game sessions at the story-telling level, using the imagery and innuendo from the text as a springboard to go deeper into the theme; and conversely, it may be that players of FATAL decide not to fully incorporate into their games the copious and detailed mechanics of sexual violence available to them in the rulebook. The depth and degree to which players decide to utilise sexual violence in their games will very likely have an impact on the degree to which heroism, or the lack thereof, plays out in their sessions.

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SYMPOSIUM: SEXUAL VIOLENCE AND SCIENCE FICTION

Weaponisation of Sex in TTRPGs

Appendix 1

Each Sainted Sister starts with a total of 6 PIETY points.	SEX	APPEAL Your perfect mortal vessel is a testament unto
INTERVENTION. (The only exception to the d20 rule is with	SEX	APPEAL checks which utilise d30). It's up to
at the cost of not re-gaining any PIETY or	SEX	APPEAL during this rest period. The beating corporate heart
our Sainted Sisters. The recipient of the anointment recovers 1d6	SEX	APPEAL points. On the Third Day – By laying hands
persuasion as well as your essential life force. If your	SEX	APPEAL should ever fall to zero, you have succumbed
flesh made manifest, hearts pulsating with a bossanova beat. Your	SEX	APPEAL stat governs both your powers of persuasion as
healing effects of REST on delves into apocryphal lore. their	SEX	APPEAL stat. Piety can also be awarded by the
damage die, subtracting the result from their opponent's	SEX	APPEAL. Burst Shot -A wide arc of justice erupting
damage die, subtracting the result from their opponent's	SEX	APPEAL. Staggering Blow- Similar in every way to a
The Anointing of the Feet which robs victims of 1d6	SEX	APPEAL Blinding Ink -Summons a veil of impenetrable darkness
add it to your PURITY stat to determine your starting	SEX	APPEAL TEST YOUR FAITH! SKILLS In their prophesied role
Agility, Speed PURITY Constitution, Health, Resistance, Stamina	SEX	APPEAL Hit Points, Life, Structural Damage Capacity, Charisma
Vestments: Nil Special: Bellowing Roar – When reduced to half his	Sex	Appeal, George will let out a deafening roar that
PISTOL PACKING BONDAGE NUNS FROM DIMENSION	SEX!	BELIEVERS!! Welcome to humanity's last stand. Welcome to
Welcome to: PISTOL PACKING BONDAGE NUNS FROM DIMENSION	SEX	PPBNFDS is a Tabletop campaigns, the focus is Role
and remain in place for 1d4 rounds. They possess no	sex	appeal and all their actions are illusory. Transubstantiation – Water
fast and lethal with an emphasis on style, swagger, and	sex	appeal, as you dispense foaming cups of sweet retribution
Reliquary Deep within the startling, swirling vortices of Dimension	Sex	lies a chamber whispered of in reverent fables.
Sexily. What Is This? Pistol Packing Bondage Nuns From Dimension	Sex,	much like any Role-Playing Game, is a mirror -

SYMPOSIUM: SEXUAL VIOLENCE AND SCIENCE FICTION

Weaponisation of Sex in TTRPGs

Appendix 2

that rape is wrong. Caster and target forever believe that	rape	is fun and should be exercised daily. Caster and
death. Human: The criminal is fined 1d100 s.p. Rape	Rape	is illicit sexual intercourse without the consent of the
both sex and violence, the combination is also included: rape.	Rape	is not intended to be a core element of
victim. The human victims of gang rape are age 15-33. Child	rape	is rare. The rape of a child under the
is not considered criminal or bad. The social reaction to	rape	is rarely favorable to the victim. The human victims
her place in society and family. If the victim of	rape	is single, then fewer males desire her as a
superior in every way. Caster and target forever believe that	rape	is wrong. Caster and target forever believe that rape
roll. If either of them is wearing clothes, then the	Rape	roll suffers a + 2 penalty, + 6 for both. If either wears
penalty, + 6 for both. If either wears light armor, then the	Rape	roll suffers a + 3 penalty, + 6 for both. If either wears
penalty, + 6 for both. If either wears medium armor, then the	Rape	roll suffers a + 6 penalty, + 9 for both. If either wears
penalty, + 9 for both. If either wears heavy armor, then the	Rape	roll suffers a + 9 penalty, + 18 for both. The Rape roll
then the Rape roll suffers a + 9 penalty, + 18 for both. The	Rape	roll consists of rolling 3d10, and the rapist wants
a Drive check at TH 17 or attempt to isolate and	rape	the attractive character. For rules on rape, see the
If a character swallows this seed, they will attempt to	rape	the next member of the opposite sex in sight
a permanent + 1d10 bonus to CA. Caster immediately tries to	rape	the target creature for 1d20 rounds and has amnesia
s door at night, do not disguise themselves, and either	rape	the victim in her home and in the presence
of gang rape are age 15-33. Child rape is rare. The	rape	of a child under the age of 14 or 15 is
anal sex. Heterosexual sodomy is less frequent than bestiality. The	rape	of a whore of a public brothel is punishable
brothel is punishable by a fee of 10 s.p. The	rape	of easy women who have exposed themselves in public
to death. Human: The criminal is fined 1d100 s.p.	Rape	Rape is illicit sexual intercourse without the consent of
includes both sex and violence, the combination is also included:	rape.	Rape is not intended to be a core element
is male, then he must attempt to either overbear and	rape	(see Wrestling in Chap. 8: Skills) or practice his Seduction

to isolate and rape the attractive character. For rules on	rape,	see the section on overbearing in the Wrestling skill
violently. Every time a spell is cast, the caster screams	rape.	Every time a spell is cast, the caster screams
the occupation, and half of those are victims of public	rape.	Roughly 25% of whores begin by being prostituted by their
Half the male youth participate at least once in gang	rape.	Sexual violence is an everyday dimension of community life.
Fear of words. Vestiphobia: Fear of clothing. Virginitiphobia: Fear of	rape.	Vitricophobia: Fear of step-father. Wiccapophobia: Fear of witches
spirit is broken or all courage lost. Some men attempt	rape	after intimidating women to allow the man to have
even members of nightly gang rapes. The victim of gang	rape	almost never accuses them of committing sodomy. Kobold: Slaves
hallucinate that the target of the spell is attempting to	rape	an ox. Caster begins to hallucinate that they see
half the male youth participate in at least one gang	rape,	and that sexual violence is an everyday dimension of
rarely favorable to the victim. The human victims of gang	rape	are age 15-33. Child rape is rare. The rape of
the complaint, the rapist is freed immediately. Imprisonment for	rape	consists of flogging, unless the rapist is an outsider,
In Jacques Rossiaud's Medieval Prostitution, he reviews statistics on	rape	from numerous towns and cities in southeast France during
he may attempt to Intimidate her to allow him to	rape	her without resistance. On the other hand, he may
a blasphemer. Nearest female believes the caster is trying to	rape	her. All involved in encounter or 1d10' radius go
killing the father or adult males. Victorious bugbears will often	rape	human women before devouring the children. Human women who
male successfully overbears a female, then it is possible that	rape	may occur. If a male seeks to have his
accurately represent mythology are likely at some point to include	rape,	molestation, encounters in brothels, or possibly situations that deviate
or armor. If naked, there is no modifier to the	Rape	roll. If either of them is wearing clothes, then
of note. If a character is born the result of	rape,	such as with the vast majority of anakim, the
am full of shit!" The nearest master must attempt to	rape	their favorite apprentice, and the caster knows it. The
a giant, UI, rabid hare named Bugs, is attempting to	rape	them. Caster begins to hallucinate that they have leprosy
core element of most role-playing games. Fatal Games considers	rape	to be a sensitive issue, and only includes it
traumatic or catastrophic events such as physical or sexual assaults,	rape,	torture, natural disasters, accidents, and wars. Characters with this

must be knowledgeable and persuasive. A procuress recruits	rape	victims, abandoned females, and solicits wives who feel constrained
by the plaintiff until satisfied with justice. Information on medieval	rape	was referenced from Rossiaud's Medieval Prostitution. For more

Dax Thomas is an assistant professor in the Centre for Liberal Arts at Meiji Gakuin University, Yokohama, Japan. He is an English teacher and corpus linguist, and his current main areas of research interest lie in word-formation and vocabulary usage in fantasy, science fiction, RPG, and historical texts.

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