



**MORAL EXHAUSTION AS A CONSEQUENCE OF
WAR IN MOTHER COURAGE AND HER
CHILDREN, BLASTED, MOTORTOWN, AND
MIDWINTER PLAYS**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Hasanain Faisal Abduljabbar Noori titled *MORAL EXHAUSTION AS A CONSEQUENCE OF WAR IN MOTHER COURAGE AND HER CHILDREN, BLASTED, MOTORTOWN AND MIDWINTER PLAYS* is fully adequate in scope and in quality as a thesis for the degree of Master.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master Degree thesis. 2021/1/26

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The degree of Master by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ
Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

I would like to express my sincere gratitude to Assist. Prof. Dr. Nazila Haidarzadegan, for her continuous support of my Master's degree studies and related research, for her patience, motivation, and immense knowledge. There is not enough space here to thank her for her great efforts and wise comments, and helping and guiding me through every stage of researching and writing this thesis

Furthermore, I would like to thank all members of my Thesis Committee. Last but not least, I would like to thank my family members for their support throughout writing this letter. Life would be more difficult without their constant support and encouragement.

DEDICATION

This thesis is dedicated to the souls of my mother and father who put all their efforts into getting me to this stage.

ABSTRACT

War shapes moral and behaviors of the soldiers and the people who experience it, and the results can be disastrous for society. This study searches for wars through four plays by re-analyzing them to find out what behaviors may be psychologically and physically affected, to explore the morality of the people who participate in war or live during war, via trauma theory. This thesis has focused on the behaviors that are formed in war, such as violence, rape and murder. It also explains the moral fatigue resulting from war that includes greed, revenge, hypocrisy, and fraud. The study consists of four main chapters. The first chapter is an introduction to trauma, and traumatic impact on those who participate in war, including an overview of trauma theory and a review of traumatic literature. Chapter two discusses the behaviors of people who are involved in war in modern age represented in *Mother Courage and Her Children* by Bertolt Brecht. Chapter Three also explains some of the behaviors of soldiers in wartime through *Blasted* by Sarah Kane. Fourth Chapter examines two contemporary British plays, *Motortown* by Simon Stephens and *Midwinter* by Zinnie Harris, as examples of war trauma in soldiers who have returned home. Through these plays, the emphasis is placed on devastating consequences of war on people and the role of theatre in monitoring these traumatic experiences.

Keywords: Trauma Theory, War, Moral Behavior, War Plays.

ÖZ

Savaş, askerlerin ve içinde birlikte yaşayan insanların ahlak ve davranışlarını şekillendirir ve sonuçlar toplum için felaket olabilir. Bu çalışma, savaşları yeniden analiz ederek savaşları araştırırken, hangi davranışların psikolojik ve fiziksel yönlerden etkilenebileceğini bulmak, savaşa katılan veya savaş sırasında ayrılanların ahlakını, psikanalitik teoriyi (travma) araştırmaktır. Zira bu tez bize şiddet, tecavüz ve cinayet gibi savaşta oluşan bazı davranışları veriyor. Ayrıca açgözlülük, intikam, ikiyüzlülük ve dolandırıcılık içeren savaştan kaynaklanan ahlaki yorgunluğu da açıklar. Bu çalışma dört ana bölümden oluşmaktadır. Birinci bölüm, travma teorisine genel bir bakış ve travmatik literatürün gözden geçirilmesi dahil olmak üzere savaşa, travmaya ve savaşa katılanlar üzerindeki etkisine bir giriş sağlar. İkinci bölüm, modern çağında savaşa karışan insanların davranışlarını Brecht'in *Mother Courage and Her Children* oyununda tartışıyor. Üçüncü Bölüm ayrıca savaş zamanındaki askerlerin bazı davranışlarını Sarah Kane'in *Blasted* oyununda da açıklıyor. Dördüncü Bölüm, iki çağdaş İngiliz oyunu, Simon Stephens'in *Motortown* ve Zinnie Harris'in *Midwinter* oyunlarından eve dönen askerlerinin savaş travması örneklerini incelemektedir. Bu oyunlar aracılığıyla, savaşın insanlar üzerindeki yıkıcı sonuçlarına ve bu travmatik deneyimleri izlemede tiyatrunun rolüne vurgu yapılır.

Anahtar Kelimeler: Travma Teorisi, Savaş, Ahlaki, Davranış, Savaş Oyunları.

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Savaşın Sonucu Olan Ahlakın Tükenmesi <i>Mother Courage and Her Children, Blasted, Motortown, and Midwinter</i> Oyunlarında
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ABBREVIATIONS

PTSD : Travma Sonrası Stres Bozukluđu

RTS : Tecavüz Travma Sendromu

Etc. : Ve benzeri gibi

ed. : Baskı

Ed. by : Editör

p./pp. : Sayfa/sayfalar

Vol. : Sayı

Vs. : Karş

SUBJECT OF THE RESEARCH

This study focuses on four plays that deal with the theme of war: *Mother Courage and Her Children* by Bertolt Brecht, *Blasted* by Sarah Kane, *Motortown* by Simon Stephens, and *Mid-Winter* by Zinnie Harris, where the plays vary from the twentieth to twenty-first centuries.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of the study was to view the correlation between war trauma, PTSD, depression, and their effects on human psyche. War has always caused psychological as well as physical problems for human being. This study has focused on some behaviors of soldiers or people who live during or after war and depleted ethics that affect surrounding people and presents some of these exhausted ethics and behaviors and their causes and consequences. First, civils are afraid of poverty in the war; therefore, they become greedy. Second, taking revenge from innocent people is common, whether as physical or sexual retaliation. Third, war influences mental health through flashback images. Fourth, the effects of deception and hypocrisy recall war and violence practised by soldiers.

METHOD OF THE RESEARCH

All plays in this study were analyzed according to Freud's theory (Trauma). Therefore, the heroes of these plays have studied their behavior and ethics according to this theory.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

War has different side effects, widespread in the long or short term, and can be considered as a different experience between soldiers and civilians, although both suffer during war, people suffer from unspeakably horrific atrocities, and the shock from the atrocities. The scale that creates deep emotional and psychological tensions can affect soldiers and participants in the war, generally.

The main question of this study is how civil people and soldiers survive after having been traumatized in a war. It thus strays from the expected WWI elegy to the

wars at the beginning of the 21st century by focusing on the morality which is affected by psychological trauma, avoiding direct battle scenes while probing into psychological damage, as well as moral and ethical dilemma. Psychological damages which are defined by the horrors of 20th and 21st centuries is a historical experience so powerful that it serves as an archetype of evil, with its complex interrelation of perpetrator and victims. Through wars, morality and reasons for immoral behaviors and emotions will be explored.

LIMITATIONS AND DELIMITATIONS

There were several limitations before the research which were not easily tackled, for example, it was not possible to track all the soldiers or people who participated in war, and we cannot accurately describe what were the real shocks affecting their actions and under what circumstances they happened. It is not possible to generalize the impact of trauma on people, since every person responds to the trauma in a certain way, some of them are greatly affected and others exceed it naturally. According to The Guardian published that the overall PTSD rate between current and former military personnel was six percent between 2014 and 2016, compared to four percent between 2004 and 2006. For reservists, the ratios were slightly higher, at an average of about 6 percent may be due to their return to their former civilian lives where they have to adapt to it automatically, while the members of the armed forces with their colleagues understand the meaning of war in better way. Sir Simon Wessely, senior author, and professor of psychiatry at King's College London mentions:

Our results suggest the risk of mental ill-health is carried by those who have left the service, and that part of the legacy of conflicts on mental health has taken time to reveal itself. However, it would be wrong to say there is a 'bow wave', tsunami or time bomb of PTSD in the UK military and veteran community (Guardian, 2018).

Lead author Dr Sharon Stevelink of the Institute of Psychology, Psychiatry and Neuroscience states:

For the first time we have identified that the risk of PTSD for veterans deployed in conflicts was substantially higher than the risk for those still serving. While the increase among veterans is a concern, not every

veteran has been deployed and, in general, only about one in three would have been deployed in a combat role (Guardian, 2018).

Traumatic experiences often include a threat to life or security, but any condition that leaves you feeling overcome and remote can result in trauma, even if it does not involve physical hurt. It is not the objective conditions that determine whether an occasion is traumatic or not, but your individual emotional experience of the event that determines it. The more terrified and helpless you feel the more probable you are to be shocked.

Therefore this study focuses on four plays to explain some morals which are exhausted in during or after war. The first play is *Mother Courage and Her Children* by Bertolt Brecht discusses the greed of Mother Courage in the war that is affected by poverty in war. She finally loses everything. The second play is *Blasted* by Sara Kane discusses the behavior of soldier with civilians to punish them as retaliation. The third play is *Motortown* by Simon Stephens discusses the hypocrisy of Iraq war 2003, though the play Stephen explores a young uneducated soldier returns home from war and is isolated that his only way of stating himself is through violence, guiding him through a dreary and unpleasant portrait of the country he fought to save. It is also a place of doubtful moralities, small-time arms dealers. The play is written during the London bombings of 2005, *Motortown* is a violent and controversial response to the anti-war movement and to the Iraq war itself. The fourth play is *Mid-Winter* by Zinnie Harris discusses the morality of people who are no longer the people they once were, after a war they were exhausted. Therefore in order to confirm their own survival, they are guided to be wary tricksters, dissemblers, unfriendly and infected by brutality.

The effects of war widespread in various countries can be long-term or short-term. Soldiers experience war different from civilians, although they suffer during war and civilians suffer from unspeakable atrocities, after war soldiers and civilians suffer alike from the effects of these shocks and their impact on their public life is persistent. In the last century and the beginning of this century, there were millions of dead and wounded in armed conflicts. There are several behaviors that emerge as a consequence of war, including greed, revenge, and deception, which we will study in the coming chapters. The shock resulting from wars experienced by soldiers and the suffering of the civilian population is another legacy of these conflicts, and thus all these create

widespread emotional and psychological pressure and mental disturbances which are formed because of the ferocity of scenes of killing, rape, and torture. People with PTSD have intense and disturbing thoughts and feelings related to their experience that last long even after the ending of the traumatic event. They may relive the event through flashbacks or nightmares; they may feel sad, fearful, angry, or separated and alienated from others. People with PTSD may avoid situations or people that remind them of the traumatic event, and may have strong negative reactions to something normal like a loud noise or accidental touch.

INTRODUCTION

War causes several disorders and mental illnesses in the mind and body of people. The mental illnesses may cause physical disabilities influencing a large number of people such as Europeans during the First and Second World Wars and as well as the 21st-century wars on terror, increasing the number of people suffering from depression, anxiety, and health problem. Wars have been a conflict between two states, but the twentieth century is a century of conglomerates, characterized by a new type of war, called World Wars. Twentieth-century witnessed two world wars, which brought with it unheard losses, and suffering from political and economic unrest that changed the features of the world and the balance of power. The whole world has been awaiting the horror of a third world war for a long time after it was called a period of Cold War.

The announcement of the advent of Atomic age and the acceleration of the arms race, which also brought about developments in science and technology as well as in the reconstruction of individual and national identities, development of nuclear weapons and their use drastically changed the nature of this war when the fateful decision to end the war by dropping two atomic bombs on two Japanese cities was put into action by the USA. On 6th August 1945, an atomic bomb 'Little Boy' was dropped on Hiroshima killing 70,000 people instantly and by 1946, 140,000 people had lost their lives as a result of radiation and injuries. Only three days later, another atomic bomb, called 'Fat Man', was to be dropped on Nagasaki on 9th August, this time killing 80,000, and largely destroying the city. Brutal and bloody episodes were resulting in great destruction on an unprecedented scale. Twentieth-century could not capitalize on an atmosphere of peace and comfort when the war ended. The war took an estimated 40 to 70 million lives and, contrary to expectations, after 1945 the world was still rocked by smaller wars and catastrophes. Some of them were caused by the Cold War 1947-1991 which was a manifestation of the power struggle between the USA and the Soviet Union lasting almost fifty years; the Suez Crisis 1956, the Vietnam War 1955, the Falklands War 1982, the Gulf War 1990, the dissolution of the Soviet Union 1991, and the Bosnian War 1992, which resulted in killing and persecuting Muslims and Croats and ended with the airstrikes of NATO against Bosnian Serbs 1995 (Rosenberg, 2019).

In the new millennium, on the other hand, many terrorist attacks were perpetrated, the most notorious of which was 9/11 Terrorist Attacks 2001 and 7 July London Bombings 2005. Following the terrorist attacks on the Pentagon and the World Trade Centre, former president of the USA, George Bush, declared a so-called 'War on Terror' which led to the subsequent US invasion of Afghanistan 2001 and the second Invasion of Iraq 2003 which brought more death and misery to millions. The world is still being plunged into wars and conflicts, with the Syrian War 2011, Turkish PKK conflicts 1978-present and ISIS suicide bombings all around the world. (Klare, 2014)

In today's world, wars between nations or countries result in hundreds of thousands or even millions of victims. In the context of these wars, civilians are the direct target of attacks. The mating between modern technology and strategic bombing has created an unprecedented ability to bring down thousands of dead as if those involved in these wars were telling us when the drums of war kneel, morality will go to hell (Maki, 2018). War is about strategy and tactics, politics, technology and culture, class and sex, power and dominance. War is about everything, but above all, it is about killing and being killed. The very purpose of war is to have dominance over victims and marginalize them. War has always been criticized for horror, destruction and mass slaughter. Those who were in power always marginalized the oppressed ones.

Concerns about the morality of war have gradually increased, although many ancient nations and few modern ones have viewed war as noble. Today, many see war as undesirable and morally problematic. At the same time, many view war as necessary for defence of their country. On the other hand, pacifists believe that war is inherently immoral, and no war should ever be fought (International, 2005).

Capitalist system spread like wildfire across the world from east to west due to many factors such as poor distribution of resources which is not invested in a way that employs the capabilities of the poor able who suffers from unemployment as well as the impact of the phenomenon of globalization and destruction of the economy of developing countries, where globalization caused the transfer of capital from developing countries to Western countries. Perhaps one of the most important consequences of the dominance of capitalism and its corruption as war is the existence of one billion hungry in the world where Africa is the poorest continent and has the

highest rate of famine in the world despite its rich natural resources because armed groups, internal conflicts, and civil wars have impoverished and starved their people (Bardhan, 2006). As a result, one of the most famous moral exhaustion that occur in war is greed.

Greed is that it is an unbridled desire to own wealth, goods or things of absolute value for the sake of self-preservation, far beyond the needs of survival and comfort. It applies to the overwhelming desire and constant search for wealth. According to the concept of psychologists, it is considered the unbridled desires to get more than the person or group needs, love of ownership not by the payment of the need, but the desire and procrastination is often unjustified because its causes are not logical. Why are war, fragmentation, and burning squares to divide countries happening in our world turning it to a public chaos? The answer is that superpowers want to weaken the world and guide it according to its wishes and interests (Tisdall, 2019). World leaders and decision-makers believe that greed and protecting their interests in some way are the only way to protect them from collapse, or from the superiority of rival states. As well as But all the experiences that human history left us, to the contrary, and prove without any doubt that the policy of greed adopted by powerful countries is not the right way to create a better world. The planet earth cannot be safe with this policy that places greed for its projects and goals. War causes mass murder, destruction, loss of property and the spread of fear and unrest, followed by a decrease in family funding sources, an increase in the rate of disability of individuals and a loss of access to or loss of employment, other than the absence of security and an increase in fear and crime rates In addition to the wars that help the collapse of agriculture and struggles for control of land and people (Bush, 1996, p. 181)However, the prevalence of poverty and hunger in the world was linked to other factors, especially spread of wars and internal conflicts, which caused the disruption of the locomotive of human development and thus deteriorating economic and living conditions, where many countries were preoccupied with wars and turned away from a preoccupation with development. Greed does not stop at the limits of material treasure and profitability, whose owners seek in various ways to hoard money, but greed goes beyond its material nature to moral. The present thesis explores how greed and poverty affect people who experienced traumatized situation of war in terms of greed and hunger.

Mindset is a set of rules, methods, or systems that a person may have that is deeply rooted in their psyche that it forms a powerful reason for them to endure adopting or tolerant past behaviours and choices. The task of having such preferences is that it often becomes hard to decrease its effects upon decision making-processes. On the other hand, a mindset can also be seen as part of a person's philosophy of life. Since the surrounding community has a major role in forming the personality of the individual, therefore the person's habits that are acquired from the surrounding community are difficult for the subconscious person to abandon (Vrabel, 2017, pp. 1-3) as it will be observed in the personality of Mother Courage.

Second moral ethic which is ruined in war is the prevalence of retaliation among the opposing factions. It is not limited to the army but extends to civilians. In areas of armed conflict and wars, many observers, followers and experts, including staff of international organizations, UN and civil society, believe that revenge, hatred and counterretaliation are the real reasons for the failure to bring peace there (Barnes, 2006, pp. 20-21). However, the absence of state agencies and institutions from working in a unified manner contributes to the waves of violence, bombings and ongoing assassinations between parties and armed groups of all different ideologies and backgrounds (SERIES, 2018, p. 13). In most past wars, the continued absence of state agencies responsible for justice, law enforcement and prestige on all soldiers will foster a culture of fragmentation and revenge and increase rival groups in the fight for influence, resources, and power. With this vengeance culture spreading across the military, it is very easy to justify by murder and rape under different names. Each side tries to give itself the right and mandate to prove to the other party that he has the right and influence in imposing his power law, and believes that his approach is right in bringing peace to war or even in the area he controls, justifying his reprisals on the grounds that the other party is responsible the failure of peaceful endeavors. Although many aspects of revenge are consistent with the concept of justice, retaliation implies a focus on further harm and punishment in exchange for concerted and harmonious punishment. While justice generally means actions taken that are supported by a legitimate judicial system, through a system of morality, or on behalf of the moral majority, retaliation generally means actions taken by a specific individual or group outside the boundaries of judicial or moral conduct. The goal of revenge is mainly to force the perceived oppressor to suffer as much or as much pain as the oppressed.

Therefore, the thesis also investigates the mental health of soldiers who are psychologically tortured, and how the revenge would be after rape and killing traumatization? (BMJ, 2002)the study will examine how the revenge in *Blasted* by Sara Kane become in general.

Deception is another means used in war to mislead soldiers or the public opinion for maintaining the admissibility of war and the reasons to justify the outbreak of war; therefore, all the justifications and lies can come under the just war theory. Just war theory is a belief or tradition in ethics. The goal in a just war theory is to assert that war is morally justifiable under conditions (Davenport, 2011, p. 494). These conditions are divided into two categories namely the right to go to war and fair conduct in wartime. Just war theory assumes that war, though bad (but less bad in the case of proper behavior, is not always the worst option. Important responsibilities, unwanted consequences, or preventable atrocities may justify war. Deception has implications for the scammer himself, for the society around him (Davenport, 2011, p. 495) *Motortown* and *Midwinter* will explore deception and hypocrisy as consequences of war. Thus, the thesis attempts to focus on deception and its effects on soldiers and how soldiers act after knowing themselves that they are deceived, and what their reaction to society is, and how this shock affect them after the war. The psychological effects of warfare vary among people who have experienced it either directly or indirectly, and the reaction of people vary by the extent of their interaction with the event and the extent to which they are affected by it. Repetition of the experience may lead to the destruction of hope and confidence in regaining security and revives the first shock in addition to the suffering experienced in the PTSD.

CHAPTER ONE

TRAUMA, WAR AND LITERATURE

1.1. Trauma Theory

Traumatization happens when both internal and external resources are insufficient to manage external threat. The ways we contemplate, learn, remember things, feel about ourselves other people, and make sense of the world are altered by traumatic experience. Trauma fragments the brain. Therefore it is essential to know what trauma is, and how it influence post-war life.

The outbreak of World War I in August 1914 was a trembling shock to all European thinkers, especially international ones, who master several languages, travel voluntarily, and have a sense of citizenship about French, English, Italian and German cultures. War has become an unthinkable phenomenon in a world of rapid social and economic progress and an apparent power of European hegemony and values in most of its parts.

1.2. Trauma from Different Perspectives

Sigmund Freud as a thinker of trauma' was inspired by the culture of Paris and Vienna and was passionate about Sophocles and Shakespeare. He sat at his worktable at the beginning of 1915 -frustration in his soul found a way, and the disillusionment of war took every drawback- trying to explain the meaning and implications of war in a study entitled *Contemporary Reflections on War and Death*. Freud is surprised by the barbarity that unleashed the war. In particular, he points out the contradiction inherent in states allowing to commit all forms of injustice that are prohibited to their citizens in the event of war, and have a clear desire to monopolize violence, he explains that when a country is at war, it allows itself to commit various kinds of violence and atrocities, the smallest of which affect one's honor. But, of course, Freud can explain the causes of the simultaneous exacerbation of violence and inhumanity with war (Mambrol, 2017).

Gregory Bistoen argues that these effects are a form of what Freud called *mnemic traces*. There is strict equivalence between Freud's idea of the mnemic effect

and what Bistoën describes; the key point here is these effects provide the link between the original and subsequent experiences. Only when a person experiences a second event, which can be harmless in it, he (retroactively) builds shock. Bistoën argues that this is because the topic is now able to encode with what happened in trauma event (Bistoën, Vanheule, & Craps, 2014, p. 671).

The researcher tries to show in many incidents that trauma, as a manifestation of reality, can appear in many different forms and in many different contexts. One of these things that may be particularly influential is the best that can be described as the shock of war. By this, I am not referring only to the trauma suffered by those directly involved in the fighting, and perhaps even more importantly, to the painful legacy of this conflict, which remains with us to this day.

Psychoanalysis establishes a link between the existence of civilized humans and well-organized societies and the reversal of more primitive forms of instinctive satisfaction. Everyone is compelled to comply with ethical principles that restrain his instinctive desires to live psychologically above his natural abilities (Rieff, 1957, p. 169). In this sense, war causes the disappearance of forms of injustice and oppression, which underpin the progress of civilization and depend on its future achievements, as if we are witnessing the disappearance of moral gains in a jiffy, therefore they have only the most rudimentary and oldest and most brutal psychological behavior.

As social workers, historians and psychologists point out, it is the accumulated emotional damage of an individual or generation resulting from a traumatic experience or event. The historical response to trauma (HTR) denotes to illustrate emotions and actions that result from apprehensive trauma. It refers to damage or harm to the mind due to a state of extreme stress and distress (Martinez, 2018). In medicine, this means a wound caused by an accident or by the violence of an assault or to make this person do something without his will and against his will. When trauma occurs, huge amounts of neuronal hormones are released that lead to disruption of the hippocampus.

The anatomical hippocampus, as part of the brain, is a critical structure for memory storage and for the spatial representation of the physical environment and is greater in women than in men. The imbalance in the formation of the hippocampus significantly disrupts the spatial and temporal perception of widespread sensory

impressions. Thus, the sensations are not categorized and stored by categories and sections, but these perceptions of sound, visual, olfactory and kinesthetic are understood in the form of disjointed information. Painful sensations are not fed to the explicit memory in the hippocampus and stored there, but to the amygdala region, implicit memory is fragmented. When you recollect from this content, the memories are fragmented (Engdahl, 2019, p. 13).

Similarly, Psychology defines memory as the aptitude of an organism to stock, recall information later. When an individual experiences a painful incident, physically or psychologically, his memory may be affected in several ways. For example, trauma may disturb their memory of an event or the memory of past or subsequent events or feelings in general. Painful accidents may be natural disasters, kidnapping, rape, killing, or other accidents. These events can lead to violent stress, feelings of helplessness, horror, fear, excessive nervousness, confidentiality, impatience and attempt to escape. These instances of fear, stress and tension often subside on their own. In special cases when stress and prolonged stays remain in combination with inadequate treatment can lead to the formation of intense psychological symptoms. In about one-third of the injured, it is added to the painful memories and delusions, the things that the person portrays for himself and what he has done without his desire for a trauma, mental illness, which means more suffering. The most common of these diseases is the so-called post-traumatic stress disorder. Other post-traumatic stress disorders may appear and the disease may become more complicated and worsened (Engdahl, 2019).

The term trauma is exaggerated in colloquial language, which is often used in conjunction with all negative or painful life experiences or portrayed by this person for himself and known as illusions and there are no painful or negative things that may be realistic due to the occurrence of any assault rape or configurations. In scientific sources of psychology or medical sources, the term is formulated to indicate more narrowly the incidents that can result in mental disorders.

Posttraumatic stress disorder PTSD is a type of mental illness according to the global system of medical classification of diseases and related problems. PTSD based on the definition of a disorder is preceded by one or several catastrophic incidents or

exceptional threats. This threat does not have to be directed at the person but maybe directed at other people for example if the person witnesses a serious incident or act of violence. The psychological and physical symptoms of PTSD usually appear within a half year after the traumatic event. A traumatic event shakes a person's understanding of himself and the world around him and creates feelings of helplessness. (Hunter, 2017).

1.3. Symptoms Associated with Trauma

There are some physical symptoms that can be seen in the behavior of people who participate in war as soldiers or citizen for instances: fear, helplessness, and horror take turns in their minds. Flashback is a terrifying event, accompanied by physical symptoms such as heart palpitations. Urgent thoughts or repeated images of traumatic events are recurrently existed. Disturbing dreams and nightmares may accompany traumatic events. Avoid thoughts, feelings and discussions that revolve around events. Sleep disorders any problems in sleep and the number of hours of sleep such as increase or decrease the number of hours of sleep and sometimes insomnia. Exaggerated sudden reactions may be happened. They frequently feel sad or guilty, aggressive behavior or violence takes place in all its forms of verbal or physical violence in the actions and reactions. The difficulty of trusting others occurs in the case of the presence of psychological trauma compound. Loss of faith arises in some values and beliefs in the case of a traumatic psychological complex. Suicidal thoughts and strange behaviors rotate their thinking (BrightQuest, 2019).

1.4. Retrieving Facts from Trauma

Poverty is the outcome of different things. War is one of the most common causes of poverty. It is defined as the lack of access to the minimum basic material needs of individuals, such as housing, food, clothing, health care, education, or non-material basic needs, the right to liberty, and social justice. The suffering of war-stricken communities is doubled, and their natural resources are continuously depleted, which weakens and adversely affects them. War affects economic activity of the country as well as the resources available. It is noteworthy that the blockade imposed on any country affects the activity of its individual and their investments ,therefore, are unable to satisfy their basic needs, which leads them to the stage of poverty shock.

That is a strong motivation to embrace the behavior and ethics of the individual, for example, the strong tendencies of greed for self-preservation (Oberman, 2019).

Risk factors such as poverty contribute to negative outcomes, and developing symptoms associated with trauma become an organized trauma system. Trauma can be traced in a family's psychological history, history of other past trauma or harmful experiences, accumulation of life stresses, chronic painful experiences and conflicting family violence. Therefore The National Child Trauma Stress Network (NCTSN) emphasizes that families exposed to urban poverty face a disproportionate risk of exposure to shocks and become organized shock systems. Factors associated with urban poverty, such as reduced neighborhood safety, daily inconvenience, and racial discrimination, have been shown to increase the risk of trauma negatively affecting family performance. The erosion of family performance threatens the ability of families to effectively use structured treatment approaches and limits the success of treatments requiring family support. Family treatments are needed for those who are sensitive to the painful context of urban poverty, which includes participatory strategies that integrate alliances with basic and extended family systems, build family coping skills, and recognize cultural differences in family roles and functions to appropriately meet the needs of this population. There is a need for additional research to develop a treatment to enhance the field of psychological trauma among children in its understanding and provide informed services for trauma to these families (NCFNSN, 2010).

This chapter focuses on vengeance, a neglected psychological phenomenon that often occurs in the context of bitterness that has been observed to be associated with trauma and post-traumatic stress disorder (PTSD). The modern theory of trauma-producing revenge and its specific relationship to bitter phenomena will be applied in the following chapters. It will present a theoretical-practical model that predicts the development of feelings and thoughts of revenge after painful experiences and their impact on PTSD symptoms based on some plays in psychological literature. Revenge comes from several causes such as rape, frustration, and deception.

Rape Trauma Syndrome (RTS) is a type of psychological trauma experienced by the victims of rape that includes disorders of physical, emotional, and cognitive

behavior among normal persons. The first to think over and describe this theory was psychiatrist Anne Wolbert Burgess and sociologist Linda Holmstrom Little in 1974. Revised Trauma Score (RTS) is signs and symptoms of psychological and physical reactions that are usually common signs for most of the rape victims months or years later. While most research in this syndrome has focused on female victims, there are male victims as well, who have been sexually assaulted (whether by male or female offender) and who also suffer from the syndrome. The rape trauma syndrome paved the way for consideration of a complex post-traumatic stress strike, which can accurately describe, the consequences of serious, prolonged trauma from post-traumatic stress disorder. Vietnamese were suffering severe traumatic experiences during Vietnam War and who have not returned to normal, which led to the emergence of lots of homeless Vietnamese. The symptoms of rape shock disorder overlap with post-traumatic stress syndrome. However, individually every illness can have devastating long-term effects for rape victims (Waddle, 1997, pp. 554-555) like a painful and recurring nightmare, in addition to representing memories of characters who are pent-up rape and as an avenger for rapists (Barnett, 1997, p. 419). Equally this thesis will apply the impact of trauma theory on the situation of soldiers and analyze the reaction of soldiers who witnessed rape directly or indirectly.

Frustration is also another type that generates trauma. A person may be frustrated by a certain situation and his feeling of injustice and distress because of the inability to change or his inability to accomplish something, then perception generates a shock to the person who leads him to do abnormal things as a result of revenge on the person or society around him, this is called (Frustration-aggression hypothesis) (Mentovich & Jost, 2017). Intervention memories of a traumatic event can be distressing and disturbing for PTSD. Intrusive memories include impressions based on mental images that subconsciously parasitize the mind for example the events of the *Joker* movie rotate around Arthur Flick's pursuit of emotional stability. Young children face the world through relationships, and the Joker hasn't got the love and support that we all need. He was physically abused and neglected by his stepfather. It was adopted by a woman who was living with her own mental illness, which prevented her to become the necessary force he needed. These relationships could have made him feel safe and protected but he was limited and empty (Pacione-Zayas, 2019).

Toxic tension has had a profound effect on the formation of *Joker* in a man who is extremely fast in committing unspeakable violent acts. When the stress response system in the brain and body is hyperactive due to risk and survival during childhood, the effect can be devastating. We see the tragic Joker is looking for his father's personality to save, love, and support him; instead, knowing the truth makes him more frustrated and traumatized that leads to the developing madness and turns into the infernal of the Joker (Pacione-Zayas, 2019).

Since trauma changes from person to person, and according to their personal experiences, people will respond to similar traumatic actions differently. In other words, not all people who experience a possibly traumatic event will really become psychologically traumatized. However, it is probable for some people to progress post-traumatic stress disorder PTSD after being exposed to a major traumatic event. This discrepancy in risk rate can be credited to protective factors and some individuals may have the ability them to cope with trauma; they are correlated to changeable and environmental factors from among others. Some examples are flexibility characteristics. (Knoll, 1978). These emotional and psychological traumatic factors of Revenge (poverty, rape and deception) with accompanying violence and murder in all its methods are the causes of extremely stressful events that smash the sense of security and feeling helpless in an unsafe world.

1.5. Relationship between PTSD and Military Service

It has been confirmed that the trauma model as a separation in individuals has a rigid view of what happens to memory in extreme situations. Investigators conducted studies on memory, is useful in presenting the risks of inelastic adherence to one version of the brain's circuits in relation to what happens to memory in trauma. The idea is that a traumatic event dominates the crust and is therefore not cognitively treated.

Researchers displayed that nearly 20 percent of military service members who returned from Iraq and Afghanistan -300,000 in total- report symptoms of PTSD or major depression, but a little more than half require treatment. In addition, the researchers found that about 19 percent of returning service members is reported to suffer from a possible brain injury during their deployment. Many service members

say they were not looking for a cure for mental illness because they feared it would harm their careers. But even among those seeking help with PTSD or severe depression, only half of them received treatment that researchers consider “less than adequate” from their illnesses (Corporation, 2008).

Response and resistance to trauma varies depending on the culture of the society and the supportive system, family, friends, faith, belief, prevailing thoughts, severity, frequency, age, and other issues, including life experiences, lifestyle and family history, psychological strikes, childhood and nature of life, personal abilities and endurance. The reaction of traumatized people varies according to the trauma and the different emotional and psychological response they have. Some of them are trying to get rid of these shocks by attacking others and some of them cannot continue, consequently they attempt suicide. US Socialist scholar Joe Mackay writes in his article titled *The Wave of Suicide of American Soldiers Returning from War* that one of the dramatic effects of the American military outburst is this sharp rise in suicide rates among American soldiers, among those on active duty and these soldiers were terrified of what they saw, what they were forced to do in Iraq and Afghanistan, and when they found no interest from the state to help them overcome their health and psychological crises. Many of them decided to end their own lives (Alexander, 2010). For example, Timothy as a soldier went to Iraq and returned in 2005 a completely different person, who was wearing glasses on his eyes, and flying a thousand yards away, looking for an Iraqi insurgent. Neither Timothy nor his family received any health assistance that helps them to overwhelm the psychological crisis generating from the pressures of the post-war phase, consequently, Timothy was remorseful of a number of charges of sexual abuse of a child finally he decided to shoot himself, he was only 23 years old (Howze, 2013). Those people who returned to their homeland could have started a new life, but memories of death, destruction, bombs, and fires continued to haunt them, and their culture did not give them the means to sustain life. The death they flee may occur, even in their civilian life (Alexander, 2010).

The effects of war are various and may affect society as a whole with its various members and institutions, the most dangerous effects of wars are not what appears at the time of war, but what appears later in an entire generation of those who survived the war and carried with them innumerable psychological and social

problems, as a result of what they saw with their eyes, and experienced painful memories. Journal of Traumatic Stress enlightens that everyone has thoughts or beliefs that help them make sense of their surroundings. After trauma, a person with PTSD may believe that the threat is omnipresent, even when this is not true. He or she may not be fully aware of these thoughts and beliefs (Smith, 2006). Below, I will analyze two plays *Motortown* by Simon Stephens and *Midwinter* by Zinnie Harris to study PTSD in the characters. The reasons for the production of each play are vary, and in each case, it will be clarified that there are numerous post-war problems.

1.6. Review of Literature

If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is, indeed at the specific point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experience meet. (Caruth, 1996, p. 3)

The clear implication here is that literature, by transcending boundaries, can reach the unavailable trauma theory. Thus literary representations become a medium through which a traumatic experience can be expressed. Based on this assumption, it is possible to see that dramas such as literary productions can be more creative to represent catastrophic experiences. Although many literature theorists accept the importance of putting painful suffering into the narration, and many survivors of this catastrophic event believe it should be clear, others insist that words are not enough to highlight the scale of their experiences. In addition to the dilemma felt by victims, the shock of words has been the subject of a long-standing debate among scientists, psychologists, and survivors of atrocities, mainly due to the risk of underestimating the experience. Some victims consider invoking countless experiences that show little respect for them. However, others strongly prefer expressing these experiences to allow others to know what happened and avoid similar situations in the future in addition to making a fluent impact. The question arises whether literature is a suitable instrument for expressing and representing suffering immediately after World War I and War World II because of the scale of the actual suffering of these wars. The dilemma of whether the suffering of the victims of the Holocaust could be represented by any technical means without victims and injustice they suffered. Despite the fact that many poems and novels were already written in the aftermath of the war. In 1949,

the famous Theodore W. Adorno emphasized that ““to write poetry after Auschwitz is barbaric”” (HOFMANN, 2005, p. 1).

In the field of trauma studies, French doctor Jean-Martin Charcot was the first neurologist to investigate the relationship between trauma and mental illness while he was busy with traumatized women at the Salpêtrière Hospital in Paris during the late nineteenth century. His main attention, hysteria, was a prior mental disorder that was attributed wholly to women as they were largely diagnosed in them. Since the most of patients with hysterical symptoms were women. Contrary to accepted beliefs at the time, Charcot realized that hysteria was a psychological disorder and not a physiological one, because symptoms such as loss of senses, memory loss, and convulsions were similar to symptoms of neurological damage (Parry-Jones, 1987, pp. 150-152). Through drawings and photographs, as well as his extensive writings, Charcot archives these distinctive symptoms of hysteria, and through his lectures on hysteria in Salpêtrière, he presented hysterical women who had been subjected to violence, rape, and exploitation while he was presenting his theory to listeners.

Pierre Janet, a student of Charcot, sustained to scrutinize hysteria and exposed a link between his patients (past experiences and symptoms of their condition). Realizing painful experiences as causes of illness, he discovered that by hypnosis or re-exposure to painful memories, these symptoms can be lightened. He adopts some ideas of Charcot and Sigmund Freud (the founding person in the history of trauma visualization). Thus Janet tracks hysterical symptoms through returning to previous traumatic experiences of sexual seduction or abuse alike in studies in hysteria co-authored by his colleague Joseph Breuer in “The Aetiology of Hysteria” (1896).

After the studies of Charcot, Janet and Freud, the psychological trauma reappeared in the Great War (1914-1918), which killed more than eight million soldiers and about eight million civilians. Soldiers were under constant threat of annihilation while they were trapped in trenches, and upon their return to their homes, they began to act like hysterical women. These types of mental breakdown accounted for 40% of cases of this mental illness in the British War (Herman J. , 1997). First interpreted as signs of cowardice, confusion, or “genetic inheritance” (Elaine Showalter, 1997), the military authorities attempted to suppress these types of

psychological damages to prevent the depressing effects of individuals. The symptoms were generally treated with electric shock, while some military authorities have confirmed that these men do not deserve to be sick at all and that they should be tried militarily or released in a dishonorable manner rather than receiving medical treatment (Herman J. L., 1997). Later, Charles Myers, the British medical officer determined these Symptoms from the Effects of Explosive Missiles and shelling during the war.

War was one of the most important subjects of literature, not only literature, but war was one of the reasons for the emergence of the so-called absurd theatre after World War II. Literature in many places is associated with war. Many writers have lived wars and suffered the scourge. It may be difficult to count literary works dealing with wars, but a quick study of the development of this type of literature shows the prominent role of writers and intellectuals in the fight against wars through their writings, especially in modern times.

Perhaps it can be said that the history of the impact of the war on literature, dates to the ages before Christ. Looking at the oldest texts of world literature, we often see that national and regional wars played a direct role in the narrative of literary novels of that period. The two epic episodes of the Greek poet Homer, the *Iliad* and the *Odyssey*, are among the most prominent literary accounts of several wars in that period, including the Battle of Troy. But these examples differ greatly from the historical narratives that emerged in postmodern times. Considering the literary accounts of the wars that occurred before and after the birth of Christ, and also in the pre-modern period, it can be concluded that most of them are trying to create imaginary and legendary tournaments that serve as stories of amusement, different from the concepts and literature of war that developed in the past three centuries. When looking at Crusader novels, there is an attempt to draw a mythical figure of King Richard, offset by an attempt to paint a mythical image of Saladin, the conqueror of Jerusalem. There are many examples of novels and epics that have emerged from the stomachs of the great bloody wars, such as the *Hundred Years' War*. But perhaps all these texts lack the least pathetic literary ingredients, which reflect what is now called the *Spirit of War*. Before modernity, the authors did not want to show the tragedy of their works, through the effects of their literary texts they did not show the grief of those massacres or the lives that have been lost or the blood that was shed. For

examples, Shakespeare in his play *King Lear* describes the warrior as foolish. As Irish writer Laurence Sterne satirizes the heroic warriors in his novel *Tristram Shandy*. Therefore, the summary of what they want to express is not an explanation of the roots of those tragedies and pain, but to draw a stereotype of tragedy patriotism, or creating heroic epics. As we approach the times of modernity, we see that the circle of orientation towards meditation and exploring the significance of those massacres is widening.

After the developments in the European continent, especially in the aftermath of the Great French Revolution of 1789, and establishment of the Napoleonic Empire, novels of another kind surfaced, and new idealistic views emerged with the pens of enlightened thinkers such as Kant, Hegel, Espinosa, and others. On the other hand, Europe has undergone a paradigm shift with the emergence of distinguished writers mocking bloody and absurd wars. Although the French are still proud of their impressive victories in the Battle of Austerlitz against the German, Italian, Austrian people, with the support of their allies, were able to defeat the Napoleonic-led French forces at the Battle of Waterloo (Atkins, 2019). The emergence of literary novels with pens of enlightened narrators and writers in large areas of Europe, Russia and the modern American continent in the 19th century did not view the massacres in military wars as national pretexts.

In the twentieth century, some British writers began to fight wars, especially since the First World War began. Barker was one of British writers. She was internationally known as a British war writer. Most of her novels in some way or the other are concerned with the devastating aftermaths of war. Her most popular *Regeneration Trilogy* portrays the First World War soldiers' struggle for survival. They protest the authority who denies realities of war to sustain power. Barker's novels are about war's lasting wounds of the mind and soul. Barker won the Booker Prize in 1995 for her novel *Ghost Road*, at that time *The Guardian* described her as "the woman who understood war" (Reusch, 2001). In her major work, a trilogy of the novels on the First World War, she achieves something extraordinary and opens a new perspective to the subject, about which everything has been said and written about war. Barker's important novels are historical; however, the ideological background of war is not depicted in her novels as it was in the earlier war writings. With the

psychological and anthropological approach, the author has redefined the novel about war and applied a modern approach to the historical material.

It is the query of how people can endure after having been traumatized that is concerned by Pat Barker. Consequently, Barker descends from the expected elegance of WWI by focusing on the personality of psychologist William Rivers, and avoiding direct battle scenes while investigating psychological damages as well as the moral dilemma. The Trio of *Regeneration*, which is defined from the horrors of the twentieth-century war, is a powerful historical experience so it serves as a model of evil, with the complex relationship of the offender and the victims. Barker expresses the psychological trauma that extends to the battlefield in the individual and group psyche through the divisions between the public and private spheres. David Waterman Barker elucidates it highlights the importance of human beings and their bodies and minds that have become “the locus of political struggle, which is manipulated, controlled and finally destroyed by the same force that creates and defines it” (Waterman, 2009, p. 90).

British writers whose lives were shattered also left an anti-war legacy. Robert Graf, Wilfred Owen and Siegfried Sasson who lived during World War I produced many anti-war poems. These poets also appear by their names as unseen characters in Pat Parker’s original novels of *Regeneration Trilogy*. Although Michael Billington in *The Guardian* refers that the relationship between prominent English playwright Harold Pinter’s *Ashes to Ashes* (1996) that brings Nazi atrocities to British beaches and the rest of the plays involved in the war may only seem chronological, there are other reasons why the inclusion of this play is necessary. The play focuses on the atrocities of the Holocaust, which were committed approximately sixty years before the incidents discussed in other plays. However, the Holocaust has always been a dominant reference point in trauma debates, as a milestone in the history of shame. The wound remains open to the collective memory of the world, and unfortunately, it is still a new catastrophic event. There are still a few Holocaust survivors, but his legacy continues to shock subsequent generations who have not tested it. Holocaust in World War II is an example of an event of trauma and the compulsory return of an insoluble trauma. Indirect trauma and traumatic symptoms are manifested by the non-victim protagonist, Rebecca, her relationship to the past, remembrance of memories, and the burden of

remembrance. By presenting the principles of inaccessibility of trauma to and its repetition returns, the play was discussed as an exciting haunting of Holocaust memory, drawing on the painful symptoms and Hirsch's post-memory concept. (Billington, 2001). At the heart of many contemporary plays, the image of returning soldiers stands as embodied evidence of the heinous effects of the war. The soldiers who were witnesses and perpetrators of unspeakable evils, the atrocities and the brutality of the war zones are prominent personalities.

Thus, the researcher will present Simon Stevens' *Motortown* 2006 as a violent portrayal of the destructive effects and ethics of the war on the soldiers who served in Iraq and Afghanistan, which developed while serving in the war, it is difficult for them to reintegrate into a society they really do not understand and provoke them to commit more atrocities upon his return home. Much of the current interest in collective memory is related to memory policy. In Avishai Margalit's book *The Ethics of Memory*, he wonders "Are there ethics in mind?" addresses a group of the most pressing concerns.

Likewise in Zinnie Harris' *Midwinter* play the researcher will focus on the traumatized soldier who returns from the war finds an appropriate atmosphere to restore memories of the war is in the post-war world of death and starvation, with polluting the Earth and people's lives. The past is another country, and these people are no longer the people they used to be. To ensure their survival, they became cautious, spectators, rude, and cruel scammers. Even the midwinter sun looks changing, hanging in the sky as a pale moon. There are numerous ethics produces for post-war societies and varies from region to another. Trying to clarify the post-war exhausted morals including deception, and whether this behavior has an impact on soldiers returning from the war. This is last play and one out of four written by a playwright is Zinnie Harris' *Midwinter* 2004, a play that depicts a painful life for those who live in war zones by emphasizing the demeaning feeling of society and the lost identity of war and its subsequent shock. Unlike the previous plays that were discussed, she avoids giving a specific time and place when referring to a specific incident. By doing this, Harris imparts a global experience to the war and reveals its timeless, devastating effects no matter where or when it occurred. The play motivates its fans to face the existing reality of real people who suffer from war and are upset

with its shock somewhere in the world today, and we cannot know where this place of war will be tomorrow.

Travesties by Tom Stoppard is a 1974 play, focusing on the figure of Henry Carr, an old man who recalls Zürich in 1917 during the First World War, and three of the twentieth century's most crucial revolutionaries -- James Joyce, the Dadaist founder Tristan Tzara, and Lenin. The play is about Carr's communications with James Joyce when he was writing *Ulysses*, Tristan Tzara during the increase interest in Dadaism. And Lenin, who supports the Russian Revolution, all of whom were living in Zürich at that time. Dadaist expressed their dissatisfaction with ferocity, war, and nationalism but he maintained his political affinities with the radical far-left. He ridicules the goals of the hypocrite modern world (enote, 2014). He says the purpose of art is not to support war because it serves capitalist countries and reinforces high class of people, he also describes the war as a struggle without any real aims such as it does not serve ordinary people, only to keep capitalists to control over the wealth of countries and not as it has rumored for the benefit of countries as he mentions "Wars are fought for oil wells and coaling station; for Control of the Dardanelles or the Sues Canal; for colonial pickings to buy cheap in and conquered markets to sell dear in" (Stoppard, 1975, p. 22) For that reason, it will be also seen in the play *Mother Courage and her Children* where capitalism plays in the behavior of the Mother Courage to make greed dominate her, and at the same time lose all her children. As Well as Vladimir Lenin also has nearly the same Tzara's perspective he says "Literature must become a part of the common cause of the proletariat, a cog in the Social democratic mechanism" (Stoppard, 1975, p. 58). He declares that the art and literature should be free from restrictions of bourgeois which is based on the power of money to serve practically as he mentions:

We must say to you bourgeois individualist that your talk about absolute freedom is sheer hypocrisy. There can be no real and effective freedom in a society based on the power of money. Socialist literature and art will be free because the idea of socialism and sympathy with the working people, instead of greed and careerism, will bring ever new forces to its ranks (Stoppard, Travesties, 1975, p. 59).

Shock can also be seen in this novel *The Sorrow of War* by the Vietnamese writer Bảo Ninh, he narrates the story of North Vietnamese soldier, Ken, and his

experiences before, during and after the Vietnam War in the 1960s and 1970s. It is an intense, lively, and emotional depiction of an emotionally traumatized mind plagued by the guilt of survivors. The novel is narrated through stream of consciousness with shifts in narrative time along with descriptions of both recent events and the distant past. Its main theme includes an exploration of the suffering caused by war and the brief experiences of human communication that provide hope for transcendence (Ninh, 1994).

War is also a source of artistic and literary inspiration. From Homer to Tolstoy, Hemingway to Barker, writers through the centuries have found war a fertile ground for creating fiction, and the visions of war, touch on all aspects of human experience, namely heroism, bravery, cowardice, tragedy, pain and loss, romance, love even humor. Some books make passionate arguments against war; others glorify it, but war continues to raise serious questions throughout history.

CHAPTER TWO

MOTHER COURAGE AND HER CHILDREN BY BERTOLT BRECHT AS WAR MERCHANDISES

2.1. Brecht's Biography

Bertolt Brecht (1898 - 1956) was a German playwright and poet with a left-wing orientation. He was keen in writing plays and poetry including *Mother Courage and her Children* which are not towards favoring the highest authority whatever its partisan, religious or social form is; because - any praise - takes the status of power he categorically rejects, as far as his care is represented by the values of freedom, social justice, democracy, and all equivalent to knowledge, reason, thought, the freedom of the artist and other, to the extent that the self-determination of the individual is limited only by the bounds of the freedom of the other to express his opinion without repression, intimidation and deterrence. This is the concept of Brecht, which stipulates that man should not be closed within the restrictions of party, bureaucracy, or the hands of professional politicians and autocratic leaders, and because he was sincere with himself and others; which made him reject any restriction, he cannot put limitations to his principles and his ideas to ignore the human values. He is aware of the difficulty of launching him through boundless intellectual contemplations in the context of a vision of harmony and complex interaction between his ideas, communist values, the freedom of his self-esteem and his objective criticism of any philosophical idea, because his belief that there is no apple without a worm, he explores there is no absolute truth and perfection, and it is not possible to be a human being and avoiding what it scraps (Martin & Bial, 2000, pp. 48-50), thus Brecht is aware of the truth of his principles, refusing to be closed principles run by some bureaucrats or so-called bourgeois positivists who betrayed the Stalinist line, whether it was in Bonn or Moscow. At the same time, as a creator, Brecht always finds himself to be the son of society; he discovers it is difficult to separate his conscience from his reality as Brecht in Model of *Mother Courage and Her Children*, Brecht states that the play portrays war as a continuation of action by other means. War is not a supernatural force nor is it just a rupture in civilization but rather one of the preconditions and logical consequences of civilization. It depicts the war as another winning venture by the great

leaders of Europe. *Mother Courage and Her Children* is the essential small businesswoman in the play, parasitically living from war with the canteen wagon. As he notes, big profits are not made by small people. Commitment of war will cost her children, and the war will take back what it gave her in the flesh.

Mother Courage and Her children is one of the most important antiwar dramas ever written. Set during the 17th- century Thirty Years' War, the play follows the experience of canteen woman Anna Fierling, nicknamed Mother Courage as she tries to make her living selling her wares on her cart to the soldiers. One of the stage's great paradoxes, Mother Courage is a woman of enormous strength, cunning and resilience facing the war's toll that gradually takes the lives of her three children. However, her trade that depends on the war and her cupidity make her a collaborator in the destruction of her family. The play makes explicit conjunction between war, greed, and exploitation warping Mother Courage into a hyena in the battlefield

2.2. The Style of Mother Courage and Her Children

Freedom of thought and criticism is the essence and basis of the Marxist scientific method, forming Brecht's conviction with this understanding that rejected the practices that prevailed in his time represented by capitalism and greed, as its influence extended from various methods, including war, showing everything is heading in the direction of futility and chaos. The absence of any system governing this absurd world prompts the creation of Marxism-Leninism capable of establishing a scientific and philosophical system that explains all these contradictions and crises that societies are experiencing, and even the possibility of transforming everything negative into positive in a short time. Through the radical change and liberalization that have been seen in many countries. This understanding was crystallized in Brecht that the war taking place under capitalism is nothing but a struggle that has a great and negative impact on the individual, and this is what Brecht revolves around *Mother Courage and Her Children* to confront the public that positions cannot be tolerated, but must be ended because human suffering must end, and through this vision, Brecht wants to politicize the theatre by providing meaningful theatrical works that could link the living reality with art in order to change it,

The production of Mother Courage and her Children is now in its sixth year. It is certainly a brilliant production, with great actors. Undoubtedly something has changed. The play is no longer a play that came too late, that is, after a war. Today a new war is threatening with all its horrors. No one speaks of it, but everyone knows. The people are not in favor of war. But life is so full of hardships. Mightn't war do away with these? Didn't people make a very good living in the last war, at any rate till just before the end? And aren't there such things as successful wars? (Brecht, 2010).

Since the author is the son of society, he is attached to his community, Because he experiences the reality that affects European societies as important changes such as revolutions, wars, and class conflicts which had a significant impact on the levels of socio-economic relations; inevitably, literature had to be affected by these events; This led to the creation of new styles of literature related to this reality in which events are changing rapidly, thus creators have tried to keep pace with what is happening on the ground in an attempt to understand the behaviors and ethics of their society and to improve them through their works.

Mother Courage and Her Children has purposes Brecht realizes and points them in this play. Initially, the audience do not accommodate the goals as Brecht clarifies that the audience of 1949 and the years followed did not witness the crimes of Mother Courage, her participation her desire to share in the profits of the war; they only saw her failure and suffering. War not only brought them suffering, but also their inability to learn from it. What happens on the ground in an attempt to understand and express what is happening which reflects the reality of the adversities experienced by societies. To be expressed very strongly in contact with human suffering, led authors to self-review and examine the system of life in order to parallel and express the event away from the traditional artificial and fake formulas, because the view of life according to this social system requires literature and art to participate, disclosure, share, coexist, change the familiar, and reject the ideas of unreasonable ready, where these ideas put the recipient to face the expression of reality, dreams, nightmares, wishes, and aspirations to be part of the literary and artistic work which involves and interacts with its events. This participation is the process of change that seeks literature and art to produce creative works because the creator has a feeling, attitude and motivation to create literary or artistic work with sensations and feelings that ordinary people may not feel; but when the recipient confronts these feelings, they will provoke

a deep motivation to change what raised deep anxiety and questions. Therefore Brecht writes in his notes that, “I am curious to know how many of those who see *Mother Courage and Her Children* today understand its warning” (Brecht, 2010).

Interaction between the author and reader contributes to the aesthetic development of creativity, and criticism before being directed from audience, resort to the writer, who is the creator, during the authoring of the work; this arises and produces a lot of adjustments in terms of deletion, innovation and addition, in order to elevate the image and scene to the point of expression in the most influential and rhythmic way of self-sublimation. Brecht practiced this criticism towards cultural, social and political issues. Most of Brecht’s theatrical works are only critical directions for what he sought from the facts of the reality, which led to the renovation of the theatre after he rejected the old theatre styles; he founded epic critical theatre, where he worked on the critical theatre in drawing the characters of work and link them to reality and then makes the public criticize what he sees positively, a method which is invented by Brecht in order not to make the recipient not only a passive recipient of what is presented on stage but share his thought and criticism in the events that represent characters to participate in the process of changing situations.

Thus, the German writer Bertolt Brecht expressed his belief in (Marxism Leninism) through *Mother Courage and Her children*; because it moved the feelings, conscience, and faith of Brecht to the system (Marxist-Leninism) and take historical materialism as a starting point to write his plays through scientific analysis towards social and political conditions because Brecht, who recruited his pen in the world of theatre found that the theatre at the beginning of the twentieth century and the first quarter of it served everything that aided the bourgeois classes as well as the majority of theatre writers in this era were elite bourgeois, dominating the world of theatre. They did not have any social or political goal as much as the performance was presented just for self-profit as entertainment; they were prevented from any meaningful show simulated the concerns of the workers classes, this was only limited to criticism of the working classes as Steven Pinker writes in his book *The Blank Slate*:

Much of what is today called “social criticism” consists of members of the upper classes denouncing the tastes of

the lower classes (bawdy entertainment, fast food, plentiful consumer goods) while considering themselves egalitarians (Esslin, 1993).

Therefore, the weakness and the absence of any meaningful content appeared in the plays at that time and Brecht considers that what is presented on stage is hypnotizing magnet, thus the mind of the viewer is numbed by the fact that encircles his mind within the events of the work which is presented without crystallizing any idea to analyze the events and discuss the reality of life to change it and find realistic solutions for the better. Brecht wants to change the kind of theatre that is not considered serious but the absurdity that dominates it. It also realizes that the starting point for change begins with the overthrow of bourgeois power. This can only be done if there is a social and political awareness and a revolutionary tendency to change. After he finds it is difficult to present his theatrical work at the beginning of his career, due to the bourgeois classes banning his works that are characterized by an educational character and political features. Although Brecht worked as a theatre director and directed many of his plays in Berlin and wins an award for his first play Kleist (Speirs, 1982), this was hardly a result of the objection of the bourgeois classes to his theatrical works that control this sector. Despite all the obstacles that block his way to the theatre. He is distinguished as one of the most prominent playwrights in Germany because he highlights the characters of his plays in the psychological aspect because he is influenced by Freud's ideas in psychoanalysis that are contemporaneous with him. Therefore, Brecht works to analyze the issues in the manner of psychoanalysis, believing that this positively affects viewers in his plays. , Brecht remains convinced that theatre should offer meaningful works with social and political positions of understanding (Marxism-Leninism) as Peter Thomson and Glendyr Sacks mention in their book *The Cambridge Companion to Brecht*: "Brecht is known for his radical rethinking of the theatre in the light of Marxist Thought" (Eddershaw, 1996).

Therefore Brecht defies capitalist ideas, believing that it is needed to politicize art and theatre; one cannot do this idea unless he is aware of his political reality and interact with him to create a true image of the renaissance of society. He works on his play *Mother Courage and Her Children* to show educational elements to alert the recipient and wake and push him to change. In some of his plays he relies on history as one of the pillars of change in which he wants to transform the epic theatre into a

dialectical theatre. By looking at history to benefit from it in the present and the future, with the purpose of the change is one of the goals to avoid the negative aspects faced by society, through this innovation in writing his play. Brecht always desires to revive history in the contemporary concept and reformulates with an intellectual, philosophical and political perspective that keeps pace with contemporary world in order to turn the text into a general subject that touches society, the recipient accepts it because it addresses the issues and feelings of humanity. Therefore, the advantage of the works of Brecht's theatrical work is to deepen human awareness of all the contradictions of reality to change them. Brecht does not content himself with the data he created in the epic theatre, which was opposed to the bourgeois theatre line that prevails in his era with the traditional Aristotelian theatre style. Consequently he develops it, influenced by Marx and Hegel's ideas, into the dialectical theatre to keep pace with the nature of the contradictions in society on stage, with the aim of the recipient having the opportunity to participate in the process of change because Brecht finds that the epic theatre cannot do what he wished to go through change, thus he works to find an alternative theatre. He devises the dialectical theatre in which he combined elements of epic theatre and Aristotelian theatre, trying to bring the starting points of the two theatres in one direction the dialectical theatre. Brecht thinks Aristotle is deeply influenced by the Greek theatre at a time when the most famous Greek theatre writers of Sophocles, Ischolus and Euripides are writers, who precede Aristotle and are interested in highlighting the elements of exoticism. Some of the elements that Brecht works to create and focus on in his plays including *Mother Courage and her Children*, specifically in the pattern that we call the epic Brecht Theatre, that is a mixture between Aristotle and Greek theatre. Brecht working to develop the theatre is influenced by the ideas of Marx and Hegel to establish the dialectical theatre to understand the nature of the dialectical movement in the sequence of events in order to understand the paradoxes which are occurred, renewed and evolved in the plays, thus the possibility of knowing the nature of the contradictions as well as the possibility of change from what it is to what it can be, where he prepares his characters which have Aristotelian features but with a dialectical nature. This is the understanding of the dialectic theatre is presented by Brecht on stage. This creativity brings the attention of researchers and scholars of the theatre to focus on his plays.

Brecht ranks among the advanced ranks in the world of theatre after Shakespeare, (Goethe) Schiller, Muller and George Bernard Shaw. (Jameson, 1999)

2.3. War and Human Consciousness

Mother Courage and Her Children is a play adapted from the German writer Gritizha Wozn's story in the 17th century, written by Brecht in 1939. It is one of Brecht's greatest anti-wars, anti-fascist and Nazi plays (Bentley, 1962). In the twentieth century during Hitler's invasion of Poland in 1939, the play tells the story of a mother seeking to secure life for herself and her three children early in the seventeenth century, and in the circumstances of the thirty-year war shakes Eastern Europe and Germany dramatically; this mother loses her three children in the war and ends lonely, the mother has lost her dearest three children, and slowly lost her senses, Likewise, in this play, the criticism and analysis presented by Brecht with the utmost intelligence and plot to arouse the recipient all the excitement of the results of the war contrived by the capitalists, including on the scale of the destruction of society's values, including the self and human feelings. There have Criticisms, important studies, and analyzes written on this play and the play is performed in various countries of the world because of its anti-war meanings and devastating effects on the values of humanity.

Brecht enhances the perception among audience to make aware of the approaches used in his time. Religion is one of the means used by capitalists in *Mother Courage and Her Children*. They try to obtain material benefits. Brecht aims to make the audience think about how the greed of these colonial and capitalist countries takes religion to reach their goal he says: "War is like love; it always finds a way" (BrainyQuote, 2018). We find that the former warlords' side is the only beneficiary aspect of the war, and other motives, such as religion is only a mean to achieve that goal. Germany suffered culturally and morally more in this war in Thirty Years War, it represented the sign of Predatory kings, Catholic, and Protestant conflict in the history of Germany took advantage of the land, plundering it and ruining countries. Encyclopedia Britannica summarizes:

In European history, a series of wars fought by various nations for various reasons, including religious, dynastic, territorial and commercial rivalries. Its

destructive campaigns and battles occurred over most of Europe, and, when it ended with the Treaty of Westphalia in 1648, the map of Europe had been irrevocably changed (Gwinn, 1991, p. 528).

A good example of deception and greed of capital system comes from the third scene, where Mother Courage, Cook and Chaplain discuss the politics of the Thirty Years' War. In fact, Cook here acts as a critical voice and finds the contradiction in the opinions of the Chaplain,

THE CHAPLAIN: All very touching, my dear cook, but to fall in this war is not a misfortune, it's a blessing. This is a war of religion. Not just any old war but a special one, a religious one, and therefore pleasing unto God.

THE COOK: Correct. In one sense it's a war because there's fleecing, bribing, plundering, not to mention a little raping, but it's different from all other wars because it's a war of religion. That's clear. All the same, it makes you thirsty (Brecht, 1991, pp. 39-40).

Brecht also tries to draw a picture of greed, as Cook realizes his social position, and his consciousness escalates from his apparent duty towards his king. Cook notices that he does not eat the king's bread, but only that he bakes it, as he says "I don't eat it. I bake it" (Brecht, 1991, p. 41).

The play represents and talks about common people who are traumatized by war. Common people fight battles; sacrifice their lives for the sake of their kings and queens. While kings and queens are described in history, true combatants and actual dead people are not looked after by historians who only write about their sponsors. Brecht writes in one of his poems:

*Who built the seven gates of Thebes?
The books are filled with names of kings.
Was it kings who hauled the craggy blocks of stone? (Brecht, 1947, p. 109)*

According to Tom Bottomore Marxist school believes that the moral values are produced by the economically powerful people in society, and always they are the ones who make the ethics by which they guarantee the survival and development of their material interests. Ethical values reflect the relations of production and the dominant class economy. The moral class is that of the dominant class, in all ages and in all societies, whether in the feudal, capitalist or socialist system. The moral values come

from the class of the productive forces. No one can deny that the economic life of peoples has an impact on people's culture and morals (Bottomore, 1991, p. 9). Brecht believes that human behavior is a response to his condition which ultimately determines his personality. This is Marxist idea was at the heart of Brecht's plays, but behavior of Mother Courage is like that of a puppet who is governed by her circumstances. Brecht like Marxist thinkers got has an understanding of human history and behavior; he blames the capitalist system and the ruling powers. The society which tolerates poverty is responsible for the immorality and criminalization of characters. In his Threepenny Opera, Brecht portrayed characters regretting their lack of morals and social acceptance due to repressive social and economic conditions which is responsible about immorality and criminality of personalities in the play the behavior of the characters is conditional and compelled according to the situations in which they are present, but in the play *Mother Courage and Her Children*, the characters have the desire to be active in capital system. At one level, they act according to their situation and have not the power of decision-making. Since Mother Courage is the product of the poor class, therefore she reflects greed and indifference of aristocratic class.

This play shows that this tendency to profit from war leads manhood to contemplate on the harm it causes, which Brecht tried to prove to be foolish and dangerous in the play. Fredric Jameson has described the themes of the play in these words:

In Mother Courage and Her Children, Brecht exposes war as nothing but business and acquisition of natural resources and territory. He illustrates the dehumanization of business, of war and politics. Brecht presents a story of classical hubris and reveals how capitalism breeds greed, injustice, and privilege. He wants us to say no to capitalism and yes to socialism (Jameson, 1999).

2.4. Impact of Poverty on Mother Courage

The play takes place during the days of religious wars in Europe, particularly in the spring of 1624, when the King of Sweden's army was preparing to invade Poland and the sergeants in his army recruited young men for the next campaign. From a military viewpoint, without war and violence, there is no morality and the military regime must be in control. These events take place in twelve scenes. Two young men

pull Anna Fieling's cart who is a wandering their mother, she is dubbed 'Courage' because she was not afraid to attack artillery and bullets. It is clear that Mother Courage is the character most affected by the war, it is found that the trauma of war and the associated poverty have shaped most of her actions, she says:

I'm not courageous, only the poor have courage, why? Because they're hopeless. Just to get up every morning, to plow a potato field in war time or to bring kids with no prospects into to the world. Yeah, to live poor, that takes courage. No, they trudge along uncomplainingly, carrying the emperor in his heavy throne and the pope in his stone cathedral. They stagger, starving, bearing the whole thundering weight of the...wealthy on their broad stupid backs. Is that courage? It must be, but it's perverted courage. Why? 'Cause what they carry on their backs will cost them their lives (Stevens, 2012).

According to (Kushner, 2009) in The Guardian, he is constantly amazed by Mother Courage, as she constantly contradicts herself. She curses war, and then in the next scene, she says that the poor in war is better than peace. Therefore this is a play against war. Brecht's personality and politics are surprisingly complex, as his theoretical writings, poetry, and plays, all are remarkably resistant to shorthand marking. The play is the greatest of his many works, not a simple play. It judges the actions of a woman, who lives in a world ruled by war, and she often makes disastrous choices; but her choices are difficult and sometimes impossible. She refuses to understand the nature of her tragic circumstances; she is afraid that looking back will weaken her. She reaches the right conclusions and then immediately ignores them. Brecht supports the idea that war and capitalism should be eliminated from society because they are dangerous for truth and Knowledge. As Brecht states:

Misfortune in itself is a poor teacher. Its pupils learn hunger and thirst, but seldom hunger for truth or thirst for knowledge. Suffering does not transform a sick man into a physician. Neither what he sees from a distance nor what he sees face to face is enough to turn an eye-witness into an expert (GANS & VIAGAS, 2005).

Several people notice that Mother Courage is not learning anything from her misery. Few realize that this was a bitter and meaningful lesson in the play. They did not notice that the playwright was implying that war does not teach people anything. We watch her growing lonely and less tolerant of every bad choice she makes. We are observing her death, but she refuses to die. However, Brecht undoubtedly means, she is selfish because she has almost nothing but vitality and carnality. Although her appetite

seems obscene, as she opposes widespread massacres, the aspiration of courage and self-possession is devastating. She is smart and believes that her intelligence will earn her a sufficiency through which she will obtain a degree of power in her insidious world. Destroying this illusion leads her to self-hate, from that to bitter disdain for the helpless - then to slow, creeping stupidity.

As is usual and noticeable, the war created in this play is a crisis maker, skilled at creating hot spots of injustice. Its levels of greed have reached their limits, especially for the major powers that dominate the world. The interests of those who control the world's wealth and goods are national interests, some of which are fateful. The major powers deal with other countries in the world, with political greed as a ruling power, as conflicts, kinds of wars, and stirring up strife in many countries have become widespread. Greed is one of the most important means that the major powers control over others. They drain its resources, paralyze its economy, freeze ideas, and attract competencies, led by greed that prevails in war in the play. Mother Courage obeys to the behavior of the war makers, as poverty changes her behavior and morals, therefore all her concern in this play is profit and greed. As Fyodor Dostoyevsky mentions in his book *The Brothers Karamazov*:

The world says: "You have needs -- satisfy them. You have as much right as the rich and the mighty. Don't hesitate to satisfy your needs; indeed, expand your needs and demand more." This is the worldly doctrine of today. And they believe that this is freedom. The result for the rich is isolation and suicide, for the poor, envy and murder (Dostoyevsky, 2009).

2.5. Silence as Traumatic Result of War

Dumb characters play an important role in plays. Where in *Mother Courage and Her Children* Katrin is dumb. She represents the poor class in the capitalist society and does everything in preserving her brothers, but finally, she is unable even to preserve herself. We notice that she is not actually mute but the actions of the capitalists, who killed, robbed and violated, shocked the poor class and made her silent. There are ignored characters because they do not say anything; however, dumb characters may be the ones who say important things in the play. In the play by Bertolt Brecht, Katrin is a silent character, but her actions speak a lot, Katrin is brave and

sympathetic, and she understands everything in the play, , but her problem is the inability to speak. Brecht's has shown Katrin both as dramatic irony and situational irony. Katrin may be silent, but she uses her actions to communicate with others. in the play, she is rarely noticed by other characters, so when she does things, no one in the play knows what she is doing or what she is trying to tell them about because she knows what it happens but is unable to communicate it to others. Situations occur throughout the play and some include Katrin as the focal point for these positions. There are many things that other characters talk about while she notices them intuitively. When she accidentally communicates with her family, they can understand and communicate again; however, when bad situations are about to happen, she notes this and tries to communicate with her family, they have no idea what she is trying to say. As an example, Katrin realizes a situation, but the capitalists who are represented here by Mother Courage ignore her. When Eilif is recruited by soldiers, he wants to join the war so the soldiers try to distract the Mother Courage by pretending they are interested in buying a belt, when the other soldier pulls Eilif to the side to have a drink with him. As Eilif goes to speak to the soldier, Katrin notices this and rushes screaming, grabbing her mother's attention. However, her awareness of the situation does not help her because the capitalist mother was busy with trade and Eilif has already disappeared in the war, and Mother Courage has lost a son because she prefers money over-attention to her children.

Mother Courage unknowingly but not innocently engages in recurring violence she tries to provoke, and hence is ultimately consumed in silence in the void of her world, while implicitly accepting the terms of agonizing silence and assuming her greed power - this end is inevitable. We also note the greed and indifference of Mother Courage in preserving her daughter from the exploitation of soldiers:

THE PEASANTS (alternating): That's our son. And that's a girl that can't talk. Her mother's in town buying up stocks because the shopkeepers are running away and selling cheap. They're canteen people. (Brecht, 1991, p. 107).

In the end, the soldiers raped her daughter and disfigured her face. But the mother was patient and silent, especially since she reached the peak of success in her trade. The war particularly affects Katrin's sexual life. As Courage notes, Katrin is at

the risk of becoming a prostitute, meaning a victim of rape - and therefore has to wait for peacetime before thinking about marriage. Katrin will play the special bitch at a masquerade party, the camp bitch; in an attempt to sexual confess. Notably, her mutilation will ultimately make her marriage impossible.

2.6. Stolidity of Mother Courage

After three years of business in the war, the mother falls into captivity of the enemy's army, but she succeeds in replacing the Protestant flag on her vehicle with the Catholic flag and escapes from danger. When the enemy soldiers asked her youngest son to show them where the battalion's treasury was kept, he refused, shot and killed him. The mother, upon displaying his body, denied recognition preserve the vehicle and its goods. Thus the war continued for several years, during which Mother Courage lands of Poland, Moravia and Bavaria.

The war swallows all her children, Mother Courage continues pulling her cart alone in the paths of war. She pulls her empty cart out and says: "I hope I can pull the wagon by myself. Yes, I'll manage, there's not much in it now. I must get back into business" (Brecht, 1991, p. 116). As Mother Courage is unable to emotionally deal with her children, she does not dispense her cart, thus she also loses one of her sons. He dies when he escaped from the battle after he put a bag of supplies in his mother's carriage, but when this matter is revealed, he was arrested while Mother Courage is negotiating with the officer for the money that must be paid to release him. Therefore, the mother's greed in this trade-off also caused the loss of her son.

In *Mother Courage and Her Children* the audience does not take the opportunity to feel sympathy for any of the characters. The mother is courageous and not portrayed as a noble character, unlike the classic Greek tragedy, which depicts heroes as extraordinary characters. Using the influence of westernization by Brecht, at the end of the play, the audience does not feel the desire to imitate the character of the hero/mother. It seems that Brecht called her 'courage' a mockery of receiving everything very warmly, and with an open-source, as long as it would not harm her personal interest, even if this thing is the death of all her children. The mother gains from war and in return, all her feelings are distorted: motherhood, lamentation,

feelings of love and this becomes a natural result of the distortion left by war in depths of humanity. This is the main message that Brecht wants to direct through this play.

Throughout most of the play, the helpless witness in the war considers her unable to save her brother Eilif from conscription or Swiss Cheese from Catholic spies. Later, it will be stood by Courage when she refuses to recognize the body of Swiss Cheese. Mankind suffers from the virtues of kindness and compassion, and Mother Courage still cannot bear the loss of life around her. This kindness is especially evident in relation to Katrin; she has maternal impulses which may have stood against the mother's greed and relentless handling of failure to protect her children.

Hence Mother Courage believes that virtues are only needed in the ideal world. In a world free of poverty and inequality, the virtues of love and altruism will be misplaced. The virtue of mercy is not required in the world with cruelty and violence. It is not necessary where people suffer. If the world is free from poverty, violence, corruption, and suffering, the virtues of self-sacrifice and martyrdom will be necessary. She doubts the usefulness of all virtues. She believes that virtues are not necessary in a bad world. Special and exciting circumstances will not require virtues. Finally, Brecht may have given us two messages: capitalism is destroying its owners as it does in Mother Courage character. The second is that the bourgeois and war-makers, eager for capitalist greed, do not care in about the poor class.

CHAPTER THREE

RETALIATION IN *BLASTED* BY SARA KANE

3.1. Strange Life of Sara Kane

All wars and conflicts produce a bad ethics, and among the ethics that Sara Kane tries to describe in her play *Blasted* are violence, rape, and revenge. I am going to look at the works of Sara Kane and especially her first play *Blasted* to investigate how revenge is produced and what are its justifications. Discussion of *Blasted* would not invite any argument unless reading the life of the author. We see through our readings that she has not lived in a normal psychological state because Kane is a playwright and sees things different from a common person, as she does not bear witnessing the horrors that circulate around the world, including war. She is a cultural figure of great importance and reigns in In-yer-face Theatre style that was transformed to the British theatre in the 1990s. During her short career, Kane wrote five plays, along with a handful of other essays and projects. Critics demanded censorship of her theatrical texts, her style was exciting and innovative, but when the 28-year-old writer committed suicide on February 20, 1999, everything changed, suddenly everyone loved her. Some critics apologized and retracted their criticism. She soon became the one whom everyone had a story. . The Guardian stated “When she was alive, no one had a good word for the playwright Sarah Kane. Since her suicide, everyone loves her. Director James Macdonald remembers the real Sarah” (Gurdian, 1999)

She lived a tense and anxious life, although her plays had violent scenes, but she was a modest person. She hated the new censorship policy despite the end of censorship era in Britain since 1968. Kane started s writing her first play *Blasted* while she was a student in Birmingham. When it premiered in 1995 at the Royal Court Theatre Street, her constant violence on the stage caused commotion. Jack Tinker, described *Blasted* in the Daily Mail, as a “disgusting filthy holiday”, a common opinion, perhaps in softer terms, by many critics (Tinker, 1999)

Despite the fact that Sarah Kane’s first play was referred to as immoral by critics because of the extreme representation of violence and thus their criticism of her, in this thesis, I would argue that the play is moral in the sense that while portraying a

vivid picture of violence, it denotes concerns of the author of humanity by warning and possibility of a devastating war in Britain or anywhere else around the world. *Blasted* as a war play, shows violence as an inevitable outcome of war, and criticizes humanity's lack of interest in confronting the war in Bosnia and in a wider sense throughout the world. Kane refers to the war in Bosnia as her source of inspiration for writing *Blasted*. The word Bosnian cannot be found anywhere in *Blasted*, and the author does not provide any information regarding the location of the war while the war in Bosnia is often mentioned as an external reference to the war in the play. This causes confusion among critics and audiences while helping them gain meaning from the play. *Blasted* and the war in Bosnia coincided with the author's comment that the Bosnian war inspired her, *Blasted* is a play about war and rape in Bosnia, where Sarajevo was severely attacked by Serbs and many Croatian. Muslim women were raped by Serbian in rape camps. Kane once said:

My intention was to be absolutely truthful about abuse and violence. All of the violence in the play has been carefully plotted and dramatically structured to say what I want about war. The logical conclusion of the attitude that produces an isolated rape in England is the rape camps in Bosnia. And the logical conclusion to the way society expects men to behave in war (Sierz, 2001, pp. 100-101).

This chapter investigates Sarah Kane and the effect of her play *Blasted* to gain an insight on behavior during war. In addition to psychological trauma and post-traumatic behaviors, Kane portrays that the state of war is violent and traumatic in nature and that much of her work spreads violence, rape, and new brutal movement. Despite the criticism on In-yer-face theatre, it has little in relation to a political agenda of Kane works. Although *Blasted* can be discussed in several ways, according to Derridean tradition, the play could be deconstructed into racism, colonialism, or feminism but trauma used in it through graphic language is inherently visible. Sarah Kane is one of the greatest playwrights of the 1990s, who have confidence in the power of theatre to change people's lives, goals to tremor the audience's senses by not being silent about the horrible events around them. In this logic, her sense is an explosion. The play embodies all features of in-yer-face theatre. By probing *Blasted*, the study purposes are to demonstrate how the in-yer-face theatre makes the faces of onlookers encounter things like violence, rape, and revenge that have not been hidden in war. By

its vulgar language, gender, violence, and the atmosphere of disastrous plots on stage, the play disrupts many of the traditional theatrical features, and breakdowns all taboos.

3.2. Violence in *Blasted*

Blasted takes place in a hotel room in Leeds and revolves around a middle-aged alcoholic journalist named Ian and his ex-girlfriend, Cate. Cate, a terminally ill young woman, is taken to the hotel room, where Ian seduces and rapes her. Then the hotel room turns into a secret war zone. The play also starts with a trauma style. The third character, a soldier comes with a gun. Cate escapes and the soldier turns his gun on Ian's head. The soldier says about the terrible experiences he has gone through such as watching rape and murder of his former beloved. The soldier rapes Ian and then blinds him by taking out his eyes, then commits suicide by shooting his head. Cate returns to the hotel room by bringing an abandoned child with her. When the child dies after that, she is buried under the floorboards and leaves the room in search of food. Ian left alone eats the child. Cate returns with some food, which we know she got in exchange for sex with some of the soldiers outside (Kane, 1995, pp. 1-58).

3.3. Rape and War

Addressing the issue of rape and its consequences has always been a risky endeavor. Men and women in the past have never been less hesitant than we are today in dealing with the problem. Therefore, it is not surprising that several historians who attempted to write the history of rape conclude that it would make sense to redefine the topic rather than the history of rape itself. *Blasted* revolves around many things, like war, gender issues, and a dysfunctional society, and representation of rape scenes as what really goes under the skin of the audience is precisely the playwright's intention. Kane alters the topics and purposes of rape and changes the methods she uses to represent three different rape events described in the play. Kane has adopted the topic of *Blasted* from Serbian war, which is indirectly about Serbian war in which soldiers raped Muslim women.

Therefore, the total number of Cate's rapes in the play matches three. The first rape by Ian is at the beginning of the play. The second rape comes metaphorically by the soldier on Ian, including her metonymic rape in Ian's character. In some sense, we

remain in Cate's story throughout the play, though she is absent at the time of Ian's rape, using various acting modes. The last rape is at the end of the play when Cate enters the hotel, and her legs are bloody. Rape of Ian by the soldier in the first act, caught, Kim Solga's attention as the only critic who has closely studied. The only visible rape occurs in scene 4 when Ian is raped by the soldier. The subject of rape exists in *Blasted* from opening to the last pages. Below I will discuss the multiple methods of rape in *Blasted* are visually signified on stage, to see how it is related to each other and what it tells us about rape and Kane's approach to the act.

The first rape is perpetrated within the tradition starting among the most violent acts outside the theatre. The audience is protected from watching Ian's raping Cate, however, the playwright provides sufficient evidence for Cate's presumption of rape between chapter one and two. Taking the brutal rape of Ian into account that was clearly represented later in the play, it is particularly surprising to note that Ian symbolically rapes Cate through a bouquet of flowers. In fact, the scattered flower as a metaphor becomes an impulse that runs through the entire play "Turns away. He sees the bouquet of flowers and picks it up. Ian: These are for you" (Kane, 1995, pp. 22-23)

After rejecting Ian's call to love, the first scene does not mean any violence, but rather ends in almost a romantic gesture. Opening of the next scene, we discovered that the characters who have somewhat fought for "the bouquet of flowers is now ripped apart and scattered around the room" (Kane, 1995, p. 23). The immediate dialogue between Cate and Ian confirms the public's suspicion that Cate was raped by Ian:

Ian: Loved me last night.
Cate: I didn't want to do it.
Ian: Thought you liked that.
Cate: No.
Ian: Made enough noise.
Cate: It was hurting " (Kane, 1995, p. 30).

The shredded bouquet icon returns to the last scene in the play when Cate comes back to hotel to find Ian who was violated and disabled:

She looks around and finds two pieces of wood. She tips the lining out of Ian's jacket and binds the wood together in a cross which she sticks into the floor. She collects a few of the

scattered flowers and places them under the cross (Kane, 1995, p. 54).

Despite the atrocities later in *Blasted*, the playwright's decision to represent Cate's rape may seem strange, at least. This metaphorical method depicts Ian's cruelty to Cate trivial and beautiful, compared to the atrocities that soldier is connected to. Moreover, Cate's rape is a frame for the play, as a bouquet of flowers returns at the end of *Blasted*. Cate takes revenge especially when she bites Ian's penis as hard as she can. When his jacket is torn from his arms, he stands naked in front of her, and she laughs at him. (Saunders, 2002). Also, it can be noted that the last scene can be listed as revenge that Cate ignores Ian when he is suffering and she refuses to pray for him when he asks her:

Ian: Will you pray for me?

Cate: No

Ian: When I am dead not now.

Cate: No point when you're dead (Kane, 1995, p. 55).

Graham Saunders states that although she is far from a good example, but she retaliates against Ian several times in her response to his abuse (Saunders, 2002, pp. 19-21). But this indicates the diversity of the relationship in the context of war, as the provocative traits that Cate's character faces, push her to be a vengeful figure, in addition to the other vengeful features that appeared in the play. Cate was violently raped before the explosion during the civil war in Leeds, and after the explosion, as a soldier entered, atrocities such as domestic violence had become common even at the beginning of blast. Thus, Sarah Kane painted a portrait of all that could be done in the war as moral exhaustion in this play.

Dogan's analysis of Sarah Kane's *Blasted*, confirms that live performance can create a constant feeling of painful presence, and painful reality to make the audience face shock and indirectly experience it, by preventing rape and manipulating the eye instead of organizing it on the stage. Onlookers are forced to visualize the actions themselves. This internal simulation of true shock creates what Dogan calls the impact of a shock. He concluded that such a disorder could prompt people living in trauma to take unethical actions in trauma. Dogan acknowledges the complex ethics that can be explored of representing shocks at the groundbreaking public forum. He never claims

that the theatre can repeat the shock, or that it should do so; instead, the theatre is a forum or catharsis, sympathy, and collective experience. The theatre shows us who we are, and that is enough. Dogan clarifies some of his key points, such as dividing the shock into an event and symptoms and takes some of the allegations justifying his defense into account, such as indicating that violence has become more normalized and widespread in today's world due to wars (Micner, 2012).

3.4. Motives for Revenge

Psychologists explore the mental mechanism underlying revenge. If you are power-seekers, revenge can work to remind others that you are not defeated. If you live in a society where the rule of law is weak, revenge provides a way to maintain order. Social psychologist Ian Mackie, PhD, from Adelaide University in Australia studies what makes a person seek revenge rather than leave a problem. In May 2008, he published a paper on Social Justice Research that links revenge trends primarily with two social behaviors: right-wing tyranny and social domination, and the motivational values that underlie these attitudes. In his study, McKee surveyed 150 college students who answered questions about their attitudes toward revenge, power, tradition, and collective inequality. He found that students, whose answers showed respect for power, traditions, and social dominance, had the most positive opinions about revenge and punishment (Price, 2009).

Although the traumatized person imagines that revenge will bring relief, the frequent revenge fantasies increase their torment. Violent and exciting retaliatory delusions can be as exciting, frightening, and intrusive as the original trauma images. It increases the victim's feelings of terror and weakens his image of himself, making him feel like a monster. Revenge cannot change or compensate for the damage that has occurred. People who commit acts of revenge, such as veterans committing atrocities, do not manage to get rid of PTSD symptoms; instead, they appear to have more severe and plain disorders (Herman J. L., 1992).

There is diverse physical violence that the army performs during warfare, and there are no limitations for it. All these actions and behaviors result in a reaction by hostile soldiers, but not only physical violence acts as a reaction, but psychological violence also produces a strong equal reactions, or it may be more because of previous

actions, such as that in the Blasted. The soldier was harmed by rape and killing of his girlfriend. Therefore, it generated hatred and an adverse reaction to revenge against everyone who belonged to the hostile army.

After the bomb explodes, the spectators watch the horrors of the war. The scene at the hotel again turns into a gender conflict between the helpless weak woman and the male aggressor. From that moment, Ian must obey the soldier because the gun in his hand gives him an advantage over Ian. This strength and lust of the soldier for revenge on his murdered girlfriend overwhelms him. The soldier is the only character who is, unnamed and is likely a universal figure of a soldier who embodies all kinds of military atrocities, such as gang-rape, torture, murder and mass transport of refugees in livestock trucks (Butler, 2004) However, according to the soldier's words, the act of his violence against Ian is not by far the first to include him on his list of atrocities committed against civilians. Through tears, soldier talks about one of the brutal scenes in which he was involved:

Three men and four women. Called the others. They held the men while I fucked the women. Youngest was twelve. Didn't cry, just lay there...Closed my eyes and thought of – ...shot her father in the mouth. Brothers shouted. Hung them from the ceiling by their testicles. (Kane, 1995, p. 41).

Abuse of women in front of their men is the most satisfying act for the enemy, as they turn women's bodies into the scene of revenge. In war, women often have to pay for real or alleged actions of their husbands, children, and brothers, fathers, and relatives. Rape is used to punish their male relatives or men of the country, or as a political tool for ethnic cleansing, as in the case of Yugoslavia itself. By punishing a woman, the enemy wants to punish her husband, neighbor, boyfriend, or son indirectly for their past or actual actions, and to convert rape into an institutionalized practice of mistreating enemy women. This is the social space and context that Cate lags behind when she escapes from the hotel room and puts Ian at the site of the endangered feminine.

On the one hand, the soldier's violence represents a meaning and scope for rape in times of war, as well as a symbolic revenge for his girlfriend who was raped and killed by an enemy soldier. Hines and Malley-Morrison indicate that emotional abuse is

equally bad, and in some cases, it may be worse. In a study of children who experienced violence at home, a group of researchers found that the effects of psychological abuse on these children are no different from the effect of physical abuse. They had higher rates of anxiety, depression and PTSD. Another study indicates that a partner in a relationship that is subjected to psychological abuse has higher rates of PTSD, alcoholism, and drug use (Hines & Malley-Morrison, 2001). Thus, soldier's lust for revenge cannot be fulfilled unless punishing his actual abuser, making the possibility of tracking down the perpetrator so low. Therefore, his violence is directed at all his enemy women. The soldier searches Ian's girl because raping her would be the best revenge against Ian as an individual and enemy soldier in general. The soldier's way of conveying his anger to the male enemy is by raping their women. The purely sexual content of the rape of a soldier who seeks revenge has only a marginal meaning. Rape is used to achieve goals that are not related to sex. While the soldier can leave the room and exploit another woman on the street, the strong lust for revenge on the war with enemy rather than merely caring for actual sexual pleasure overcomes him. As the soldier asks Ian:

Soldier: you 're a Soldier.

Ian: I haven't--

Soldier: What if you are ordered to?

Ian: Can't imagine.

Soldier: Imagine it (Kane, 1995, p. 43).

This animal motive for revenge poses Ian as a rape object in the absence of a woman. In this scene, war, and taking revenge from a male enemy through sexual violence against his women, creates a space that transforms and feminizes Ian, making him the physical victim of a soldier who suffers severe trauma and discomfort.

Soldier: She in there?

Ian: Who?

Soldier: I can smell the sex. He begins to search the room. The Soldier is searching a chest of drawers. He finds a pair of Cate's knickers and holds them up.

Soldier: Hers?

Ian: (doesn't answer).

Soldier: Or yours. He closes his eyes and rubs them gently over his face, smelling with pleasure. What's she like?

Ian: Is she soft? Is she - ? (Kane, 1995, pp. 35-36)

The possible function of a story about the violence the soldier tells before raping Ian is to show the usual scenario of his revenge, violating the women in the presence of their men. The soldier is ready to accomplish his plan according to the usual activities with assigned roles. The first question the soldier poses is whether ‘She in there?’ nodded to the bathroom. As he searches for ‘she’, it turns out from the start the soldier intended to offend a woman. The similarities became more apparent that the soldier is determined to rape Cate. When the soldier finds a couple of knickers, he does not care whether they belong to Ian or his wife. He has already depicted a mere female in his mind, asking about possessor, although he had nothing in relation to what happened in the room before he came or confirmed Ian that his partner was a woman. Through numerous references to a symbolic female being, soldier captures Ian, forcing him to take a subordinate role:

Soldier: Turn over, Ian.

Ian: Why?

Soldier: Going to fuck you.

Ian: No.

Soldier: Kill you then.

Ian: Fine.

Soldier: See. Rather be shot than fucked and shot.

Ian: Yes.

Soldier: You smell like her. Same cigarettes. The Soldier turns Ian over with one hand. He holds the revolver to Ian’s head with the other. He pulls down Ian’s trousers, undoes his own and rapes him— eyes closed and smelling Ian’s hair. The Soldier is crying his heart out (Kane, 1995, pp. 46-47).

Since there is nothing of the female gender, he rapes Ian, who still thinks of him as a vendetta of enemy men. Soldier rapes Ian with feelings, flooding him that reminds him of his girlfriend. He eats Ian’s eyes and says as if the whole scene is a reenactment of the sexual atrocities committed on his girlfriend and the thing he is dealing with at the moment is feminine. With the soldier’s entrance, it looks like Cate’s story ends and Ian’s starts. However, Cate’s story does not finish. In fact, the male protagonist, Ian, is only violated because he finds himself in a symbolic female position. Ian accidentally seizes Cate’s whereabouts of the rape, which reveals that the rape object is feminine.

Cate may seem lucky in the play and manages to escape before the soldier’s entrance and thus avoid being raped by him. However, the soldier is not upset because

he was unable to take revenge on Ian as a male enemy by raping his woman. He expects Cate to be raped anyway. He knows that someone will be interested in violating Ian's girlfriend because Cate's job is to be raped. When Soldier asks Ian if he has done anything similar to what he did by raping four women, he is surprised to receive a negative response:

Soldier: What?

Ian: Doesn't answer.

Soldier: Thought you were a soldier.

Ian: Not like that.

Soldier: Not like that, they're all like that...Even me. Have to be...

Soldier: What if you were ordered to

Ian: Can't imagine it.

Soldier: Imagine it (45).

Soldier: In the line of duty for your country. Wales (Kane, 1995, p. 43).

Cate according to the soldier's expectations is raped again after fleeing the hotel. She returns and "There is blood seeping from between her legs" (Kane, 1995, p. 57), who, along with her rape outside the scene at the beginning of the play, is considered a character to mimic the rape in action.

Kane presents world of war as a disaster where neither solutions nor salvation can be provided. Kane as a feminist critique of war aims to explore rape as a female thing; she exposes the masculine symbolic violence against the femininity. However, along with reasserting the depth of the fundamental dual male-female opposition in the social construction of rape, Kane presents a new dimension to the issue of sexual violence through the physical rape clearly represented in the body of a feminine man. The novelty of Kane's approach undoubtedly lies in her decision to represent the literal and physical male power in case of male rape.

Even though Sarah Kane's first-time play was referred to as immoral by critics because of the extreme representation of violence and thus lead to their criticism of her, in this thesis it is, argued that the play is moral in the sense that while portraying a vivid picture of violence, it denotes concern of the author of about humanity by warning about the possibility of a devastating war situation in Britain or anywhere else around the world. *Blasted* as a war play, shows violence as an inevitable outcome of war and criticizes humanity's lack of interest in confronting the war in Bosnia and in a wider

sense throughout the world. Kane refers to the war in Bosnia as the source of her inspiration for writing *Blasted*. The word Bosnian cannot be found anywhere in *Blasted*, and the author does not provide any information regarding the location of the war while the war in Bosnia is often mentioned as an external reference to the war in the play. This causes confusion among critics and audiences while helping them gain meaning from the play. Writing of *Blasted* and the war in Bosnia coincided with the author's comment that Bosnia, when Sarajevo was severely attacked by Serbs and many Croatian. Muslim women were raped in by Serbian in rape camps.

Kane's *Blasted* can be understood as her concern for humanity and her hope for changes in a world where the wall between war and peace is as weak as the wall of *Blasted* in a theatrical hotel room. By representing violence in its most shocking form in her play, Kane intentionally the Bosnian war was her inspiration, *Blasted* positions as a play on war and rape in attempts to represent our violent world and invites us to see and think differently. Using theatre as her medium, Kane has criticized people for being indifferent to violence and harmful consequences in our contemporary world. Although Kane's *Blasted* is terrible and violent, the hope of its author to seek change.. Therefore, the complaint that Kane's play is immoral is answered as that her stage is very moral because her goal is to shock her audience so that they open their eyes to the horror and violence of in the world.

Kane was able to cross the distance between Britain and Bonsai, causing viewers to follow the parallels of the war in Bosnia and the violent procedures of the play and then encourages them to notice the possibility of the same violent conditions in Britain. In this regard, a special issue, such as gender conflicts, riots, and even war may turn into violence. In *Blasted* Kane describes the conditions of war, she aims to expose violence on stage, attempts to shock the indifferent audience with the hope of waking them up. The emergence of plays in the genre of In-year-face leads critic Bollington to say that the new drama is driven by complete disappointment, often brilliantly expressed, with social disintegration; specifically, with the breakdown of any binding moral law or ethics (Brington, 1996, p. 10). In contrast to Bollington's opinion, we note that Kane, especially in *Blasted*, uses extreme immoral anger and that the form she uses to explore unethical issues is a direct result of In-ye-face.

The play consists of five scenes in one place, the hotel room. In addition, it may be understood from the terms dark and light that the play takes more than one day. While the main plot revolves around Ian and Cate, the confrontation between Ian and a soldier is the sub-plot. Sierz explains that in In-yer-face theatre, language is usually dirty; its characters speak about topics that cannot be described on the stage, take off clothes, have sex, take revenge on each other with spiteful feelings, and suddenly become fierce. This theatre uses amazing tactics to awaken the audiences due to social norms by subjecting them to unbearable events for characters on the stage. Therefore, the dramatists of this movement intend to apprehend human nature, displace obstacles and limitations because they aim to question foundations and senses about the war. Another cause of this shocking tactic is the search for a deeper meaning, an attempt to see how far they can go (Sierz, 2001, p. 5). The authors attempt to challenge traditional differences such as good and evil, right and wrong, and natural and unnatural. Usually, these terms are out of the question for most people, and of course, the question becomes easily shocking through In-yer-face theatre.

Throughout her career, Sarah Kane forced people to see the logic of public and private violence in a world of atrocities. Through its mixture of form and content, her theatre offers a radical theatrical experience of extreme violence. Kane's play often depicts the dimensions of violence and organized cruelty. The physical and sexual dimensions of violence shown in Sarah Kane's experimental theatre are real accounts of the world's brutality in general. In *Blasted*, she portrays rape, revenge, and violence in general as a continuation of the atrocities and physical dimensions that contain scenes of rape, abuse, cannibalism, scolding, torture, mutilation, addiction, madness, shock, depression, and horror. Kane's play specifically addresses the problem of constant violence that makes change impossible in war. Taking Sarah Kane's experimental theatre as the main case this research explores the physical and sexual dimensions of violence inherent in her play.

The soldier suffers from psychological trauma, also emotional, and mental abuse and includes behavior that creates psychological trauma. The behavior can take the form of violent attacks, domination, and jealous behavior, and these emotions can participate in war. Psychological abuse of this kind can cause long-term damage. It can

lead to the development of disorders such as panic, anxiety, revenge and suicide. These problems may persist long after the relationship ends.

Consequently, the most common cause of violence-oriented behavior was past harsh experiences. Indeed, some perpetrators have been mistreated or confronted with a specific type of violence that affected their perception of what is right and what is not true for example, the soldier in *Blasted*. Moreover, anger has been shown to be one of the most specific factors regarding the commission of all types of violence in question. Therefore, as shown in *Blasted*, anger provokes aggression that leads to physical attacks and verbal violence, as well as self-directed violence that can be equally harmful to the affected person. Psychological violence leads to reluctance to live, suicide attempts, and death.

CHAPTER FOUR

BEHAVIORS OF RETURNING SOLDIERS TO HOME

4.1. PTSD in *Motortown* by Simon Stephens

Simon Stephens is one of the most important contemporary playwrights, whose popularity spread in Britain and continental Europe. He is originally from Stockport, Greater Manchester. After studying history at York University, he worked as a teacher for a few years before switching to playwriting and began his theatre career at the Royal Court Theatre where he taught in the Young Writers Program. Stephen wrote several plays, His plays are *Bluebird*, *Hérons*, *Port*, *One Minute*, *Country Music*, *On the Shore of the Wide World*, *Pornography* and among the most important plays was *Motortown*, which constituted a scathing criticism against the war and what happens in terms of matters and belongings that last after the war. His movie *Motortown* (2006) consists of eight scenes. With skeletal order and interconnections with one another, portrayed by Simon Stevens, these scenes depict concepts of fear, violence, anxiety, and traumatic experiences. The hero of the play, Danny, is a British soldier who was sent to Iraq to do his military service and returns home with his painful memories.

In contrast to early representations of war in the Greek classics and in the early twentieth century which were primarily concerned with the frontline, and current soldiers as heroes such as in Sarah Kane's highly controversial play *Blasted*, the aesthetic of conscription was rejected from the second half of the twentieth century, He replaced it with depicting the atrocities committed in wartime, including murder, rape, torture, and infanticide. Many contemporary theatre representations in the United Kingdom on the terrible face of war focus on its effects and intrusive experiences of trench warfare in the form of hallucinations and flashbacks, and soldiers as victims and pure embodiments of trauma. Most of what was written in the twenty-first century has been dramas that deal with the wars in Iraq and Afghanistan. Some of these successful productions offer new insight into the consequences of modern warfare. Stephens' *Motortown*, 2006, directed by Ramin Gray, in Royal Court Theatre, is one of the most iconic plays dealing with the Iraq War and its shocking horrors. It was written in just four days, beginning the day before the London bombings in July 2005 (Stephen, 2009,

p. xvii) As Stephens teaches us, the play is one of the controversial responses to war and anti-war movements in Britain and around the world. After the premiere, the play received the admiration of critics and the audience. Charles Spencer found it to be a very disturbing piece under skin (Spencer, 2006). Despite its horrific and brutal influence, *Motortown* remains one of the most memorable plays in theater history that raises doubts about PTSD through its steadfast view of the nature of war.

Motortown has the echo of Büchner's *Woyzeck* (1879) and is also apparently indebted to Martin Scorsese's 1976 film *Taxi Driver* in which the mentally unstable veteran works as a taxi driver in New York as his immoral decadence fuels his anger at acts of violence. The play likewise tells the story of a former soldier in eight coherent scenes shown in chronological order in stark contrast to Stevens' other plays such as *One Minute* and *Pornography*. In George Buchner's *Woyzeck*, the tragic story of a former military barber, protagonist Woyzeck is an uneducated soldier with PTSD and isolation. Unable to express himself and anguished with hallucinations, he resorted to ferocity and stabbed his wife to death due to infidelity

4.1.1. Hypocrisy and PTSD in *Motortown*

In *Motortown*, Danny, who previously served in Basra, is back to England, morally corrupt and unstable. The traumatic impact of war is encoded in Danny's character, who fails to adjust to his civilian life. He feels alienated and full of anger. He lives in the apartment of his autistic brother Lee. His girlfriend Marley deserted him while he was still in Basra because Danny's messages were frightening her. (Stephen, 2009, p. 143). But Danny announces "I don't blame war. The war was alright. I miss it. It's just you come back to this" (Stephen, 2009, p. 209).

These lines do not exactly imply that Danny loves war. Rather, they indicate that he hates the country he returned to. In the preface of *plays:2*, The second collection of Stephens' plays, he stated that all five plays in this volume were notified through two main parts, the September 11 attacks on the World Trade Center and the London Underground bombings (Stephen, 2009, p. xi). *Motortown* was written as a response to the aftermath of War on Terror. Stephens creates a panorama of contemporary England by depicting its stand against these wars and terror all over the world. On the other hand, he describes, the harmful effects of the war in Iraq on the soldiers deployed there

through the protagonist Danny, and provokes this shock upon returning to their homeland, the corrupt society they were defending

In *Motortown*, despite the fact that Danny spends a long time in Iraq and is disappointed with the war, he avoids all questions about the war, and assures that everything is in order. He even goes too far saying “It was easy” (Stephen, 2009, p. 158) although it definitely wasn’t like that, and he came home because he was “bored” (Stephen, 2009, p. 158) his position indicates he seemed unwilling to process or accept what he had seen or done there. Therefore, he evades questions about Basra and his life there. Not giving Danny any opportunity to express his shock, this state of silencing war experience continues until the end of the play.

Although Danny denies being a victim pretending that he has not been affected by the war in Iraq, his situation proves exactly the opposite. The traumatic experience of war makes its way into his consciousness and his daily life through a series of symptoms. His hands are shaking for no reason. Most likely he is disturbed by dreams related to his war experiences; He sleeps on his frown face, and cannot communicate with the people around him, even those closest to him. His family and friends, who were watching him on TV in uniform in Basra, think he looked completely different then Lee says “I saw you on telly. On Newsnight. I went round to Mum and Dad’s. They were videotaping it. (He is drinking his tea.) It didn’t look anything like you” (Stephen, 2009, p. 147).

However, no one really describes how Danny looked on TV. They can only describe it as different or strange - although they should all have been aware of what Iraq and the war have done to him. It also indicates the extent of the estrangement between him and his loved ones. His appearance seems to have changed in a way that he no longer is familiar to his family and friends, indicating that his physical appearance now reflects his inner world that was affected by the Iraq War.

The truth of Danny’s agonizing look on TV is discovered, when he asks Marley if she has seen him on TV and Marley tells him what she has heard about his appearance “You look terrible. What have you been doing?” (Stephen, 2009, p. 176). Marley became the first person to notice his miserable situation, but she comments on his condition without showing any form of sympathy. People dear to him either

overlook his suffering or, like Marley, show no sympathy, and these two cases illustrate the insurmountable difference between someone who fought in the war and someone who did not. . Unable to sympathize, no one seems willing to help Danny feel better about world.

Since trauma can produce indelible scars on a victim's psyche, it can also distort his memory, self-perception, and relational life. Although a person can survive and adapt to the environment, trauma can change these abilities because a traumatic experience spoils the zest for life and the creation of new memories. Thus, the tyranny of the past interferes with the present, rendering Danny's life colorless. He spent a long time in Basra without seeing his parents, and many people ask him to visit his parents, but he refused to see them especially his drunk father, whom he hates:

Tom: How come you're not gonna go and see them?

Danny: 'Cause they do my fucking head in, Tom. (Stephen, 2009, p. 159).

After surviving extremely harsh conditions in Basra, Danny stubbornly refuses to communicate with his family again while he has the opportunity is now to be with his family and friends and chooses to retreat into isolation. His prolonged separation from social life during the war caused this estrangement upon his return as well as serious problems in re-integrating into society. As if to demonstrate the fact that war corrupts human personality and social interactions, Danny experiences a breakdown of boundaries between himself and the outside in the Tragedy of Euripides, indicated that a returning warrior carries the seed of violence into the heart of his city. Gerrard points to the hero Heracles, tainted by the carnage of his war, and returns home and brings violence with him (Girard, 2013).

Therefore, luring Danny into violence became obligatory through the hypocrisy of the English society, which made Danny return compelled to practice violence to relieve the internal disturbances that live in his memory. Even though Danny's behaviors are somewhat unstable, taking Jade to the island and shooting her is somewhat unexpected as he does not seem to have any agenda to kill her. He buys a gun but does not mention killing anyone and, against expectations, he leaves Marley unhurt. With inherent violence, he ruthlessly shoots Jade. Stevens' portrayal of such a psychopathic soldier undoubtedly aims to show the inhumane effects of war on the

soldier. His insensitivity to the suffering of others appears to be a natural consequence of his training as an aggressor, and this is also because the individual's ability to feel pain stops while traumatic events overwhelm the senses. Attributing the murder to these motives, the reasons behind Jade choosing his victim are crucial. The wars in Iraq and Afghanistan have been fought elusively and seldom seen enemy. Most of the time, those killed in airstrikes and drone attacks have been helpless innocent civilian families, including many children. The one Danny chose to be his victim, once again, is the most helpless person in the play. Even though almost all the other characters have sluts, who are gun dealers, prostitutes, disappointers etc., only Jade is not involved in any of these things, and she is also the most vulnerable. She does not have a family and is different from others because she is black. From this perspective, they maybe symbolizing Iraqi civilians, indicating the continued harm to innocent people, and this definition, in turn, may be a catalyst for the return of war violence and the return of Danny. Thus, the memory of disguised and unattended trauma perpetuates the cycle of abuse and violence. When Jade is kidnapped to the island, Danny slams her, makes fun of her hair, and forces her to play "What is the capital ...?" And sing Britney Spears' song "Baby One More Time". It is also strange that Danny sometimes wants to portray Jade. Danny says "Would you mind if I took a photograph of you, Jade? Here. Take your, your jacket off? That's better. There. That's lovely " (Stephen, 2009, p. 184). Sontag notes the diminishing effects of post-WWII imagery in her collection of Essays on Photography (1977) and argues that the proliferation of photographs increases people's voyeurism tendencies. Taking pictures, according to Sontag, can be a medium encouraging whatever is going on to keep happening. Taking a photo means having an interest in things as they are, with the status quo remaining unchanged, and being complicit with whatever makes the subject interesting, worth photographing what is the beneficial, pain or misfortune of another person (Sontag, 1977). From this point of view, image capturing becomes the symbolic property of the person portrayed as an object. Danny's authority over Jade even before her photos are snapped is clear. Instead of just embodying Jade through the filming process, he wants to document her pain and get the sadistic pleasure out of her. Although he has not mentioned these works before, he was clearly shocked by what he saw there. Since these memories lack oral narration and context, he cannot talk about them at first. Instead, these memories are encoded into vivid emotions and images. Here the memories return and reveal themselves in

parts. Danny is not trying to get them out of his mind by talking to someone. On the contrary, he is unable to get rid of these memories compulsively remembering them and repeating them on Jade again.

Hermann states that the highest risk of developing PTSD occurs when the survivor is not only a passive witness but also an active participant in violent death or atrocities. Combat trauma gains additional strength when violent death cannot be justified in a higher value or meaning. As can be deduced from his statements, Danny was a witness and an active participant in the atrocities. For example, while talking about researching Iraqi women to see if they were suicide bombers, he describes how he resorted to arbitrary violence. Meanwhile, he suddenly returns to those times and regains the moments that struck him again. He starts screaming and giving orders as if he is looking for women at the present moment in the play Danny says “Some of the things we did, down in Basra... Get that down yer throat, yer raghead cunt.... Fucking fourteen-year-old girl?” (Stephen, 2009, p. 186).

The trauma is not caused by a single traumatic event but by the gradual erosion of the victim’s psychological defenses over a long period of time. For Danny, too, not only the physical reality of the war but also the victims of war shock the viewers. Now removed from painful scenes, and despite his subsequent efforts to banish unpleasant thoughts and memories, these ‘non-heroic’ memories and harrowing images contaminate Danny’s life in the civic realm, triggering symptoms of shock. During his conversation, Jade gets acquainted with the teenage Iraqi girls, who are looking for and yelling at them. It turns out that time loses its chronology, and the past compulsively inhabits the present. As a result of this time interruption, and turning into a soldier again, he suddenly shot Jade. Danny returns to England that is now filled with all the stinky attractions Paul addresses. As he puts it, “I come back home. It is completely a foreign country” (Stephen, 2009, p. 200).

But the country fought a war and its cities have turned into a drug supermarket. Those, who criticize people’s morals as that of child molesters and the anti-war protesters as middle-class swingers based on an anecdote that reveals the moral corruption inherent in everyday life in England have no idea what is really going on in Iraq. It is not difficult to compare Danny’s story to the torture inflicted at Abu Ghraib.

Like war, the nation has also become a disappointment to with it. There is no difference between what is happening in war zones and homeland for a soldier. For this reason, he cannot differentiate between his home and Basra. This, in turn, makes the war difficult to justify. Through a critical analysis of the war in Iraq and the people in the West, Stevens combines the moral struggles that Danny goes through with symptoms of his disturbing experiences of war and creates an accurate portrayal of a traumatized man.

Chris Hedges, criticizing the clichés politicians use at any point in the world to justify wars and receive public support, writes in his introduction to *Acts of War: Iraq and Afghanistan in Seven Plays*,

War exposes the lies we tell ourselves. It tears apart the hypocrisy of our religions and our secular institutions. Those who returned from the war learned something that was often incomprehensible to those who remained in the house. We are not a utopia. God and faith have not blessed us above others. Victory is not guaranteed. War is neither glorious nor noble, and we carry within us the power of evil that we ascribe to those we fight (Malpede K., 2011, p. vii).

Instead of glorifying war and the soldiers and civilians who face its difficulties, Hedge acknowledges the futility of war and the hypocrisy of peoples in the face of the so-called war on terror. In *Motortown* as one of the most enduring anti-war plays, Stephens voiced Hedges' view. Society is an extension of the army and war. It seems that this is the reason behind his desire to write a play that instills more than it exempts its audience. Stephens in an interview he commented privately on the soldiers in his plays, explains that "if these boys (soldiers) are violent, anarchist, and morally insecure, it is because they are the product of a violent, anarchic, and morally insecure culture. It is imprecise to dismiss it as being part of something else" (Abrahams, 2019). Thus Stephens attributes Danny's violent and shocking presence to the war and to the war-born society. Throughout the play, he supports his view that embodies this moral corruption in his characters. It should also be noted that perhaps because it does not condemn the attacks but rather criticizes the invasion of Iraq, the play had previously been rejected in London theatres, and as a result, it premiered in Edinburgh.

The lack of any real social support becomes one of the obvious trauma variables in *Motortown*. Although Danny lives in a society that is indifferent to him, it is once again the only agent who deals with and works on his traumas, because only by

communicating with others can the trauma victim begin the meaning-making process. Kaplan stresses the paramount importance of narrating traumatic memories and calls the exchange between the listener and survivors of trauma affirmative participation (Kaplan, 2005, p. 37). Throughout the play, Stevens clarifies the relationships between other people and an already injured soldier, which becomes more problematic due to his traumatic and psychological defenses. Danny needs to talk about memories to reconnect with life. However, the trauma of war prevents communication with others who have not experienced it or witnessed it, and the subsequent indifference of the people increases his silence in the end to complete his isolation process. In the essay on narrating survivor trauma and self-rebuilding, Roberta Culbertson assesses community members as cultural silencers allusions to censoring trauma victims through community and rhetorical mechanisms. (Culbertson, 1995, p. 170). One of the things that Danny realized about the difficulty of adaptation, highlighted Danny's desperate loneliness and his need to reconnect with the community, but his sense of alienation was exacerbated by the desire to belong to his community, but to no avail.

Danny suffers from repressed memories, trauma and the violence of war and reflects traumatic behaviors after returning home from the war. He feels an intense sense of betrayal to his family, girlfriend, society, and politics because he previously considered them reliable. In Stephens' play, various types of traumatic experiences are observed, such as psychological and physical trauma. The psychological trauma that Danny has suffered testifies that he cannot escape from memories of his time, and at the same time Danny is physically suffering from his painful past in Basra. Danny has suffered and inflicted horrific acts of violence during any war taking place and he is behaving in a brutal manner after returning to his hometown, feeling frustrated when he saw his country, which is supposed to be a role model, but he saw a city full of condescension and moral corruption from the sale of weapons and despicable acts. Danny always tries to use his memories and narrate them, therefore he cannot adopt the current situation. Danny experiences the historical power of trauma that ever repeats his experience and shapes his present. This violent, morally corrupt, and anarchic culture produces a violent and anarchic society which is a product of that society. The consequences of destabilizing Danny's relationships with other characters can be seen. The discrepancy between what is there and what is missing leads Danny to make mistakes. He replaces his lost sense of belonging, an understanding of love and

compassion with his frustration and violent behavior. When Danny expresses Marley about his experiences of suffering and violence during war, she explains her concern about his behaviors. At this point, being a psychopath, Danny scares his ex-girlfriend Marley and kidnaps black teen Jade and kills her. Danny himself has obligations to remember events from the past. He cannot eliminate his past because the past shapes his present and revives it. Simon Stephens, who analyzes the wars in Afghanistan, Basra in Iraq, wants his audience to take traumatic behaviors and personal reactions in British society into account because violence, fear, anxiety, and traumatic events destroy the individual and society.

It can be concluded that Simon Stephens portrays a political play that reveals the unsuccessful treatment of Danny's torture back home. Stephens also depicts the patterns of trauma and the main traumatic factors observed as the lack of family support and the psychological turmoil of contemporary British society, including arms and drug sales, violence, and corruption, which he links to the hypocrisy of this community that directly affected Danny in triggering the trauma of war on him, which are disappointing results for him.

4.2. *Midwinter* by Zinnie Harris

Zinnie Harris is one of the newest voices in British theatre. She is a playwright, screenwriter, and stage director. After studying zoology at the University of Oxford, she continued her education with a master's degree in theatre directing from the University of Hull. Harris made her debut with *My Many Wounds* in 1998 which was produced by Hampstead Theatre. She gained international acclaim for producing *Further than the Furthest Thing* at home and out, and she was commissioned and produced by the Royal Court, National Theatre of Scotland, the Royal Shakespeare Company and the Royal National Theatre. Her dramatic production includes many plays among which is *Midwinter*.

Midwinter, the second in a trilogy of plays concerned with war, was premiered by RSC at Swan Theatre, Stratford-upon-Avon in October 2004. Later, in 2005, as a prequel to *Midwinter*, Harris wrote *Solstice*, and the *trilogy* culminated in *Fall* in 2008. About the trilogy, Harris explains they all look at different aspects of the war. They have different seasons as titles. *Solstice* is before the start of the war, *midwinter* is the

middle of the war and fall shortly thereafter, deals with how society progresses (Fisher, 2008). *Midwinter* revolves around a post-apocalyptic future, sandwiched between the consequences of a bitter, indefinite ten-year war before another war begins. In the opening scene of the play, Maud a woman in her 30s is seen devouring a horse. She meets an old man, Leonard, and his mute grandson, Siren. They are just as starving as the rest of the country and are seduced by the smell of meat. After discussion, she sets up some horse for the hungry boy who then died as her dead baby. When the war ends, her long-time presumed husband Grenville returns from the war as a hero but is infected with a blinding parasite. It also brings home the violence and terror of war. Leonard, who has known Maud and her twin sister since their childhood, reveals that Maud's real name is Magda and has taken on the identity of her twin sister who drowned in the river long ago. Upon learning this fraud and turning into a soldier again, Grenville begins violating the child and Maud. Thereupon, Maud promised to ease his pain and heal him, and Grenville was killed by pouring lime over his eyes. The play ends with Leonard declaring a new war, ironically, that it will not need soldiers at all, and Maud refuses to admit it. In closing lines, she claims that from now on, in her home, the only time is peacetime for her and her son. Considering contemporary realities punctuated by war, Harris' play provides a picture of traumatized individuals, each of whom respond to war in a different way. The play here provides a fruitful stage to explain the traumatic effects of war, and the role of theatre in confronting its audience with these horrific facts.

4.2.1. The Importance of *Midwinter*

The likelihood that the war will inflict on the psychological and physical lives of those who fought in it is ostensibly due to the diagnosis of shell shock. The term which gained fame in the context of World War I was only used to denote the traumatic reaction of soldiers to battle. However, with the inclusion of PTSD in the aftermath of the Vietnam War in the Diagnostic and Statistical Manual of Mental Disorders in 1980 as a mental disorder, it came back to the fore again, focusing again on the effects of the war and the experiences of soldiers. At the time, many war plays were written, dominated by the male perspective, focusing on the effects of war and portraying the trauma of war especially for soldiers returning from war. Unlike these mainstream war plays, Zinnie Harris does not limit the description of war to trench warfare and army

life. Rather, she is busy representing the trauma of war at home and in society, especially among women and returning soldiers. The war trauma of women was largely ignored. Although they were not fighting on the front lines or do not actively participate in the war, nor are they directly exposed to it, but on the ground, they are still.

In *Midwinter*, it is not just in the trenches, the war haunts life in the entire community. For this reason, all civilian figures and soldiers exhibit symptoms and suffer from the effects of war trauma. Although the effects of indelible trauma on an individual's psyche are indisputable, collective trauma, such as that caused by war, can have other devastating consequences. *Midwinter*, although Harris portrays the characters' experiences as character, this narrow experience extends to a collective experience of war. The play depicts a society's life torn apart by war, and their humiliating sense of society because of severely broken social bonds. Even though self and society in general form each other, in the middle of winter no such meaningful interaction occurs. Because traumatic events, Hermann asserts, "disrupt human relations and breach community bonds" (Herman J. , 1997, p. 51).

After major traumatic events, especially those caused by a human factor, the victim loses a sense of safety and, moreover, any feeling of confidence. Far from feeling safe as part of society, with the outbreak of war and subsequent exposure to violence and hunger, all the characters in *Midwinter* are shocked and look for ways to stay alone. The state of trauma resulting from the internal conflict situation impedes bonding with anyone, and this, in turn, makes society impossible. Maud, as the personification of the loss of any form of commitment, everyone considers a potential threat to her life. With the inner trauma of being attacked or betrayed, she refuses to communicate with an old man and a young boy and avoids their help. In fact, during the thirteen scenes on which the play is based, there is no real connection between any of the characters. Maud cannot have a healthy relationship with the boy or her husband Greenville. Although she tries hard to build a real mother-son relationship with Siren, she can never succeed. Likewise, Leonard, Greenville and the boy are unable to make meaningful bonds with each other due to the damage inflicted by the trauma of war. Although they all seek to spend their lives together, even in the same household they live in isolation, grappling with their fears and wounds. Because the war and its

traumas have hurt them all, they all aspire to survive war rather than build and belong to a community. War disrupts their emotional and psychological lives so badly that they lose a sense of connection with their closest family members. Leonard abandons his grandson, soon only alive, although he knows that the child will be tormented by Grenville. Likewise, Maud shows no sign of grief for her missing family members, who may have lost all of them in the war. These problematic relational bonds between the characters suggest that war trauma strips them of humanity, leaving behind insensitive living things.

4.2.2. Counterfeiting and PTSD

In addition to destroying earth and disrupting relationships, war also destroys characters' identities. As Loeb and Poodle note, "the traumatic experience brings with it the failure to maintain a certain connection even with the self" (Laub D., 1995, p. 992) Thus, motivations, goals, and a sense of security are destroyed, and the individual loses self-understanding. Maud, Leonard, and Grenville, who have lost this connection with their primary motivations and goals, cannot show their true identities, and cannot be easily portrayed by their self-characteristics. On the one hand, Kaplan suggests that "while eradicating existing identities, traumatic events produce new selves through the traumas and upheavals that accompany them" (Kaplan, 2005, p. 20). All characters configure *Midwinter* in shadows of war. They are all insecure, running away from past and future realities, and focus on survival more than anything else. When they do survive, they tend to form new selves according to traumatic circumstances. For example, after the war, a dead horse and a desperate child were not the only thing Maud stole. As she loses most of her life and identity due to war, she escapes from her true identity and strives to form a new one by stealing the identity of her dead sister to leave her painful past behind, and to fill the void left by the war. . In addition to forming a new identity for herself, she also creates an identity for the boy. She changes his name and introduces him to Grenville as his son. Thus, she creates a new life through this child and her freshly planted herbs, without old traces.

Maud intends to live with this fake identity, an ostensible product of trauma. She ignores the past despite all its impending traces and rejects Leonard when he reveals the truth about her past life and identity.

Leonard: Magda had the mark, Maud didn't. Even Katherine couldn't tell you apart otherwise.

Maud: You mis-remember.

Leonard: No, because Maud died with my daughter. I remember pulling their bodies out of the water. And, if you aren't Maud, you must be Magda.....

Leonard: Tell me you aren't. Tell me I'm wrong

Maud: You are wrong" (Harris, 2004, pp. 48-49).

In the same way, she denies the truth when Grenfell confronts her, saying he knows Maud died with her son Isaac

"Maud: A mistake, Magda died, yes, I should know, I mourned her, but Maud, no ...

Grenville: The mark above your arm –

Maud: We both had it.

Grenville: Maud didn't (Harris, 2004, p. 58).

Displeased with her war-torn life and identity, she wants to return her life and chooses the life of her deceased sister untouched by the war. Married to the man she loved and bore his child, her sister seemed to have had the perfect life which is what Maud has longed for. Therefore she wants to rebuild this ideal life by embracing her identity.

After going through a traumatic event, trauma theorists also argue, the victim may be tempted to deny or suppress what happened to them rather than face reality. However, in this case, the victim reenacts the traumatic event after a period, because as Tal says, "at the social as well as the individual psychological level, the penalty for suppression is repetition" (Tal, 1996, p. 7). War gives Maud the opportunity to steal and live in her sister's identity while leaving her painful life behind. Although she strives to bury this deep within her, reality is once again haunting her life. With this false life, she tries to be happy and safe from any external threat but cannot escape from the past. To forget the past and build a hopeful future, she always ignores what has happened and takes on arrogance. Since she cannot come to terms with her painful life, she keeps getting it back. Her buried shock resurfaces and haunts her through the old man who brings the past to the present.

Trauma survivor can walk away from the scene unharmed, only to experience symptoms of trauma later. Grenville returns home from war in good shape and never

shares any information about any disturbing events. It appears that he has returned from the war unharmed, although the traumatic experience of the war is shown by intrusive nightmares or flashbacks, and the mysterious virus is in his eyes. When he closes his eyes, Grenville remembers his disturbing memories of the war and Maud shares these painful compulsive repeats. Grenville also expresses his constant fear that they will ruin his life, “Just there chasing my tail, just right there behind me. Catching up. Faster faster, getting there” (Harris, 2004, p. 42). Unable to find a cure, as it cannot be identified, Grenville has to put up with this pain. He wants his pain to subside, but it gets worse over time, like any trauma that is ignored. It even causes his death. As a result of the pain inflicted on the boy and Maud, Maud killed him by deceiving him by pouring lime in his eyes. Trauma, in an indirect way, leads him to his death.

The embodiment of trauma in the form of this blinding parasite, which can be considered a legacy of war, and its violence inherited by all soldiers, also indicates a form of communication to the soldiers. While Seren conveys his shock through staying silent, Grenville and the other soldiers pass it on through this parasite. Lindall Roper elucidates of the physical expression of trauma, physical disruption, or even what psychoanalyst Joyce McDougall calls a physical expression, a kind of silent communication, is a pre-linguistic resource we turn to when Language dries up in indescribable psychological pain (Roper, 1997, p. 22). Grenville never speaks about his memories in the military because he probably does not want to remember them and is unable to put them into language in an effective way. He avoids Maud’s attempts to talk about war. As a result, the psychological pain of Grenville, as well as all the other soldiers, find expression in this sinister, blinding parasite. As much as it haunts all of them, it also makes a connection with what they are going through possible.

Besides the storming of memories and his sore eyes, Grenville naturally has a hard time adjusting to a postwar society. Just like other soldier characters like Danny in *Motortown*, Grenville showing symptoms of PTSD, he fails to regain his civilian life after returning home. While Maud sacrifices a lot and tries to preserve a local context, Grenville cannot come to term with her. He tries to be a suitable husband and have a strong father-son relationship; He takes Siren to hunt, tries to teach him to talk, however, unfortunately, he cannot succeed in either of them. Now that he lacked the

social life in relation to other people during his ten years of military service, he could not engage with them again no matter how much he desired it.

Other, after-effects of Grenvill's trauma appears in the form of violence. One of the most common consequences of war trauma is the resort to violence because of the inability of veterans to express their suffering. Unable to recover from wartime experiences, Grenville also succumbs to violence and terrifies the people around him. As Michael Cotsel summaries, "in cases of trauma, at worst, sufferers themselves adopt painful behavior toward others, usually those closest to them" (Cotsell, 2005, p. 3). In relation to this, Grenvill's trauma manifests itself in the form of aggressive behavior attached to son and wife. Thus the victim of war becomes the victim. When he returns home for the first time, Maud's worries about the problems the soldier faces upon returning home foreshadow what will happen.

Maud: You are a soldier, you're used to different things now.

Grenville: I love you, that is the same.

Maud: You will kill us.

Grenville: Don't be stupid.

Maud: You'll get angry and –

Grenville: No. never (Harris, 2004, p. 22).

As a result of his subsequent aggressive behavior, the repercussions and trauma of the war are felt at home, although he doesn't kill anyone, Grenville attacks Leonard in order to extract information about Maud and Seren's true identities and abuses the boy. When he learns that child is not his true son, so in the end the soldiers will not be able to work through the trauma he has been subjected to because he cannot confront or turn away from the memories of the war and what you did to him. For this reason, his trauma continues to manifest itself in various forms, destroying his life and the lives of others around him.

In *Midwinter*, the most notable example of traumatic silence is Siren who is completely speechless. From beginning to end, except for the word 'fish' in scene thirteen, Sirin uttered no words. It could easily be said that he remained silent because of he lacked sufficient experience to endure the horror of war and define it in his current vocabulary. One of the most striking features of the play is its lack of set time and preparation. In the middle of winter there is no apparent conflict taking place in a familiar location and at an identifiable time. Although the recent conflicts and wars in

the Balkans, Iraq, Afghanistan and Israel have absolute echoes in the play, Harris avoids giving clear evidence. Without being restricted to a specific location, transcends the boundaries of race, nation, and origin and reminds its audience that these events can happen anywhere and anytime. By eroding spatio-temporal boundaries, Harris challenges her fans to confront the prospect of war and its devastating effects at any time. It also makes us wonder what is happening around the world outside of our lives in bubbles that are liable to burst at any time. *Midwinter* also reveals the universality of the human suffering created in these disasters. The traumas that appear and disturb the characters are not alien to them. Regardless of where and when wars break out, they destroy lives and cause severe psychological trauma. Harris, who is proving to be a playwright of her time, has succeeded in highlighting these problems and how they are changing societies on the contemporary stage.

CONCLUSION

All war is a symptom of man's failure as a thinking animal, (Steinbeck, 2018).

The relationship between morality and war has occupied the minds of many for centuries. Even in armed conflict, morality must play a role to achieve justice and minimize the harm caused. Ethics is a luxury that politicians cannot indulge in. War arise and end in a superficial perspective, hidden in their shadows the moral and behavioral decay resulting from it, warfare can never be justified morally, as Benjamin Franklin, one of America's founding fathers believes, "There never was a good war or a bad peace" (Franklin, 1983) In the twentieth and twenty-first centuries, many laid-off writers wrote many non-fictional stories dominated by the violence of war. War affects soldiers and people, and many soldiers and civilians experience PTSD during or after the war. It is a reaction to the intensity of bombing, murder, violence, rape and despicable behaviors that cause anger and indifference. It appears in a state of panic, fear of the future and an escape from memories of the past. If you have PTSD, you often feel anxious, irritable. You may be easily provoked. This high level of excitement may lead you to seek situations that require you to remain vigilant and avoid danger..

In *Mother Courage and Her Children*, even though Mother Courage loses her children one after the other, she tracks war and military barracks to pursue her trade. The trauma of war and poverty are imposed by the capitalist class on the working class, makes greed for Mother Courage as a contiguous feature throughout the play, indifferent to everything happen to her, her only concern is getting the money. Some people become self-centered around the ego after experiencing a trauma and make them selfish, so they do not take into account the feelings and needs of their family and friends. In distress, as they become overly concerned with their personal needs. In their victims' brain trauma, they also become suffering from cognitive and disturbances, they forget often or unable to consider other people's point of view, the needs of the other are possible simply not realize. Among the most common disorders after a trauma are shocked, appearing impatient when you make them wait, fanatic about other people's mistakes and chaos. Anger is triggered by a specific reaction in the body. Systems most related to emotions and survival anger also features muscle tension. If you suffer from PTSD, this high level of stress and excitement can become your normal

condition. This means that the emotional and physical feelings of anger are more intense.

In *Blasted* revenge generated in a soldier because of conflicts, justifications and motivations, most of which revolve around feeling injustice, showing strength and asserting oneself, jealousy, raising the head and preserving the face, and giving a lesson to the aggressor, and the desire to gain justice quickly. Revenge for a soldier can be considered a natural reaction in line with the concept of justice, and its aim is to inflict the same harm or more on the oppressor, but the soldier will do the despicable actions of any person on the opposing side. Revenge will turn into general violence, and the other side will not be silent about it, and the two parties will enter a vicious circle of action and reaction, and innocent people will be affected by this revenge. In Scene three of *Blasted*, in a hotel room that is in ruins since a bomb made hole in the wall, revenge plays a major role. A soldier shocked with the death of his girlfriend and Ian begins talking, and it gradually becomes clear that the hotel is in the midst of a brutal war. Soldier tells Ian about the horrific atrocities he witnessed and participated in, including rape, torture, and genocide, and says he did everything as an act of revenge for the death of his girlfriend who raped and killed her. The soldier rapes and tortures all innocent civilians in front of him, as the soldiers did to his girlfriend.

In *Motortown* trauma has great effects on Danny who has returned from war, and is supposed to defend the moral behavior which is entrusted to the soldiers. Suffering of the soldier Danny, who returned home reflected the frustration he feels with the society he was defending. The frustrated people who had pinned dreams and hopes on war and expected the results they were hoping for, found it in vain which was nothing but an illusion. Frustration is a combination of painful emotions, signs of distress, anxiety, guilt, helplessness and anger. It results from surrendering to an obstacle that prevents the satisfaction of a need or solving a problem. Frustrated soldiers are a destructive blight in societies. Sometimes they are a cause of social destruction and a major cause of the collapse of society, and spread frustration in the solid fabric of society leading to its collapse. Hypocrisy is one of the characteristics that exist in a large number of people, who are morally or socially hypocritical, and these people judge others harshly and in return do not judge themselves in the same way or the same cruelty, and there are many indications that most of the reasons of hypocrisy

stems from the fact that people in general judge people quickly. The values of social hypocrisy prevail in a large way, it is almost indescribable within society, most of the time people who are in a position of power or authority fail to follow the rules or moral basics that they talk about and promote to them.

In *Midwinter* the blind soldier returns to his wife and child but has not get rid of the obsession and horrors of the long war, therefore the trauma of war that reflected on his family life, was treated violently. Loss of his eyesight makes him shackled by trauma memories of war and violence is provoked by falsifying Maud's identity. On the other hand, Maud also was influenced by war through fabricating her and the child identity to try to get rid of the trauma of war and build an ideal family life, but this did not happen with the intention of the nonstop violence.

In four plays *Mother Courage and Her Children*, *Blasted*, *Motortown*, and *Midwinter*, war ends in human ruin in economic, social, and psychological aspects. In *Mother Courage and Her Children* Mother Courage is greatly affected by it, as it may make her feel helpless and unable to work. Selfishness makes her surrender to his compulsive obsessions related to her future, her life, and the lives of those around her. Therefore a person is unable to contribute to building his society which is morally affected by many trends. In *Blasted* the mental illnesses of soldier can cause physical damage that affects a large number of people as it has happened in many societies affected by war trauma. In *Motortown* Danny has gone through trauma in war and does not learn any other way to deal with a threat. He tends to respond to violence and tricks when he feels threatened. He might be impulsive and act before thinking. Many people with PTSD use aggressive responses to threat and cannot use potentially positive responses. Everyone has thoughts or beliefs that help them understand their surroundings. After trauma, a person with PTSD may think that the threat is omnipresent, even when it is not true. He may not be fully aware of these thoughts and beliefs. If one suffers from PTSD, he may not be aware of how the thoughts and beliefs are affected by trauma. He may feel a greater need to control the surrounding environment. This may lead him to be aggressive towards others, provoke the actions of others to become hostile to them. In *Midwinter* Grenville has PTSD, he often feels anxious or excited facing the slightest mistake of people living around him. He may be easily provoked; the high level of excitement may lead him to seek situations that

require him to remain vigilant and avoid danger; often the best response to a serious threat is to act aggressively to protect himself.

PTSD becomes more dangerous as it mixes with frustration. The nervous systems associated with harming others do function when the violence is directed at a certain group, which the person considers deserving this violence. It also provides explanations for the way a normal human being can turn into a killer in certain situations. But when the soldier returns to his homeland finds that all he has done has been of no use. The soldier recovers from the trauma of war and remembers everything he had done in his imagination to continuously turn into PTSD because of the frustration the soldier feels. PTSD can be understood as the stress and fear after the trauma, as past events appear continuously in their imaginations. They may find themselves plagued with constant suffering by recalling memories of war or nightmares where endless tension, anger and their feeling of being insecure produces. Recalling the event can interfere with a person's life so that it disturbs him thinking. It makes the person repeat the event in his mind over and over. People may make great efforts to avoid places or activities that remind them of the accident or lose feeling about anything at all.

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