



**VIOLENCE AND GENDER IN SARAH KANE'S
CLEANSED AND SUZAN LORI PARKS' *IN THE
BLOOD***

Mahmood Shakir SABBAR

**2022
MASTER OF ARTS
ENGLISH LANGUAGE AND LITERATURE**

**Thesis Advisor
Assoc. Prof. Tavghah Ghulam SAEED**

**VIOLENCE AND GENDER IN SARAH KANE'S *CLEANSED* AND
SUZAN LORI PARKS' *IN THE BLOOD***

Mahmood Shakir SABBAR

T.C

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as Master of Arts

Thesis Advisor

Assoc. Prof. Tavghah Ghulam Saeed

KARABUK

May 2022

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	2
DECLARATION	3
ACKNOWLEDGEMENT.....	4
ABSTRACT.....	5
ÖZ.....	6
ARCHIVE RECORD INFORMATION	7
ARŞİV KAYIT BİLGİLERİ.....	8
ABBREVIATIONS.....	9
SUBJECT OF THE RESEARCH	10
PURPOSE AND IMPORTANCE OF THE RESEARCH	10
METHOD OF THE RESEARCH	10
HYPOTHESIS OF THE RESEARCH/ RESEARCH PROBLEM.....	10
SCOPE AND LIMITATIONS/ DIFFICULTIES	11
CHAPTER ONE	12
INTRODUCTION	12
1.1. Violence After the Second World War	12
1.2. Gender Usage after the Second World War	22
1.3. Sarah Kane's Dramatic Style	29
1.4. Suzan Lori Parks' Dramatic Style.....	33
CHAPTER TWO	36
SARAH KANE'S <i>CLEANSED</i>	36
2.1. Physical and Verbal Violence in <i>Cleansed</i>	45
2.2. Gender in <i>Cleansed</i>	51
CHAPTER THREE.....	60
SUZAN LORİ PARKS' <i>IN THE BLOOD</i>	60
3.1. Physical and Verbal Violence in <i>In The Blood</i>	66
3.2. Gender in <i>In The Blood</i>	78
CONCLUSION	87
REFERENCES.....	90
CURRICULUM VITAE.....	97

THESIS APPROVAL PAGE

I certify that, in my opinion, the thesis submitted by Mahmood Shakir titled "VIOLENCE AND GENDER IN SARAH KANE'S *CLEANSED* AND SUZAN LORI PARKS' *IN THE BLOOD*" is fully adequate in scope and quality as a thesis for the degree of Master of Arts.

Assoc. Prof. Tavghah Ghulam Saeed
Thesis advisor, Department of English Language and literature

This thesis is accepted by the examining committee with a unanimous vote in the department of English language and literature as a Master of Arts thesis in2022

<u>Examine committee members</u>	<u>Signature</u>
Chairman:
Member:
Member:

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

Prof. Dr. Hasan SOLMAZ
Director of Institute of Graduate Programme

DECLARATION

I declare that this thesis's results from my work, and all information included, have been got and expounded under the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, and 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 statement mentioned above.

Name Surname: Mahmood Shakir

Signature:

ACKNOWLEDGEMENT

Initially, I would like to thank my supervisor, Associate Professor Tavgah Ghulam Saeed, for her support and advice on completing the thesis in the best scientific way. In addition, my supervisor added to me much information that I did not know before in writing the thesis. She was always ready to help me solve all the problems I faced during thesis writing.

I also extend my deepest gratitude to my family, who supported me in completing my study, especially my parents, wife, and brothers—God Almighty to protect them all.

Furthermore, I also thank all the friends who gave me advice and guidance and encouraged me morally.

Finally, I desire to end the violations against women globally, represented by gender, race and all kinds of violence. Also, to protect them as much as possible without exploiting them mentally and physically.

ABSTRACT

This thesis examines two plays from two distinct cultures: *Cleansed* by Sarah Kane, a British writer, and *In The Blood* by Suzan Lori Parks, an American writer. We will discuss key themes in both plays, including violence against characters in the play, which mirrors social reality in life, and gender, which plays a significant part in life, emphasizing gender theory. Both playwrights employed women in their plays in various roles and settings.

The first chapter will outline the post-World War II violence and its impact on the reality of English literature in America and Britain. Besides gender theory and its reflection on literary reality, which embodies men's social dominance and the endeavour to eradicate the function of women in society, besides the two playwrights' styles.

The second chapter will examine physical and verbal violence and gender in *Cleansed* play from the perspective of an English writer. The third chapter will examine violence and gender in the play *In The Blood* from an American playwright's viewpoint. Both authors emphasize the degree to which violence against civilians employs both sexes and the role of gender in society. The last part is the conclusion, which sums up the study's findings, followed by a list of references used in the study.

Keywords: Violence, gender, Sarah Kane's *Cleansed*, Suzan Lori Parkes' *In The Blood*.

ÖZ

Bu tez, iki farklı kültürden iki oyunu incelemektedir: *Cleansed* by İngiliz yazar Sarah Kane ve *In The Blood*, Amerikalı yazar Susan Lori Parks. Her iki oyunda da hayatın toplumsal gerçekliğini yansıtan oyundaki karakterlere yönelik şiddet ve yaşamda önemli bir rol oynayan toplumsal cinsiyet gibi ana temaları toplumsal cinsiyet teorisini vurgulayarak tartışacağız. Her iki oyun yazarı da kadınları oyunlarında çeşitli rollerde ve ortamlarda kullanmışlardır.

Birinci bölüm, İkinci Dünya Savaşı sonrası şiddeti ve bunun Amerika ve Britanya'daki İngiliz edebiyatı gerçekliği üzerindeki etkisini ana hatlarıyla anlatacak. Ayrıca, iki oyun yazarının üslubunun yanı sıra, erkeklerin toplumsal egemenliğini ve kadının toplumdaki işlevini ortadan kaldırma çabasını somutlaştıran toplumsal cinsiyet teorisi ve edebi gerçekliğe yansımaları.

İkinci bölüm, *Cleansed* oyunundaki fiziksel ve sözlü şiddeti ve toplumsal cinsiyeti bir İngiliz yazarın bakış açısından inceleyecektir. Üçüncü bölüm, *In The Blood* oyunundaki şiddeti ve toplumsal cinsiyeti Amerikalı bir oyun yazarının bakış açısından inceleyecek. Her iki yazar da sivillere yönelik şiddetin her iki cinsiyeti de ne ölçüde etkilediğini ve toplumsal cinsiyetin toplumdaki rolünü vurgulamaktadır. Son bölüm, çalışmanın bulgularını özetleyen sonuç bölümü olup, bunu çalışmada kullanılan referansların bir listesi takip etmektedir.

Anahtar Sözcükler: şiddet, cinsiyet, Sarah Kane'in *Cleansed*, Susan Lori Parks' *In The Blood*.

ARCHIVE RECORD INFORMATION

Title of the Thesis	Violence and Gender in Sarah Kane's <i>Cleansed</i> and Suzan Lori Parks' <i>In The Blood</i>
Author of the Thesis	Mahmood Shakir Sabbar
Supervisor of the Thesis	Assoc. Prof. Tavghah Ghulam SAEED
Status of the Thesis	Master's Degree
Date of the Thesis	30.05.2022
Field of the Thesis	English Literature
Place of the Thesis	KBU/LEE
Total Page Number	97
Keywords	Violence, gender, Sarah Kane's <i>Cleansed</i> , Suzan Lori Parkes' <i>In The Blood</i>

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Sarah Kane'in <i>Cleansed</i> ve Suzan Lori Parks'ın <i>In The Blood</i> oyunlarındaki Cinsiyet ve Şiddet
Tezin Yazarı	Mahmood Shakir Sabbar
Tezin Danışmanı	Doç. Dr. Tavghah Ghulam SAEED
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	30.05.2022
Tezin Alanı	İngiliz Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	97
Anahtar Kelimeler	Şiddet, Cinsiyet, Sarah Kane'in <i>Cleansed</i> , Suzan Lori Parks'ın <i>In The Blood</i>

ABBREVIATIONS

ETC : Et cetera

WHO : World Health Organization

WWII : World War II

Rep & Rev : Repetition and Revision

BA : Bachelor of Arts

Ibid : Ibidem (in the same place)

SUBJECT OF THE RESEARCH

This thesis aims to analyze Sarah Kane's play named *Cleansed* and Suzan Lori Parks' play named *In The Blood*, where the subject of verbal and physical violence and gender role and exploitation in society is evaluated.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This thesis explores how verbal and physical violence and gender role and exploitation are used in the two plays *Cleansed* and *In The Blood*. The verbal and physical violence used against the characters in the two plays and exploited are analyzed. The role of women in the two plays is analyzed compared to men to understand why they are more vulnerable to exploitation and verbal and physical violence than men. This thesis is important because it highlights how, in the two plays, the socio-economic circumstances determine the verbal and physical violence and exploitation faced by women compared to men.

METHOD OF THE RESEARCH

This thesis uses secondary research based on literature and theories, where the Gender theory and Violence theory are explored by reviewing the English and American authors' novels, plays, and books written after the Second World War. The two plays *Cleansed* and *In The Blood* are analyzed from a gender difference point of view to understand how women are more subjected to exploitation besides verbal and physical violence than men. By applying gender theory to the characters in the plays, the gender roles, sexualities, norms, and acceptance in society are highlighted.

HYPOTHESIS OF THE RESEARCH/ RESEARCH PROBLEM

Cleansed and *In The Blood* plays present women characters who face verbal and physical violence and exploitation more than men in society. Women's independence, unconventionality, how it is perceived in the traditional society, and its repercussions in terms of difficulties are highlighted.

SCOPE AND LIMITATIONS/ DIFFICULTIES

The scope of this thesis is primarily limited to the two plays *Cleansed* and *In The Blood*. However, the English and the American authors' novels, plays, and books associated with Gender and Violence theories written after the Second World War are also reviewed and used as examples. The main difficulty encountered during this study was related to findings of the English and the American authors' novels, plays, and literature in which gender, physical and verbal violence, and exploitation. Many English and American authors' novels, plays, and literature were not related to gender, physical and verbal violence, and exploitation.

CHAPTER ONE

INTRODUCTION

1.1. Violence After the Second World War

Violence, as a term, has been increasingly used in English and American literature since the end of the Second World War (Galtung, 2016, p. 291). Violence has also been recognized according to the social change theory of violence “as a tool to erase backwardness, having the connotation that more a society is backward, the more important is the use of violence” (Bardis, 1973, p. 133). Violence is seen as “an alternative for genuine change or economic progress, wherein the ‘outs’ just want to supersede the ‘ins’ embracing no other sense of power” (Ibid). The violence that had occurred during the Second World War had significantly affected American and British literature as the reflection of violence was prominent in plays after the Second World War.

The theory of violence highlighted that the violence that people in society experience affects them and their acceptability. As authors and playwrights had experienced or witnessed violence such as deaths, hunger, sexual violence, injuries, disease, and impairment, they may be traumatized (Cook et al., 2014, p. 39). The war had destroyed livelihoods and shattered relationships and communities. As communities and individuals were emotionally and physically upset because of the dread and misery caused by war violence, the authors and playwrights started to portray verbal and physical violence in their plays prominently.

Violence may take on a variety of shapes and forms. Violence, according to the World Health Organization (WHO), is defined as:

The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation (Organization, 2002, p. 4).

According to a WHO study in 2002, violence is observed in many forms all over the globe. It kills almost a million people every year and injures millions more. It has

many faces, and aggression is a part of violence's idea. To determine whether a behaviour is violent, it must be purposeful, malevolent, and detrimental to the person. Moreover, the person believes the conduct was done in ill faith, and the social context views it as violence (Organization, 2002, pp. 7,18).

Violent action may include violence against women, emotional abuse, financial abuse, and abuse of children or the elderly. The act of mistreating the weak is the essence of the powerful. Violence is defined as any physical, mental, or verbal act intended to threaten or disrupt another. Today, escaping violence is almost impossible. Modern life often exposes people and civilizations to violence. Hence, violence grows and expands verbally, culturally, physically, mentally, socially, and individually, from the offender to the victim and beyond. There are several types of violence, including political, gender, family, domestic, media, and other sorts. When most people think of violence, they think of physical violence, beatings, and rape. Violence, in whatever form, is a terrible act that occurs in all socioeconomic strata, whether low, high, poor, or rich (Baştan, 2020, p. 14).

In the book, *The Cambridge Foucault Lexicon, chapter Violence*, French philosopher Michel Foucault looks at the current understanding of violence. He believes that there are three different understandings of what violence is: first, there is physical violence which involves physical force; second, there is symbolic violence which consists of the extension of one's power over another through speech or writing; and last, there is institutionalized or state-sanctioned violence which results from the functions carried out by individual humans as part of a social organization. This view of violence is essential to understand when looking at how literature portrays violence (Nale, 2014, pp. 528-533).

During and after World War II, violence became an essential topic for authors to discuss both in poetry and prose. It was done to create a sense of awareness and create an image in the reader's mind of what happened during this period. That helps educate people about what occurred during this period and hopefully ensures that something similar happens. The aftermath of World War II is most known for the violence it caused. While it may have brought about some peace, it also left its mark on British and

American literature found in the different ways writers have used violence in their work after World War II (Lundberg, 1984, pp.21-23).

Violence found in selected plays after World War II until the present day, especially in British and American drama, discusses themes including identity, bigotry, and social classes. In contrast, earlier plays had problems subjecting them to censorship because of sexuality and explicit language. Violence in British and American drama has always been a sensitive topic. More often than not, the play's motion and its stillness at distinct moments create tension in viewers' minds, rather than any explicit language or violence on stage. Such violence might be more accepted in newer productions than in older ones; their darkness is usually toned down and ambiguous. Violence affects English drama written after World War II and how it has changed. As a result, violence in English drama teaches us about characters and their actions and thematic developments during each period. Violence in English drama serves different functions. It can be used politically or socially to show power or for entertainment. It also depends on the method of how violence is portrayed on stage. Some plays use violence specifically, whereas others display it rougher (Baştan, 2020, pp. 20-24).

After the Second World War, the English and American writers had changed their themes to verbal and physical violence, cruelty, and murder, as evident from the plays such as *The Birthday Party*, *The Lover*, *Tea party*, *A View from the Bridge*, and *Look Back in Anger*. The violence in these plays is discussed further below in this subsection to highlight how violence has become a prominent theme in English and American plays. So After the Second World War, Violence was handled in British and American theatre in the late twentieth century. Britain and America created and presented many plays, novels, and poems after WWII, including violence.

The verbal and physical violence witnessed after the Second World War has influenced the writers of several plays. They have portrayed verbal and physical violence against the characters in their plays, such as; *The Birthday Party*, *Cleansed*, and *In The Blood*. There is no argument that the destruction and agonies of the Second World War were far more significant in Western and Eastern Europe. Several factors contributed to the disparity, the most prominent Nazi intentions and programs. Many other tragedies in East European history may have contributed to the savagery that followed the Second

World War. An outbreak of violence erupted in many formerly colonized European states shortly after Second World War. State traitors, accomplices, and native Germans were ridiculed, assaulted, and murdered. The post-war violence was more than just a collection of illogical and hysterical outbursts which American and British writers portrayed.

After the end of the Second World War, the troops and other violent individuals caused more violence and deaths than any other pandemic witnessed by the English and American authors and playwrights. War damaged the families and personalities of many civilians, and it also disrupted the economic and social growth of several economies around the world (Valentino, 2014, p. 94). Violent consequences of the Second World War include long-term psychological and physical violent activities, such as injuries in which adults and children were the victims. Moreover, a decline in human capital and resources are all instances of violent outcomes and consequences of the Second World War. The number of deaths in the war was only the “tip of the iceberg.” Other than deaths, the violent activities after Second World War were not well-documented and still never known to anyone. To name a few, these include rapes, innocent murders, handicaps, economic deterioration, and psychological violence (Dower, 2017, p. 69).

For instance, physical violence was shown in *The Birthday Party* play by English playwright Harold Pinter (Pinter, 1957, p. 4). The primary aim of the play was to stress further the tolerance of violence (Pinter, 1957, p. 5). This play has portrayed a present external force that transits but is not moved. Its influence in the character-shaping is associated with presenting the incapability of the human condition that both might think of as the outcome and cause of war. Such violence could be found in the work of Harold Pinter's play. Although, the significant play is based on developing the sense of inevitability and helplessness. Violence is a fact of life, and it also serves as a medium to convey this message through Harold Pinter's play (Pinter, 1961,p.3).

In addition to verbal violence, sexual violence was also portrayed by Harold Pinter in his play *The Caretaker* (Pinter, 1991, p. 1). Harold Pinter is often associated with Absurd Theatre (Lazar, 1999, p. 34). Pinter depicts the ridiculousness and violence in human nature with a meticulous commitment to precision that gives his work blunt violence (Gilleman, 2008, p. 104). The transition goes from threat to dread to a craving,

which necessitates the deployment of multiple types of violence. The play depicts an entrance of an unwanted guest at the house, through which violence breaks out, and towards the conclusion of the play, each character has almost killed the other character (Pinter, 1957, p. 16). Throughout Pinter's play, fear, uncertainty, violence, and ridiculousness are the main themes. As a result, *The Caretaker* play starts out light-heartedly but gradually progresses to physical, emotional, or prospective violence in changing phases throughout the play (Pinter, 1991, p. 25). Mainly when the weak person is controlled and exploited by the strong person, it was portrayed in the play that the fight for authority and control is never-ending, and the characters are always captives of being abused by the violence that prevails within a cruel society.

During the Second World War, violence was witnessed by the American and English playwrights and authors; therefore, their plays and literature in the post-World War Two eras had more portrayal of physical and verbal violence. For instance, in the American play, *A View from the Bridge* by Arthur Miller, physical violence and verbal abuse were portrayed (Miller, 1955, p.1). At one instance in the play, the main character named Eddie hits Rodolfo while teaching him boxing. Eddie displayed physical violence to express his anger because Rodolfo and Catherine would marry, and Eddie had a secret sexual crush on Catherine. She was his wife's niece and, hence, unattainable to him. Explicit physical violence was depicted at the end of the play as Eddie was stabbed and killed. Miller portrayed,

Eddie lunges with the knife. Marco grabs his arm, turning the blade inward and pressing it home as the women and Louis and Mike rush in and separate them, and Eddie, the knife still in his hand, falls to his knees before Marco. The two women support him for a moment, calling his name again and again (Miller, 1955, p. 79).

In the British play *Look Back in Anger* by John Osborne, verbal and physical violence was explicitly portrayed constantly throughout the play's characters. Osborne's drama in *Look Back in Anger* premiered in 1956. The play comprised three acts. During the first act, the verbal abuse was depicted by the husband Jimmy, against his wife Alison, where he tries to make degrading remarks about Alison in front of their roommate. In the play's second act, Jimmy displays physical violence and aggression against Helena when she tells him that his wife Alison is pregnant with his roommate Cliff's child. In one instance, Jimmy called Helena "a Bitch", showing the use of verbal

violence (Osborne, 1956,p.52). Besides, the playwrights displayed male dominance and physical violence in typical British society. An earlier categorization of Osborne as just an angry young guy was expanded to encompass a generation of disgruntled young English authors (Kastan, 2006, p. 162). The writer is associated with the working classes and hates the ruling strata and existing political organizations. A subject of misogyny, or hate of females, runs across this play. The writer has harsh thoughts regarding women, in particular, claiming that they are loud, inconsiderate, and sloppy, despite experiencing some of such traits in women. Osborne compares the women with "butchers" and makes a statement about the woman's "eternal" burning racket.

Although the Second World War was typically fought conventionally without large-scale crimes against citizens, the era between 1939 to 1945 witnessed a surge of paramilitary violence. The Second World War began as a typical political crisis that escalated into a military confrontation. However, the war was according to the modern warfare rules that confined brutality to precisely designated groups of soldiers. While the ancient European countries fought each other, contemporary social justice concepts and sovereignty emerged, and the royal actors exited the scene (Hof, 2018, p. 416). The ethnic description of the sovereign country proclaimed all ethnic foreigners as possible future territory, possible future enemies. Several females, minors, and old individuals were adversely impacted by numerous nationals, communists, and anti-communist groups. Conceptions of the ideological enemies were not limited to the potential violence to particular service members or military targets. After the Great War, civilians were the prime victims of a surge of paramilitary violence (Hori, 2020, p. 14).

After World War II, a constant propensity for irony and violence was one of the most significant themes in literature and certain other forms of poetry. At first, the conflict was embraced with a violent and ironic excitement, with British poets like Julian Grenfell proclaiming, "I adore war, I have never felt so good or been so happy" (Crangle, 1977, p. 30). After the Second World War, it was like a gigantic picnic, but with violence and senselessness. Violence and ironic imagination were increasingly popular among British writers. Several English playwrights believed that the naturalistic method could not convey the fast pace and utter unlikelihood of modern life (Brombert & Brombert, 1999, p. 19). Self-aware literature arose, exposing its literary conventions, challenging the idea of representation, and frequently copying or parodying violence

rather than society and culture. Several writers argued that the atrocities of the Second World War created the weird feast of modern society. The cultural conflicts of the war had rendered reality unreachable, weakening fiction's conventional social purpose. British novelists and short story writers were facing an enormous amount of pressure to invent or discover viable and new forms of literature (Connor, 2008, p. 27).

The Second World War fought in Europe ended in May 1945, when the Germans troops surrendered. Deaths, destruction, and misery were the most evident consequences of the war. Throughout and after the conflict, people could not escape violence; several violent activities were outcomes of the war. In this war, a military confrontation in which everyone engaged was mentally prepared to make any compromise to prevail, including the loss of life and assets. Sexual violence is frequently practised in conflict to display power over an adversary. The aggressors not only gained control over the lands as well as they also grabbed the population, particularly the females. Nevertheless, sexual violence may not be demised as a by-product of this form of conflict because it is a critical problem with long-term consequences for its victims (Schwartz, 2017, p. 83).

The horrible memories of the Second World War from 1939 to 1945 have made it impossible for several countries in Europe to recall the conflict with any grandeur. The underlying reality of the Second World War for several Europeans was one of enormous individual suffering and sometimes pointless difficulties. Both the individual and societal histories tend to circle the times of violence and grief, resulting in ongoing phases of forgetting and remembrance (Mann, 2018, p. 57). In violent instances, the history focused on the manufactured and disputed character of national backstories. The violence of the war and the diverse perspectives of the individuals may contribute to the expanding narrative of the aftermath of the Second World War, defying traditional dichotomies and periods. The remembrance of geopolitics and propaganda of the Second World War and its violent consequences were exploited and manipulated to serve power politics in European countries (Azoulay, 2018, p. 163).

The war's scope and pace were unparalleled, and it resulted in the deaths of approximately nineteen million non-combatant individuals throughout Europe (Adelman, 2001, p. 4). Six million of them were Jews, accounting for over two-thirds of Europe's pre-war Jewish community. The ending of the Second World War did not

provide an end to the violence against women, children, Jews, and non-Jews alike. Shortly after the war, the allied forces attempted to return as soon as possible. However, they may also include all of those who had already evacuated. Every allied country assumed responsibilities for evacuated individuals in its respective German zone. Several governments set up humanitarian facilities to give nutrition, refuge, and health treatment to the survivors of the war. It was an initiative for the refugees until transport was accessible to take them back to their homes. The effort was a tremendous success, and millions across the globe were able to return to their homes within months of the war's ending. With the initiatives of the allies, around 1.5 million displaced persons remained in emergency facilities six months after the war ended (Ibid., p. 13).

After the war, many of these victims had, unfortunately, sacrificed their houses and possessions, though most of what gives them their identity. Their relatives, personal appearance, privilege, and aspirations were all lost due to the war aftermaths. The camps for displaced people were congested and closely monitored. Several of them were prisoners in wartime concentration camps. Because of the behaviour of war survivors, they were sometimes violently treated by the soldiers. They often fight over a slice of bread or stash meals because there is insufficient food to fulfil their hunger pangs. Some war survivors complain about showering or delousing, while others did without complaint. The troops did not know what to do with the war survivors. They typically treated the survivors violently and also tortured them for no reason. Even though, after the war, the lives of war survivors were miserable with the worst living conditions and so many unpleasant experiences in camps (Gartner & Kennedy, 2018, p. 29).

Second World War seems like a distant memory of the younger generation. The Soviet "fascist" taboo gradually faded, allowing for an alternative version of Nazism to emerge. The government was ill-equipped to combat right-wing extremists, and it frequently embraced nationalism and the issues it raised to keep the opponents from manipulating them. The Nazi government mostly responded with brutality and violent reactions while reacting to the controversial issues. Across both ends of the Atlantic Ocean, the violence of the right-wing was on the rise. Most of the violent activities in Europe were brutality committed by violent psychopaths and gangs in retaliation for immigrants and their children. Ethnic, gender and religious bigotries in the United States of America were sparked significantly higher than the "average" level of violence, along

with a return of anti-Semitic assaults and other anti-Semitic activities. After the Second World War, right-wing violence was in the post-war period, from the fall of Germany and Italy. The political and social influences of the right-wing were established before the Second World War. Given that the political and racist killings seldom took place in isolation from less-extreme types of violence, these horrific crimes may also be a good predictor of right-wing violence in general (Hof, 2018, p. 419).

After World War II, racially insensitive violence had two key aspects: the first one was more frequently committed by criminals from around the age of twenty instead of younger groups. Because these youngsters could commit more advanced violent activities, rather than just primitive or verbal violence on the streets, the violent activities by these youngsters may include making a bomb or other lethal weapons. In the second aspect, brutal murders were committed with irrational viciousness. Sometimes, robbery was performed concurrently with a massacre to disguise racial motivation. Radicals on trial plead guilty to more killings than what they have committed. They do this to increase their powers in radical groups and shield other offences (Mann, 2018, p. 52).

Tom Stoppard in 1967 was instantly thrust into the forefront of modern playwrights. *Rosencrantz and Guildenstern are Dead* demonstrated their tenacity and ability to survive. Furthermore, this is the most frequently practised, examined, meticulously analyzed, and anatomized. Stoppard exemplifies murder and violence in the play in various aspects. Stoppard shows a scenario during which the characters are murdered after the drama to demonstrate how often violence exists in reality. The execution of the characters is a graphic depiction of murder and violence. The characters are helplessly aware that they are about to be executed at last. It is indeed worth noting that, in this drama, Stoppard links existentialism with violence and murder. The writer even implies that reality has no purpose or meaning, with the characters' actions predetermining their future. The murder and violence shown in this play are strongly tied to existentialist concerns. A man commits a crime in these situations when he understands that reasoning is a delusion and tries to rationalize such an impossible event.

The surrender of Germany did not signal the end of violence and Nazism in Eastern and Central Europe but instead the continuation of it. However, the concrete backlashes of the Second World War could not be ignored (Elwert, 2018, p. 229). In

addition to organized activities, enraged citizens carried out random vengeance and violent activities. Hundreds or even thousands of Europeans were executed in this manner, exactly as many had been after the war; death penalties were also frequent in Europe. The continuation of war atrocities, killings, and purges in the post-war era widely acknowledged the brutality and violence after the war. The high number of migrants and displaced individuals in Europe posed a major humanitarian crisis, necessitating massive and quick assistance operations (Spitzer, 2019, p. 8). Just right after the Second World War, approximately 20 million individuals were forced to migrate and were also ethnically cleansed.

Around thirteen million of these individuals were from Germany or Eastern or Central Europe but relocated to the newer but smaller Germany. The plight of homeless and frequently abandoned children was particularly dire. Hundreds of thousands, of women and girls, were raped with brutality or even murdered by Soviet forces in German regions during the war (Gustafson, 2020, p. 220). It is a cause of the problematic politics of remembering and discrimination, which Hitler's homicidal dictatorship had inflicted upon the people of Germany as a whole. After the World War, Germans sought to downsize their confinement and killing centres, comparing them to Soviet labour camps. When the war ended, thousands of young men were in armed forces' obligations or foreign imprisonment. The demilitarization of large armies in several countries was an arduous task in Europe (Sodaro, 2017, p. 58).

Overall, the endeavour continued till the end of the year 1948. With the upbeat tone of the social propaganda, there were severe flaws in providing adequate housing and employment for troops. Over three million Soviet war captives died because of the German's inhumane treatment. On the other hand, those who escaped had to undergo harsh punishment as 'traitors' from the Soviet authorities. In the situation of Germany, the release of about two million Soviet-held prisoners of war took until 1950 (Freedman, 2019, p. 114). From 1943 to 1944, Bulgaria, Finland, and Romania, all previous German allies, switched sides and deployed their troops against Germany. However, in 1944, Germany invaded Hungary and forced them to support the German dictatorship until their ultimate defeat. As a result, the Red Army abducted more than half a million troops and civilians from Hungary. The return of the civilians and soldiers to Hungary lasted

until 1956 when approximately 100,000-150,000 individuals died in Soviet prison (Tuszynski & Denda, 1999, p. 187).

Germans were the settlers in the states grabbed by the “Third Reich” throughout the conflict and were among thousands of displaced people within Europe. The immigrants had taken over native individuals’ houses, property, and resources as Nazi Germany declared “Lebensraum” (Spitzer, 2019, p. 11). Thousands of immigrants from Germany were forcefully, even brutally, evicted and sent back to German lands just after the war. Numerous native Germans who already had lived in border regions such as the Sudetenland for years were also compelled to leave or deported. The Allies were split on these dismissals. Some American and British leadership were concerned about the bloodshed and misery inflicted by the dismissals. However, they also believed that if the settlers were not deported back to German lands, pent-up rage might escalate to even more violence against them. Politicians such as Winston Churchill feared that “population mixing” may contribute to “endless violence” (Bottoni, 2017, p. 7).

1.2. Gender Usage after the Second World War

In recent years, gender studies have become a respected academic discipline. Gender theory is the study of how society constructs sex and gender, both male and female, and how these differences translate into human behaviour. There are a variety of approaches to gender theory, including different fields such as sociology, law, anthropology, and psychology. This section of the study explores the nature of gender from an interdisciplinary perspective, with specific examples from British and American literature after WWII.

Traditionally, gender is a term used to express males and females. However, the gender theory of Judith Butler explains the concept of gender as a social construct (Butler, 1990, p. 273), being a feminist, stated:

Because there is neither an 'essence' that gender expresses or externalizes nor an objective ideal to which gender aspires; because gender is not a fact. The various acts of gender create the idea of gender, and without those acts, there would be no gender at all. Gender is, thus, a construction that regularly conceals its genesis (Butler, 1990, p. 273).

That shows that the idea of gender is not based on bodily facts, but the norms of society socially constructed are contested and changed as society transforms. The distinction between the sex of a person and gender was questioned by Butler, which differentiates her from past feminists who considered the sex of a person and gender as one (Butler,1990, p. 4). The gender theory of Butler propagated the idea that the difference between masculinity and femininity comes from society and traditions, and it has nothing to do with our corporeal being (Ibid). Unlike past feminist gender theorists who agreed that gender is historically and conventionally constructed, while sex is biologically categorized, Butler opposed the idea by arguing that “the construct of gender is artificially imposed, but... a cultural norm which governs the materialization of bodies” (Butler, 1993, p. 2-3). Butler (1993, p. 2) explained the concept of sex as:

An ideal construct which is forcibly materialized through time. It is not a simple fact or static condition of a body, but a process whereby regulatory norms materialize ‘sex’ and achieve this materialization through a forcible reiteration of those norms (Butler, 1993, p. 2).

Moreover, the concept of gender proposed by Butler's theory critiques the traditional understanding of heterosexuality, which forces humans to conform to heterosexual and socially constructed standards. Butler was the first to coin the term Gender performative and highlighted that the "Gender reality is performative which means, simply, that it is real only to the extent that it is performed" (Butler, 1990, p. 278). Butler's gender theory challenged the status quo while supporting homosexual identities and sexual preferences, including gays and lesbians.

The concept of gender is a social construct, and hence changes in society tend to modify its understanding, portrayal, gender roles and sexual orientation in the society. The concept of gender in English and American plays and literature has been modified in the post-World War II era. Before World War II, people were more conservative and traditional ideas about the different roles of males and females were socially accepted. However, taboos were broken in the post-world war era, and new playwrights, writers and actors with opposing views appeared more frequently (Butler, 1990, p. 278).

The concept of gender portrayal in English literature did not transform overnight; it took many decades before the transformation occurred. The emergence of the first, second, and third waves of feminism from the 1950s to 1990s, the Women's Liberation

Movement from the 1960s to 1980s, the Sex Discrimination Act 1975, and the Equal Pay Act 1970 had played a significant role in shaping the gender views of English and American writers in the post-World War II era (Butler, 1990,p.279). During the first wave of feminism during the 1950s, in the literature of feminist writers, the women were considered to have a primary responsibility towards their household, children, and husband. However, the concepts of women's equal rights, women's freedom, and individuality were stressed and highlighted in the literature and plays (Butler, 1990,p.18).

Gender theory is a body of work that "explore the conscious development of personal identity as it relates to social constructs of sex and sexuality" via critical essays, novels, poetry, and plays (Beauvoir, 1956, p. 5). Theorists use these publications to investigate the link between biological sex and gender. The issue with this concept is that it is based on what society considers to be masculine or feminine. Regardless of biological sex, one's gender identity might be masculine or feminine. It is vital to remember that a single attribute cannot define individuals. Thus, they do not have to identify with just one gender. Gender theorists also believe that gender binaries are repressive to persons who do not fit neatly into male or female categories (Beauvoir,p. 6).

Many people used to think of sex and gender as interchangeable words. The "separate spheres" principle, according to theorists, permitted women to be consigned to lesser positions. This notion is flawed because it cannot recognize that women are not inferior in all areas of life (Ibid.,p. 6-7). "...women are clearly inferior to men in strength and logic, but moral qualities are no less present in them, and the talents of the mind are not denied them either," argues Beauvoir (Ibid.,p. 10).

For example, the woman's right regarding marrying and selecting a spouse of her own free will despite her family's disapproval was depicted in the play, *Look Back in Anger* by an English playwright John Osborne in 1956. In the play, the marital life's struggles, physical and verbal abuse, betrayal, and extramarital sexual affairs were portrayed by the playwright (Osborne, 1956, p. 5). The play was portrayed in Royal Court Theatre in London in 1956 (Boon, 2015, p. 5).

The play comprised three acts; where during the first act of the play, the wife Alison was portrayed ironing her husband's trousers (Osborne, 1956, p.10). It demonstrated that the playwright during the 1950s considered gender difference to some extent, and women were considered equal yet different from men. In another scene, during the first act, the wife, Alison, was serving tea to Jimmy and his friend Cliff (Osborne, 1956, p.15). This showed that despite Alison's equal rights and freedom portrayed in the play, she was depicted as a household lady doing house chores. Hence, she had a traditional female role dissimilar to men. This indicates that women's equal rights were augmented during the first wave of feminism. Nevertheless, women have been considered dissimilar to men, where genders were supposed to have different roles, and women and men possessed specific characteristics in society.

During the play's second act, while Jimmy was away, Alison and Cliff started to get fond of each other and eventually indulged in a sexual relationship which resulted in unintended pregnancy (Osborne, 1956, p.49). Alison was afraid to tell her husband Jimmy about her sexual relationship and pregnancy with Cliff when Jimmy returned from a friend after two weeks. This shows how the playwright started to demonstrate extra metrical sexual relationships after the Second World War while trying to justify its occurrence. The relationship between Alison and Cliff was not based on love but entirely a sexual one, with no strings attached. It was evident in the play when Helena asked Alison if Cliff and Alison were in love with each other to find logical reasoning behind their sexual endeavour (Ellis, 2003, p.1).

The extramarital casual sexual relationship between Cliff and Alison was non-traditional in English society at the time of the play. It was highlighted by the playwright when Helena told Alison that their sexual behaviour is strange as per society standards adhered to by most of the people in the English society (Osborne, 1956, p.55). However, Alison told Helena in the play that Alison and Cliff are sexually attracted to each other and not interested in seeking sexual pleasure elsewhere because it is comfortable to have casual sex with each other. This highlights the concept of sex convince, which was quite contemporary, socially unacceptable, and outrageous at the time of the play (Ellis, 2003, p.1).

In the last scene of the second act of the play, it was depicted that Jimmy had returned, and Helena tells him that his wife is having a sexual affair with his roommate Cliff and she is pregnant with his baby (Osborne, 1956, p. 89). Jimmy was shocked to hear this, and he immediately outburst his anger toward her, and they started fighting. Initially, their fight was based on physical blows, but later, when Helena expressed her love and sexual attraction toward Jimmy, he finally accepted it (Ibid., p. 90). The scene ended when they started passionately kissing each other while lying on the bed, depicting were about to have sex (Ibid). The playwright again normalized the portrayal of extramarital sexual affairs and betrayal by showing Jimmy's sexual intimacy with Cliff, expressing the equality of gender, women's sexual desires, freedom and changing gender concepts in society. The playwright had condemned the patriarchal system, and the critics had experienced a significant change in the style of the playwrights in the post-war era (Ellis, 2003, p. 1).

Women's individuality and sexual freedom are historically questioned in traditional literature and society, as women were considered a subordinate gender (Beauvoir 1956, p.383) stressed. While highlighting that women were not the ones who decided their roles in society, (Ibid., p. 315) stated that "one is not born, but becomes, a woman since a woman's destiny is imposed upon her by her teachers and her society." However, in the post, World War Two era, women's sexual orientation, identity, and private desires have been portrayed in a new light by American and English playwrights (Butler, 1990, p.4). This supports the gender theory of the social construct discussed initially in this subsection.

The 1950s started the era in which English playwrights depicted women's individuality, entangled relationships, and incestuous portrayal of the characters in their plays. The women were less associated with domestic roles, which changed the shared values and norms of the working class in the American and English societies (Brooke, 2001, p.773). Besides, the sexual discrimination against women and homosexuals (gays and or lesbians) has been highlighted while supporting sexual freedom (Butler, 1990, p.5). In such a theatre, the women's sexual identity, desires, and awakening were promoted while highlighting how women are suppressed and controlled by the patriarchal system and stopped from expressing and pursuing their own sexual identity and desires.

For instance, *A View from the Bridge* play was an incestuous love triangle written in 1955 by an American playwright Arthur Miller (Miller, 1955, p. 1). Although the actual sex was not displayed in the play, however, the forbidden desires of the play's characters were primarily focused on. The young girl's awakening of sexual desires, sexual potency, homosexuality, and incest are some of the play's central themes (Ibid). The play was set in Brooklyn, America, during the 1950s, and depicted an incestuous love triangle between a niece Catherine, his uncle Eddie, and his wife's cousin Rodolfo. Eddie was a married man but obsessed with his teenage niece, but she was in love with Rodolfo (Ibid., p. 2). Catherine was Eddie's wife's orphaned niece, yet still, Eddie was obsessed with her.

In Act one of the play, Miller (1955, p. 6) disapproved of the way other men were getting attracted to Catherine on the street while she was walking and stated:

Eddie: Now don't aggravate me, Katie, you are walkin' wavy! I don't like the looks they're givin' you in the candy store. And with them new high heels on the sidewalk—clack, clack, clack. The heads are turnin' like windmills.

Catherine: But those guys look at all the girls, you know that.

Eddie: You ain't 'all the girls'.

Catherine: (almost in tears because he disapproves) what do you want me to do? You want me to

Eddie: Now don't get mad, kid.

Catherine: Well, I don't know what you want from me.

Eddie: Katie, I promised your mother on her deathbed. I'm responsible for you. You're a baby, you don't understand these things. I mean like when you stand here by the window, wavin' outside.

Catherine: I was wavin' to Louis!

Eddie: Listen, I could tell you things about Louis which you wouldn't wave to him no more.

Catherine: (trying to joke him out of his warning) Eddie I wish there was one guy you couldn't tell me things about!" (Miller 1955, p. 6).

The conversation between Eddie and Catherine quoted above shows how Eddie was preventing her from meeting other men (Ibid., p. 6). Later in the play, he stops having sex with his wife, and Catherine is about to turn 18 (Ibid., p. 29). He was apparently like an overprotected father, but he had a sexual feeling towards her deep in his heart. Likewise, he controlled her life and stopped her from deciding; for instance, he objected when she was offered a job as a stenographer and suggested she complete

her coursework (Ibid., p. 10). He was stressed out when Eddie started dating her. Out of desperation and with no solution to satisfy his sexual desires, Eddie kills Rodolfo's anger by accidentally injuring him while teaching him boxing (Ibid., p. 50). However, Eddie could not hold back when Rodolfo and Catherine started having sex and got married. He proved Rodolfo was gay to keep Catherine away from him. At a party, while he was drunk, he kissed Catherine and then Rodolfo passionately to make everyone believe that Rodolfo was gay. He is only marrying Catherine to get immigration. This portrayal of the improper incestuous love of Eddie for this teenage niece was a new way of depicting the sexual freedom in American playwrights in the post-World War Two era (Waitrovich, 2009, p.1).

After the second and third waves of feminism, the gender roles and sexual relationships in the English and American plays have crossed further traditional boundaries and norms by depicting incestuous relationships between blood relatives, such as a sibling. For example, in the play *Home Free!* In 1964 by an American writer Lanford Wilson incestuous relationship between two siblings was depicted (Wilson, 1968, p. 12). The two characters, Lawrence and Joanna, were portrayed as brother and sister, and Joanna gets pregnant by having sex with her brother (Ibid., p. 21). In a relatively recent play, *The House of Yes* by Wendy MacLeod (1996, p. 3), the American playwright has depicted an incestuous relationship between an elder brother Marty and his younger sister Jackie-O. The playwright depicted in the play that incest is prevalent in the upper classes of the American society where the gender roles and sexuality are liberated, and people live their lives as per their own rules distinct from the outside world.

Harold Pinter portrayed Women's sexual liberation as adultery and experimentation in his play, *The Lover*, which he wrote in 1962 (Pinter, 1965, p. 2). The play was based on a story of a husband and wife, in actuality, the husband was role-playing as her lover, while she was role-playing as a whore (Ibid., p. 5). Towards the end of the play, the husband wanted to end the pretend adultery; however, his wife wanted to continue their pretend adultery. Therefore, the husband gave in and resumed his role-playing as her lover. Another play, *Tea Party* was written in 1963 by Harold Pinter. The playwright portrayed three characters, the husband, the wife and her brother while hinting toward an incestuous relationship between the wife and her brother (Pinter,

1978, p. 6). Again, in this play, the women's sexuality was focused on, highlighting the gender theory of social construct and suggesting that the English playwright has been portraying gender differences in the post-World War era.

This thesis analyzes how gender is portrayed in the two plays, *Cleansed* and *In the Blood*, to identify how gender roles and gender-based exploitation are depicted in the two plays. While analyzing the two plays, the authors address women's independence, unconventionality, and sexual conduct and explain why women are more prone to exploitation than males. The analyses of the two plays are given below in chapters two and three. The Gender theory applies to the characters in the two plays to understand how gender roles, sexualities, norms, and acceptance in society were highlighted by the playwrights.

1.3. Sarah Kane's Dramatic Style

Kane desired to be a poet, but the stage enchanted her feelings and attracted her until she became a great playwright. Kane got a BA from the University of Bristol and then got a master's degree in drama from the University of Birmingham. Kane is an English Christian who refused to adhere to the principles of the Christian religion after that. She was born in Essex in 1971, where the first two scenes of her first play were shown while she was a student at the University of Birmingham. Kane wrote her first play, *Blasted*, in 1995 when shown at the Royal Court Theater in the capital, London. Her second play, *Phaedra's Love*, was released in 1996 and directed by the Notting Hill Theatre. Kane's third play, *Cleansed*, was performed in 1998 at the Royal Court Theater in London. Kane continued to write her plays until she wrote her last two plays, *Crave* in 1998 at the Traverse Theatre and *4.48 Psychosis* in 2000 at the Royal Court's Jerwood Theatre. Kane was suffering from major depression, which led to her suicide. (Pimenta, 2017, pp. 18-20).

Kane's works are highly inspiring, so she left a significant impact on her colleagues because the difficulty of her subjects distinguished her works, and Kane's style showed her as a new image in English literature in the early nineties. Using the In-ner-face-theater, a great media revolution accompanied this (Buchler, 2008, p. 3).

According to the New Oxford Dictionary in 1998, the meaning or concept of the idiom In-yer-face theatre is something aggressive, blatant, or objectionable that is difficult to ignore or avoid (Pearsall, 1998, p. 962). In addition, the Collins English Dictionary shows that the expression in-yer-face theatre was used for ridicule in the mid-seventies by American sports newspapers. However, it gradually polarized society, as it meant rudeness, provocation, and aggression, and this shows the extent to which privacy penetrates the individual and forces him to inspect things. It is considered a departure from the basic rules, and more precisely, it is the theatrical style that presents the audience with confrontational performances (Dictionaries, 2003, p. 855).

The language used in this theatre and its images are shocking to the audience. Besides questioning traditions and morals, the emotional facts used are also a source of annoyance to the audience. It analyzes as well as summarizes the genuine spirit of the age. Most plays (in reality) do not present events to the audience to imagine and speculate about what will happen, but for the audience and viewers to interact with powerful emotions about what is happening on stage. It is a theatre that draws the audience's attention with all its strength and the courage to understand the content of the message. However, the experimental theatre was In-yer-face theatre in the 1960s, despite many pioneers in Britain. However, it was launched in a fearful style with a new mentality in the 1990s. Also, the fundamentals of In-yer-face theatre date back to the theories of Alfred Gray and Antonin Artaud at the beginning of the twentieth century. It became popular, widespread, and essential (Sierz, 2001, p. 4-6).

The immersive theatre was not a phenomenon in New York but also on Traverse in Edinburgh, Manchester, Birmingham, Bolton, etc. Theatres. The New Castle Live Theatre was not the dominant issue in Britain, but novelists such as Phyllis Nagy and Naomi and Scottish authors like David Gregg and David Harrow. They contributed to the New English literature in American magazines. Several authors write many violent plays before moving, and such genres have not understood the rapid changes in the modern literary world. The In-yer-face theatre is a new type of theatre that appeared in the nineties, which amazed the audience and increased their anxiety. This incredible artistic sensitivity and nudity for actors and sex in front of spectators is accompanied by continuous violence and violation of prohibitions. This theatre extremely provokes the audience through the deterioration of the theatrical form and unexpected reactions since

profanity or dirty language. Motives occur amongst the audience, and they decide to stop what is happening on stage, or they have seen something extraordinary and will return the next night (Ibid.,6-10)

Kane is one of the best three playwrights in In-Yer-Face theatre. Besides Mark Ravenhill and Anthony Nelson, some authors have written one or two arbitrary plays and did not continue as several writers preceded them, this makes them unable to appreciate the constantly changing reality of The New Literary Communion (Ibid., p. 12). Kane's works deal with mortality, inbreeding, savagery, especially sexual savagery, and hetero- and cheerful cherish. She pushes the boundaries of everyday reality with her craftsmanship. (Ayyildiz, 2018, p. 186).

Death was always present in all of Kane's plays concerning the theme and the theatre in her plays, such as *Blasted* in 1995 and *Phaedra's Love* in 1996, besides the play *Cleansed* in 1998, where most of the characters in Kane's plays die. The theatre is often filled with cruelty, torture, humiliation, and sex in front of the audience, as happens in the gruesome scenes of Grand Guignol, distinguished by its excellent performances, including the apparent pain it causes to the body by cutting its organs. It also happens in her other plays, whose theme is death and represents escaping from life as an irreplaceable path, making life look like a nightmare. After the change in the events of Kane's last two plays, the message of death emerged through strange characters in the *Crave* play (1998) and unknown voices in the play *4:48 Psychosis*, which was shown in the year 2000 after her suicide, where the search for self was painfully striving and yearning for death (Soncini, 2010, pp. 116).

Kane's psychological conflict, mental illness, and death led to her suicide by hanging at the age of twenty-eight in a London hospital called (King's College). Before her death, Kane attempted suicide twice at Maudsley Psychiatric Hospital, where her play *Cleansed* expressed the dedication of the staff and patients to the hospital. Kane's history and autobiography may be filled with despair, reflection, a tendency to early death, as well as a growing sense of sectarianism in her drama and posthumous verification. More precisely, it can be observed that Kane's plays bear a suicidal character through a series of narrative events that are included in her plays and considered confirmed and carefully planned suicide (Ibid.,p.117).

The playwright's personality and style, which reflect her character in the plays, and her influence on viewers, must be emphasized. The goal here is to focus on the quality of rituals and plays that contain scenes of death and their implications that illustrate the true Kane drama. The symbolism of death is complex and direct in its actions, but it refers to a complex act that requires a set of well-woven rituals, and if some gaps appear, they must be avoided through new methods (Ibid.,p.118).

Kane's plays contain disturbing sequences of strange violence and sex, for example, in *Blasted*, which are in reality metaphors capable of acting as neologisms when performed and disgust certain reviewers and the general audience. However, these signals do not obscure the poetic structure of Kane's plays. Kane was confronted with her personal experiences and emotions on various levels. The purpose of her emotive, introspective, and abstract poetry style is not only to portray a unique subject but to capture the features that represent her most intimate attitudes. According to artists themselves, the therapeutic impact of an expressive style and poetry is controversial. Often, it is only a way to reveal a psychological disease. It is a vicious circle — self-reflection becomes a poem or other shape with poetic, expressive capabilities, and despair develops instead of being freed. Composing poetry or theatre does not lead to catharsis if melancholy is present, but more profound depression. This concept would appear to apply to Kane's plays, something notably clear in her piece **4.48 Psychosis**. (Cermák, 2007, p. 112).

Kane made an excellent choice when she chose a drama genre for her. However, this option seems to have additional considerations. Kane also dabbled with acting for a time, which was helpful when she eventually had to act as one of the central characters in *Cleansed* performance. If these decisive aspects are recognized, the dominant reason she did the drama was that this medium could reach people (differently), for example, books or other cultural media. When it does not like a novel, it can set it down; when it dislikes a play, it can walk out, but it requires real physiological action and is a seemingly uncommon thing to do. It becomes a question of effective versus inactive. (Kjernmoen, 2007, p. 15).

1.4. Suzan Lori Parks' Dramatic Style

On May 10, 1963, Parks was born in Kentucky, America, and raised in Texas, Odessa, while her father served in Vietnam. Suzan moved to Germany with her family in 1974, where she studied German with her sisters. Because her high school teacher was boring, she majored in chemistry. Parks returned to America and graduated from The John Carroll School in Maryland City in 1981. Parks studied at Mount Holyoke College. However, she was attracted to poetry and prose because she adored them. In English and German literature, she replaced chemistry. The well-known writer, James Baldwin, anticipated a prosperous future and the likelihood of Parks becoming an influential person in her time. Parks is a renowned playwright who can master various voices while reading her work. Parks worked tirelessly on her craft as a writer while also studying acting. Suzan Parks is a playwright, and her first play was a one-act *Betting on the dust commander* in 1987, performed at Parks' favourite on Manhattan's Lower East Side bar, the gas station. *Imperceptible Mutabilities in the Third Kingdom* earned the Off-Broadway Obie Award for most soft American play in 1990. The play incorporated scenes from African American families' lives that referenced enslavement via gestures and natural analogies. Parks wrote plays and scripts for films, such as *Anemone Me* in 1990 and *Girl 6* in 1996, directed by Spike Lee (Achilles, 2010, pp. 1-10).

Parks is the first African-American woman playwright to win the Pulitzer Prize for drama in 2000 for her play *In The Blood* (1999). She has a diverse body of work that includes screenplays, a novel, and a significant number of plays, and her theatre is now considered part of the American dramatic canon. Her work has been performed on a national and international scale. She is a MacArthur fellow and the former head of the Playwriting Department at the California Institute of Arts. Parks' technique is unlike any other playwright; she uses the jazz aesthetic of repetition and rewriting to establish the spell. Each of her works presents a new challenge to the audience. She also challenges traditional ideas about character development in the black man by including elements of sexuality in a created language. As their names suggest, Parks, perhaps, and the cornbread Parks' plays are both famous and challenging to perform. (Geis, 2008, pp. 1-3).

Parks won the Pulitzer Prize in 2002 for her play *Topdog/Underdog*, about Lincoln and Booth's African American brothers. Suzan received a MacArthur (genius grant). Susan Lori Parks then insisted on writing every day for a year. It resulted in 365 stories throughout the year (2002-2003). Her plays were performed in over 700 venues worldwide as operas (280) (Wager-Martin, 1913, pp. 235,280). Apart from two Obie Awards for writing, she received the Pulitzer Prize in 2015 and the Outer Critics Circle Award for *Outstanding New Off-Broadway Play* (2019). Parks has taught playwriting at the California Institute and New York University's Tisch School of the Arts. With her son Patrick and husband, Christian Konopka's guitarist, she now lives in New York City. Parks has written nine plays (Schroeder, 2007, pp. 3,7).

Parks uses the technique of "repetition and review" to create metaphorical places and emphasize the past in her writing, depending on the fertile ground's history. Many critics have labelled her plays as re-creations of America's golden past. Critics have praised Parks' work for its uniqueness, citing the paraphrasing and study of English style and American history and an insight into human psychology gained from the powerful effect of jazz in enhancing her creative creativity. (Geis, 2008, pp. 14-17).

Parks highlights gender issues addressing females and the hardships they face and societal oppression of women, particularly African American women, throughout the majority of her theatrical works. Parks is a feminist who advocates against prejudice, murder, physical, verbal, and emotional violence, and indiscriminate slaughter. Parks opposes slavery, social disparities among members of society, and sexual and physical exploitation. She hopes that via her theatrical works, she will be able to discover answers to the community's social issues resulting from the community's social difficulties (Ibid., p.128).

It thinks that black women in the United States and other countries cannot achieve their goals because of gender inequality. Race and gender discrimination indicate all kinds of physical and sexual violence against women (Janoory, 2018, s. 144). Most of Parks' plays concentrate on gender racism and violence. Parks' feminist rhetoric is a severe challenge to patriarchal culture in leadership. It raised a vocal critique of male control in society. Parks employed the black female body as an attractive material and a

tool in her plays to attract the audience into an intellectual and psychological simulation to design remedies based on the demands of women in society (Lewis, 2012, p. 119).

Parks' plays are also a significant criticism of violence against women and a significant rejection of patriarchal control in social life. That was evident in plays, *In The Blood*, *Venus* and *Topdog/Underdog*. The play *In The Blood* simulates the women's exploitation and violence in society by black and white genders because of their need for money to raise their children. As a result, the heroine herself used violence against her children. It also focused on the play *Venus* on the same thing of neglect and cruelty facing black females in society, and reviews indicate that spectators discover the idea of racism as a critical concept. It was also used in the play, *Topdog/Underdog*, especially in the last scene, Booth shoots and kills his brother Lincoln after a dispute over their meagre inheritance. The play frames this last act of brutal fratricide as physical violence and social conflict (Janooory, 2018, p. 146-147).

In her play, *In The Blood*, Parks worries about women in society and shows them as victims of racism and gender. Besides, the abuse that black women endure in society at the hands of various organizations and people. Parks wished to emphasize violence and prejudice, as the heroine, who reflects the writer's character, is of black African descent.

CHAPTER TWO

SARAH KANE'S *CLEANSED*

In 1998, Sarah Kane, an English playwright, created *Cleansed*, which debuted at London's Royal Court Theatre (M.S, 2018, p. 404). In the drama, the virtual setting was alluded to as the (university). This play dealt with various topics: violence, gender, brotherly love, sexual love, brutality, cruelty, pain, hate, grudges, murder, homosexuality, sacrifice, and addiction. The characters in the play are Tinker, Graham, Grace, Carl, Ron, Woman, and Robin. Tinker, the dominating central character representing total power and arrogance, commands everyone. They must obey him without hesitation or resistance because he represents the authority to rule the region. *Cleansed* is widely regarded as one of Kane's most well-known plays. It is translated into many languages, including German and Polish. The play was famous for its startling conclusion, which shocked many audience members who were surprised when it occurred in London in 1998. Kane emphasizes masculinity in *Cleansed* by emphasizing her main character's unique metamorphosis. The drama reveals the feminine principle. The institution's inmates condemn Grace because she (looked like a man). Grace gets her penis transplant (Balolu, 2012, pp. 32).

The play *Cleansed* comes from the In Yer Face Theatre, which became famous in the United Kingdom in the 1990s. This theatre was well-known for handling and showing problems in front of the audience to communicate social themes such as brutality, sex, and the use of profane language. Some British authors were attracted to the stage to address the crowd. Many audience members left during the play's first performance because they could not stand the cruelty, violence, and torture. *Cleansed* is both lovely and sad at the same time. Kane intended the audience to read between the lines and identify the play's aim and the difficulties of conveying the concept via violence, murder, abuse, rape, sodomy, suicide, and addiction (Ayyildiz, 2018, pp. 186-188).

In Yer-face-theatre, the term refers to startling, exhilarating, and frank performances. Instead of being unified by a cohesive movement. It is distinguished by the "new sensibility" of the authors who are involved in it:

The language is usually filthy; characters talk about unmentionable subjects, take their clothes off, have sex, humiliate each other, experience unpleasant emotions, become suddenly violent. At its best, this kind of theatre is so powerful, so visceral that it forces audiences to react(Saunders, 2002, pp. 5).

In Yer-face-theatre is more than simply a terrifying encounter. During these performances, audiences face their anxieties and get so engaged that they doubt their existence. The writers intended the audience to engage in the staging rather than raise social intelligence or keep in contact. As a result, Kane's work best matches Sierz's description; in her work "In contrast to the theater that enables us to sit back and ponder what we see with detachment, the greatest' In Yer Face ' theater puts... it is experienced rather than hypothetical" (Sierz, 2002, p. 4).

Sierz would open the category 'hot' and 'cold' inside 'In Yer Face,' dividing the concept into subcategories. Foremost, the 'hot' versions are more likely to conform to the original idea of 'In Yer Face,' in which a direct effect is made on the viewer, thus decreasing the viewer's private space, than the 'cold' ones. The 'cold' editions are performed in prominent theatres and include more 'conventional' storylines, resulting in distance between the audience and the performers. The In Yer Face ideology is not interested in change or development. The circumstances depicted in its plays are controlled by dread and horror, which take them away from politics and into the deadly. These present world brutality on an archetype level as intrinsic in people rather than a societal system, as shown in a drama with a political backdrop. As a result, we are treated to the theatrical counterpart of a horror movie, in which evil is everywhere and kills innocent people. However, the essential difference between a horror picture and the In Yer Face approach is that the latter is realistic, creating a recognizable, daily world rather than a strange, imagined one. As a result, we have reached the lowest level of evil in our everyday lives, in which there is no retreat or chance of reform (Ibid.,4-6).

Ultimately, Sierz describes the aim of In Yer Face theatre's plays as an exploration of "what it means to be human", without addressing gender, class, or racial problems or incorporating a collapse of gender constructs. "With violence as the only possible way of communication and pain as the only genuine feeling" (Ian Herbert & Kalina Stefanova, 2009, p. 66). The world is portrayed as a godless universe. It is encouraged to use mutilations, acts of violence, and mistreatment as a kind of pain

alleviation. As a result, the sad and lost victim wants and must be thankful for the torment. Every good feeling that emerges throughout the debate will cause pain. It is something that most of the protagonists in *Cleansed* do. Tinker's torment leads them to love (Ibid).

In her essay titled *Don't Want to Be This: The Elusive Sarah Kane*, critic Annabelle Singer says, Kane, concentrates on the two aspects described above:

The play is full...of contradictions and conflict in the most basic conceptions of this world's reality. Is this a university? Each scene is set in a specific part of the university; 'on the college green'... 'The White Room – the university sanatorium' (6), 'The Red Room – the university sports hall' (10), etc., but each room is titled with a color, suggesting that its appearance and distinction from the other rooms, rather than its university function, should be salient (Singer, 2004, p. 150).

The perimeter fence shows that the University has a high level of regulatory power. It includes some rooms, the Black Chamber, which serves as peep-show kiosks in the collegiate sports hall rains, where the female performs for Tinker, implying that the University has a high level of institutional control (Kane, 1998, pp. 107,109,121). That a hospital is on a university campus implies that this theatrical setting is far from the ordinary habits of conventional life and culture. It is completely disconnected from anything because in the drama, Tinker subordinates characters to sexual assault, mutilation, forced transition, indignity, beatings, electroshock therapeutic, and other forms of abuse. The dramatic having large an institution, where 'individuals are now being "rehabilitated" (and most times destroyed) for their "deviant" desire (Woodworth, 2010, pp. 11-22).

According to others, the detention centre, filled with brutality and sadism, plainly establishes an all-too-familiar pattern of order, discipline, and ethnic cleansing, which is also gendered, given that Tinker, a male, conducts tests on the other inmates. All the actions on-stage take place within the context of our collective cultural memory of previous genocides that took place during the twentieth century, all of which were orchestrated and carried out mainly by males, while women had essential roles in some of these crimes (Kane, 1998, p. 141).

While the play is mainly a metaphor, Jess Cully believes Kane intended the title to allude to the systematic genocide camps of former Yugoslavia. *Cleansed* reminds many 20th-century mass murders, ranging from Armenia through the Second World War, Cambodia, and Rwanda. In the middle of all the devastation and brutality, moments of sensuality stand out like beacons of hope and Grace, blazing guardians of optimism and beauty (Hammerbeck, 2015.p.12).

The characters in *Cleansed* are now considered essential illustrations of how mental illness is dealt with in society during periods of great upheaval. It is also used to illustrate how our families may influence our lives and mental health. People connected to, acquainted with, or even have family members who have any mental illness may find it very draining. It is a growing issue in British and American societies and other areas of the globe, where ordinary people face enormous stress levels daily because of political and social difficulties. There is little proof that affected people are afflicted, resulting in less treatment and increased suicides. Despite this, many individuals take comfort and peace in knowing that even if the worst happens, they will one day be rid of their unwanted and awful illness. However, apart from dealing with their situation, there is not much they can do. The playwright was assigned to a psychiatric ward at London's Maudsley Hospital, before writing this and her fourth play, *Crave* (1998).

According to Saunders' book *Love me or Kill me*, the figure of Robin was inspired by a tale about Nelson Mandela during his incarceration on Robben Island. A young prisoner who had recently learned to count realized how many days he had to remain in jail. He then tried to commit suicide. According to Graham Saunders, this tale has yet to be proven (Saunders, Love me or kill me: Kane and the theatre of extremes, 2002, p.81).

It also is a lighthearted Elizabethan love story set on Marrying Elyria. Contrasting Grace with Viola reveals a theatricality typical of Kane's piece. Saunders draws a reasonable difference between these two cross-dressers. In his opinion, Viola's situation is a rite of passage in which she ultimately becomes a woman after being a male for a short time. In contrast, in *Cleansed*, "this initiation-like use of disguise is not done for theatrical effect," since Grace's aim should become her sister himself (Ibid., p. 95). However, Grace's extreme mimicry has no such role in the views of the other

residents. After describing Grace as a "nice-looking lad / Like your brother," Tinker talks to her as "she." However, Grace's mimesis only produces a theatrical illusion for one character. Grace's past deludes her perspective. "Her fantasy world" (Saunders, *The Beckettian World of Sarah Kane*, 2010, p. 71).

As shown by the play's precise details, all the events in the drama reflect Kane's view of the reality in which civilizations exist in injustice, conflict, cruelty, and abuses of individual and societal privacy. Aside from the torture techniques that a person may encounter in their lifetime, Kane was an eyewitness to torture and detention camps during the Yugoslav war. The name *Cleansed*, as if its substance, is subject to interpretation. First, it may allude to the concept of ethnic cleansing connected with the Yugoslav problem, which happened when Kane wrote the text. That is why the play campus is turned into a prisoner of war camp, complete with scenes of abuse such as impalement influenced by the torturing of Bosnians (Serbian Muslims) (Saunders, *Love me or kill me: Sarah Kane and the theatre of extremes*, 2002, p. 90). There are parallels with other wars, like the Holocaust. The Shock hypotheses are heavily based on this incident. Kane does not support exploiting the pain of others and believes it is improper to write about specific historical facts:

With *Cleansed*, I didn't want to get into the situation of this is about Germany or the Jews. It had a strong impact on me, but the play is not about that, so why use that to give something a context? Because then you are being cynical, you are using people's pain to justify your work which I don't think is acceptable (Saunders, *Love me or kill me: Sarah Kane and the theatre of extremes*, 2002, p. 94).

Kane's plays, especially *Blasted* and *Cleansed*, which include aggressive characters, depict all elements of cruelty, extortion, and rape against men and women. Within Kane's plays, violence is mixed with pain to create monotony and pessimism, and her name ends in death. Kane portrayed Tinker in several roles and personas, such as authoritarian, reformer, lover, devil, Doctor, and drug dealer. The characters' lives represent a government in society or the image of a tyrant or influencer. Kane put the remaining characters in the weaker sections of society, such as prisoners or detainees in prisons, since fear led them to blindly obey (Cudd, 2005, pp. 20-45).

Cleansed has seven characters from various socioeconomic backgrounds. They are compelled to attend a 'University' to accept their destiny and confront reality.

Violence is used in this play to show the harshness of human nature and our current society. It is used to develop character connections and generate tension in the drama, heightening it. The characters in the play may be viewed as various individuals with varied reasons for their acts. However, they all appear to indulge in violence for pleasure rather than survival, which leads us to think that there is no use in surviving life if we can only do it via violence. In *Cleansed*, the institution serves as a prison camp "designed to rid society of its undesirables," including drug users, homosexuals, and incestuous couples. This institution contains at least four chambers that have been changed for punishment and therapeutic interventions: the white sanatorium, the red sports chamber, the dark peep-show booth, and the circular library. The position of the other prisoners imprisoned inside the University is like Aston's observation about the homosexual pair Carl and Rod: they belonged to "the wrong side of the divide; are locked away to be Cleansed in the interest of the 'healthy' citizens out on the other side of the fence" (Aston, 1995, p. 90).

It shows Kane's case of concern and grumbling in the play's scenes via the character of Grace, who suffers in the drama, as well as her haircut, which mirrors the heroine's hairstyle in *Cleansed*. The play's dark colour or desolate appearance conveys a powerful message to the recipient that life is ruled by the authoritarian, powerful, wealthy, authoritative, haughty, and arrogant. Kane also wanted to criticize religious and totalitarian influence over people's lives. This play portrays the struggle between good and evil, power and weakness, government and society, wealthy and poor, ignorance and science, and pursuing desire regardless of how dangerous it might be as Graham did by requesting medicines. By expressing actual problems on stage as suggestions, the play functions as a platform for discussion. Kane's idea was that any playwright's work, including sex, violence, and beatings, may be presented in front of an audience. Kane's work concentrates on the many elements that link love and life and the level of suffering that love and domination may bring since they are the same and end in misery. Because religious instructions are an example of controlling human behaviour in daily life, the writer's purpose here may justify her rejection of Christian religious ideas. The title *Cleansed* alludes to the play's aim of liberating man from the shackles of life (Saunders, Love me or kill me: Sarah Kane and the theatre of extremes, 2002,p.96).

Cleansed is Kane's third published drama, after *Blasted* and *Phaedra's Love*. This drama is broken up into twenty episodes of various lengths. None of the scenes in the play *Cleansed* is connected and lacks consistency or logical development in their occurrences. It is also characterized by the play's usage of brief sentences and significant abbreviations by Kane. This play is short and devoid of grammatical excess in the author, and she sometimes substitutes a single word for a complete sentence. Despite its short duration, the performance was rich with images and ideas that correctly represented the problems. Kane's play is about Grace's metamorphosis because of her quest for identity. Masculinity is a fabricated construct, an illusion, or an appearance. Kane redefines love as a transforming force via this reversal of gender norms. *Cleansed* is rife with themes of familial trauma, grief, and perseverance; it is most closely based on Kane's difficulties with her own family and mental illness (a subject she never shied away from). From serious family problems to drug usage and even murder, the play's narrative revolves around the existence of what many would term "lost lives." It also focuses on the experiences of those who were engaged in similar catastrophes—also, those who are still affected by such events (Gutscher, 2015, p. 23).

Grace, Robin, Ron, and Carl are essential characters in the play *Cleansed* who have feelings for each other but may not be together in the play's setting. Besides Graham, Tinker was approached by a heroin addict who asked Tinker to inject him with the drug that killed him. Robin suffered from mental problems. The scenes in the play include ambiguities. It must be carefully examined in a literary way to find the information provided in the play's folds and be aware of all the subtle elements of the writer's personality, background, and the circumstances under which the play was produced (Ibid.,p.25).

The main idea of *Cleansed* is love between two males as a gender theme. It would eventually expand this theme to incorporate a twin link. Graham and Grace, for example, are attracted to one other since they are twin brothers. Another major topic in the play is family connections. When in need of help, one's family is usually the last place to look. Family members are primarily responsible for their long-term mental illnesses, but they often cannot take responsibility for them. Kane's characters are used to depict the very hazardous dysfunctional connections that occur amongst family

members and how mistaken individuals can be in their pursuit of love and sex (Vangölä et al., 2017, p. 277).

Kane uses gender themes in *Cleansed* via Tinker's figure. Rather than a woman, she chose a male to command all the characters. Because of men's domination in life, society is more masculine than feminine. The 'university' served as a correctional centre and a parental educational institution for all the characters. Alternatively, a reformatory to correct the mistakes committed by the characters in the play. Tinker must attempt to reintegrate these people into their natural lives via universities, which provide intellectual and educational advantages to society. Commitment to gender norms to regain their belonging to the community naturally (Sierz, 2001,92).

The feminine aspect is not acknowledged in the drama, except for Grace, who mirrors Graham's characteristics. She shows the gender problem here. Grace experienced a devastating loss when her brother Graham died because of a drug overdose. She would want to regain her brother's identity, even if it placed her in a terrible social position. Grace appeared with Graham at various points to highlight their increasing yearning for her brother. Tinker first refused Grace's plea to stay at the foundation, but she ultimately convinced him to do so, even though Grace was not affected by the illness. Carl and Ron are the most divisive characters in the play. They have a sour connection with one another. Carl's organs are destroyed as he confesses his feelings for Ron. She also recounted how other characters, such as Robin, Carl, Rod, and Grace, were punished and maltreated. It had enforced Tinker's rules on them (M.S, 2018, pp. 406-408). Tinker's duty was to rehabilitate the wrongdoers and restore them to normalcy. Tinker tries to fix or improve things, yet his techniques may be harsh, incorrect, or rejected. Like the other parts of the play, Tinker tries to heal people's abnormal situations and transform their behaviour into good in society. Kane used the name 'Tinker' to refer to a critic of her play *Blasted*. *Cleansed* play has no decency or sympathy for its characters, much alone the viewer (Hopkins, 2008,p.31).

Kane deliberately altered Tinker's work to conceal this character. In Referring to Jeremy Bentham's (English philosopher) idea of Panopticism, as expressed by Michel Foucault in the twentieth century, which refers to Bentham's vision of an architectural structure to change the prisons of his day. The new idea resembles intellect, a source of

power, and complete authority over the game's other characters. It believes that Tinker's purpose is less important than his actions or roles, which he utilizes to establish authority on the other characters (Bentham, 1995,p.13). Kane wants to send an important message to society via Tinker since he knows the path of power and control over others. The writer's approach may be to choose a character in a play to represent the roots of oppressive regimes and control over a society. The theatre reflects and exposes societal issues in political, social, and psychological sectors to the audience. However, most people are ignorant of these threats to society and individuals (Foucault, 1995,p.52).

Tinker, the character in the play, represents the relationship between the government and society by deciding whether to issue or discharge fines. It refers to Tinker's observation of the characters in the play to assess and purify their desires. Here is a thought: why does everyone blindly follow Tinker, although they are the majority? Tinker represents the state's effort to push its will on society to gain power and control (Beyad, 2016, p. 1978).

It seems that characters in the play agree with Tinker's method of violence because of their abnormality or madness, causing them to submit to him to establish the significant problem by begging the characters in the play to get help from Tinker. Graham, for example, asks Tinker to help him by delivering a fatal dose of heroin. He thanks and praises Tinker before his death, describing him as a doctor and showing Tinker's unique connection with the other characters:

Graham: I want out.

Tinker: (looks up) silence. No.

Graham: Are you, my friend?

Tinker: I don't think so.

Then what difference will it make?

Tinker: It won't end here.

([Tinker]... then puts another large lump of snack to the spoon)

Tinker: Life is sweet

Graham: This is what it's like.

They look at each other. Graham smiles, Tinker looks away.

Graham: Thank you, Doctor. (He slumps) (Kane, 1998, p. 1).

It is surprising that some characters in *Cleansed* come because they want to, yet they enter the University, prison, or concentration camp under no pressure, such as Grace. She came to recover her brother, live in his memory, and the homosexual lovers, Carl and Rod. The latter stayed in the theatrical setting out of love (Beyad, 2016, p. 1979-1981):

Carl: Rod, Rod, sorry. Please.

Rod: (Take the ring and Carl's hand)

Listen. I'm saying this once.

(He puts the ring on Carl's finger.)

I love you now. I'm with you now. I'll do my best, moment to moment, not to betray you. Now. That's all. Don't make me lie to you...They kiss (Kane, 1998, p. 4).

In *Cleansed*, we can also observe that the connection between Grace and Carl is apparent after the latter ended his relationship with Rod. Tinker played a doctor, a drug dealer, and an abuser throughout the play, while Carl, Ron, Robin, and Grace are victims of Tinker's cruelty, without opposing him, to keep their love alive (Singer, 2004, p. 149).

Cleansed violates moral norms and is an example of a taboo-breaking sin. The play may include the state of reward and punishment for most of the characters' sins, such as the establishment of illegal and immoral relationships, such as adultery between brothers (Grace and Graham) and the homosexual relationship between men (Carl and Rod), besides Tinker's addiction to illegal drugs and state of masturbation. The violence used against them is a means of punishing them for what they did in life. It, therefore, reflects religious rules that dictate reward and punishment for individuals (M.S, 2018, p. 411).

2.1. Physical and Verbal Violence in *Cleansed*

Cleansed, deals with a wide variety of essential and varied topics. This part of the thesis focuses on the physical and verbal violence that people and society experience during wars and arrests as one of society's problems. As Annabelle Singer points out, "unlike *Blasted*, the violence is always directed in one direction: Carl and Grace are victims of violence, but they are never perpetrators of violence" (Singer, 2004, pp. 139-

171). A significant difference from the play *Blasted*, Ian is both the perpetrator and the victim of violent acts. Tinker also seems to be weak, showing that the violence-versus-nonviolence dichotomy is never black-and-white in reality. In the words of author George Saunders, "the supreme irony about Tinker is that someone who so systematically attempts to destroy love in others yearns to express and reciprocate love himself" (Saunders, *Love me or kill me: Sarah Kane and the theatre of extremes*, 2002, p. 98). It is funny. It seems logical that somebody who wants but has not yet discovered. Likewise, it would repel love by witnessing it in others. It appears to be a textbook example of jealousy, especially given his strong connection with Grace, who is over heels in love with her sibling. They mock Grace when she is raped by disembodied voices, claiming she is "gagging for it begging for it barking for it"(Ibid.,p.132). The rape is excused. She claimed that her connection with Graham - "Dead, slag. She had a sexual experience with her brother"(Ibid). Of course, it raises real-life rape situations in which the offender may claim that she was 'asking for it to justify their conduct. Of course, the nature of rape guarantees that no one can 'ask' for it since it is characterized by the absence of permission (Ibid).

Kane's work portrays violence, namely sexual violence, against women and other minorities. Tinker enforces the laws of *Cleansed*, punishing people who commit what he considers a crime or a sin. Grace's rape reminds us of the arguments some individuals may make for why women "deserve" to be raped. They disregard fundamental physical and sexual autonomy and do not take the person's permission into account. Though these representations are difficult and upsetting to see on stage, I think they must be seen. These explicit images encourage free and honest discussion by breaking down barriers or taboos (Ibid.,p.131).

We may witness violence in the drama *Cleansed* to demonstrate to the audience how harsh human nature is. We are all capable of violence, but it is human nature to conceal their true feelings rather than express them. It adds suspense to the drama and can make the audience uneasy. Using violence gives the characters greater force and intensity, allowing the viewer to experience powerful emotions and comprehend their actions and sentiments more thoroughly than they would. In this drama, the second violence is verbal. This kind of violence is employed with great skill. Characters may easily injure, agitate, and harm others. The characters can communicate their true

feelings without resorting to other means. The audience is made uneasy because they can similar acts in real life. In *Cleansed*, the third violence happens when the protagonists justify their actions or convey their point of view with dominating emotion.

When we study or understand the title of the play *Cleansed*, we learn that it is used to purify and cleanse the mind or body of a series of sins or impurities committed in one's life. Tinker's connection with the other characters in the play is unclear, as is whether it is a relationship between students or prisoners. Tinker was not acting in the capacity of a doctor when he administered an overdose of heroin to Graham, which resulted in his death. Yet, Graham referred to Tinker as a doctor before he died. "Thank you, Doctor," he said. The play's events took place in a facility called "University," but it seemed more like a detention centre due to the presence of rooms of different hues, including red, green, and white (Soitu, 2017, p. 7).

Our knowledge about the characters' backgrounds is limited; we know nothing about their origins or what happened before the play unfolds. However, if we assume they were coerced or pressured into this facility, we may compare it to the concentration camps during World War II. Understanding the connections that develop under the system is one way to do this task. Kane employs the language of spoken text and stages instructions to produce visuals that are often ugly but occasionally lovely. For instance, consider the contrast between Tinker and Grace shoving a rod into Carl's anus and Graham's dancing (Bicer, 1958, p. 83). This contrast is amplified when the pictures are juxtaposed, like when Carl and Rod make love, and then Tinker slashes Carl's neck soon after that. As Bicer puts it: "These conflicting sensibilities between the experiential and textual produces a fascinating tension in Kane's writing, whereby periods of 'calm' or lyricism are often followed by eruptions of physical, emotional or verbal violence" (Ibid). The impact is comparable to Artaud's *Theatre of Cruelty*, wherein he sought to shock his viewers by subjecting them to the tragic subject's suffering. Artaud advocated "violent physical images crush and hypnotize the sensibility of the spectator seized by the theatre as by a whirlwind of higher forces" (Ibid.,p.102).

As with the *Theatre of Cruelty*, *Cleansed* incorporates elements including "the diminution of language, the extraordinary set, and theatrical imagery, the ritualized cruelty, and its extremes of love and pain" (Saunders, Love me or kill me: Sarah Kane

and the theatre of extremes, 2002, p. 91). She and Artaud both put the spectators in the role of "voyeur... only to shock them into a recognition of the ethical consequences of their complicity with on-stage violence" (Rayner, 2010, p. 60). The spectators are urged to question their participation in the torture by seeing it occur in front of them. This concept may be used in the real world, motivating individuals to take action and stand up for the truth whenever a person observes sexist behaviour. Thoroughly may urge them to strike back by pointing out the problem. It ties up with my previous statement about 'fighting back with feminism.' The violence in the original performance of *Cleansed* was "highly stylized" (Ibid.,p.105).

Woodworth examines this initial performance, in which the 'blood' was characterized by different red fabrics, in her study of blood usage in many of Kane's plays. She asserts that *Cleansed* signalled Kane's departure from realistic, illusionist techniques and toward a more theatrical style (Woodworth, 2010, p. 17). Using stylized 'blood' helped separate the audience from the show further. There is a substantial Brechtian influence in this piece, getting out the red ribbon of Carl's mouth after cutting his tongue out. His hands and feet had been amputated; these limbs were then draped with red scarves to resemble bleeding stumps (Ibid.,p.89). According to Saunders, "*Cleansed* goes even further to redefine the staged representation of staged violence, and to provoke a response in the audience through the effect that lies behind the action" when contrasted to *Blasted* (Saunders, Love me or kill me: Sarah Kane and the theatre of extremes, 2002, p. 90).

Combining Artaudian and Brechtian methods, bodies are transformed into the "locus" of identity, or "a battlefield where the identification conflict is situated." (Ibid.,p.140). The penalties meted out to the characters are entirely physical, involving bodily mutilation and violence. "The fragmentation of bodies and the deconstruction of meanings are inextricably tied with stage imagery" (Capitani, Dealing with Bodies: The Corporeal Dimension in Kane's *Cleansed* and Martin Crimp's *The Country*, 2013). The penalties are tailored to the protagonist's actions, "a direct violent representation of the corresponding crime"(Ibid). It is most apparent in Carl, whose tongue is severed, preventing him from expressing his feelings for his lover, as well as his limbs taken after trying to write and dance. His means of communication are stripped away from him, but he still attempts to communicate with his sweetheart somehow. Of course, Rod's

punishment refers to anal sex-Tinker's outright rejection of their gay connection (Ibid.,p.110).

The idea behind *Cleansed* is to purify the characters in the play through pain, violence, torture, and death by Tinker, who is the main character in the play and has the most authority over everyone, as he represents the source of power that controls everyone by observing them everywhere. Tinker assaulted figures sexually, verbally, and physically. We can see that Tinker did cruelty towards the characters to put the love connection that brought some characters together in the play's scenes to the test. Using a medicine injection in Graham's eye, which ended in his death, exemplifies this brutality. Tinker slashed Carl's anus, cutting his hands, feet, and tongue. Tinker sliced Grace's breasts as well. Tinker tortures Rod by placing the ring in his mouth and then forcing Robin to eat chocolate, inflicting self-torture and eventually leading to his suicide (Biçer 2011, p. 85).

Three of the five characters have died due to Tinker's hubris and control over the area. All the characters in the play, including Grace, are subjected to physical, emotional, and even sexual torture. To show their love for Grace, a group of voices headed by Tinker beat Carl and Grace. Also, Robin was forced by Tinker to eat all the chocolate which was bought for Grace by Robin. Carl is subjected to tremendous cruelty and suffering because of his love for Ron and sex with him, and Tinker punishes him by inserting a stick into Carl's Anal Slot (Armitstead, 1998,p.43). Tinker masturbated before rapping against the female dancer. All the characters are subjected to violence and beatings throughout the play's scenes. The sight of mice eating severed human organs illustrates violence, cruelty, and pain throughout the performance. The tremendous symbolism used by portraying scenes of rape, murder, and chopping off human parts on stage in front of the audience, rather than behind the scenes, and the application of the most heinous penalties against individuals, should be highlighted. Kane wanted to emphasize man's dangerous characteristics by creating a hell-like planet ruled by Tinker, who resembled Satan and was a source of evil by his heinous actions. Kane likewise wanted to depict the world as terrible, and she tried to escape from it. (Biçer, 2011, p. 87).

Tinker planned to instil fear in Carl's life for him to leave the one he swore he would never desert or betray. Tinker interrogates Carl about his girlfriend while ramming the pole into Carl's anus at a horrifying event. Both psychological and physical abuse harmed Carl's mental situation. Because of the pain and sorrow, Carl abandons his love at Tinker's suggestion. Because the latter removed Carl's tongue because Carl had betrayed his sweetheart, cutting his tongue was not a punishment for losing his lover but a means of concealing his sorrow. Carl's organs were carefully removed. His feelings for Rod waned because of his love's desertion. He suffers from grief, misery, and mental illness because of his inability to express his feelings. His psychological condition worsened because of this maltreatment (Dluback, 2008, p. 15).

The violence aims at the gay couple and other characters, such as Robin and Grace. Grace dressed in Graham's clothes to respect him. Tinker ordered Robin to remove his clothes and give them over to Grace, leaving Robin naked amid a scene he had created of violence, neglect, and psychological anguish. Kane heightens the emotional turmoil by stressing Robin's love for Grace, who did not love him. Tinker burns a flower that Robin sketched for Grace to torture Robin psychologically. Tinker also prohibits the characters from developing human and emotional states for one another. Tinker refused to allow Robin to purchase chocolates for Grace instead of forcing Robin to eat the whole box piece by piece. This violence instils anger and a desire to end the tense situation on stage. According to Kane, psychological torture may induce physical agony by urging someone to commit suicide or kill themselves. Grace, like Carl, was exposed to physical pain as severe beatings by unseen individuals who merely made noises. Graham tried to protect Grace from the pain inflicted on her by the audience's comments, which represented a physical attack (Ibid.,p.17-19).

There are other colour indications for the rooms in the game, such as red and white, which show aggressiveness, and black, which represents chirps. Tinker represents the institution's authority by keeping track of all the other characters and their actions and the torture techniques. Graham's request for a trailing dose of medicines shows Graham's desire to avoid Tinker's presence at the institution. Continue to use violence against others by issuing and carrying out orders. Tinker made this clear when he instructed Graham to count down the numbers as a magnetic sleep. Tinker uses brain shocks on Grace to carry out his requests and ties her arms to the bed to give the

impression that the victim is not accessible to her actions. Still, all of her choices are seized by the arrogant and authoritarian person who represents the state or religion (Walsh, 2012, p. 57). The noises Carl produces in the theatre under Tinker's direction may be retaliation for the sexual perversions Carl engages in to get his punishment for his terrible deeds (Ibid).

The play contains many violent images, metaphors, and physical and verbal violence, especially when Carl is tortured into unconsciousness by a gang of unseen people whose voices become louder as they hit Grace. The resolve of the two characters to achieve their goals, mainly when they reflect on the love that brought them together, serves to face violence. Grace and Carl are the last characters to appear till the end of the play. Grace was sleeping on the bed, nude save for a short tape wrapped around her chest and leg, blood pouring from her breasts, so Carl was next to her, likewise unconscious and naked, with bandages and traces of blood on his thigh (Ibid.,p.145).

Tinker tortures the people randomly and according to his mood by giving Graham an overdose of heroin and dismembering their human parts. Despite his promise not to abandon Ron, he destroys Ron and Carl's homosexual connection by harassing and abusing Carl. Tinker also tries to put pressure on Robin by mocking him, ordering him to take off his clothes and give them to Grace, and forcing him to eat chocolate while crying, all of which lead to his suicide. Tinker loves Grace and attempts to mimic her to the dancing Woman at the nightclub, whom he raped after masturbation. Tinker attempts to ruin the love connection between the characters in the play, but he loves Grace and tries to embrace her identity as the dancing Woman (Balolu, 2012, p. 34).

2.2. Gender in Cleansed

Despite the violence that dominates the bulk of the play's events, it also includes an exquisite and great message, represented by the gender there. The symbolism of gender's presence is a profound picture and the play's primary goal. Grace and Graham's brotherly connection enhanced the image of affection accompanying the brutal occurrences of violence and gender (Isha, 2013, p. 16).

Kane could startle society into thinking about the brutality of present gender norms and how they may be reformed. Judith Butler's gender theory helps comprehend

Kane's portrayal of gender as culturally produced and the reality that gender roles change. Neither Kane nor Butler is feminists because they believe gender is imposed on society through the patriarchal system of language. As Butler points out, "gender intersects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities" and "gender is not always constituted coherently or consistently in different historical contexts" (Butler, 1990, p. 3). Gender identity constantly fluctuates with external influences like geography and historical period. The concept of what it means to be a male or female changes with time showing that there is no way to compel gender into one universal meaning since there are constant variances in the world. Butler argues that "gender is culturally constructed, not a causal result of sex or as fixed as sex" (Ibid.,p.6).

Gender is not directly tied to sex; hence, it cannot be restricted to the binary of sex, according to Butler. Gender is viewed as natural and so unchanging by patriarchal language. Language includes the gender discussion and sets the laws and limitations for gender. This is a dominant cultural discourse based on binary structures that appears as the language of universal reason (Ibid.,p.9). Subversion is the method to escape gendered language.

Those who cannot adapt to mainstream gender identities undermine gender naturalness and language. "The cultural matrix through which gender identity has become intelligible requires that certain 'identities' cannot 'exist'"(Ibid.,p.17). These identities do not fit into the heterosexual matrices that formed the gender binary. However, the binary language dismisses nonconformist gender identities as "mental failures or logical impossibilities"(Ibid). and their "persistence and proliferation" "provide critical opportunities to expose the limits and regulatory aims of that domain of intelligibility and, thus, to open up rival and subversive matrices of gender disorder" within the binary's terms (Ibid). The heterosexual matrix's entire structure may be recognized as a fabrication, not an original, via dissident gender identities. Gender "unity" is a method to compel gender uniformity, which non-heterosexuals show is not the case. Culture imposes meaning onto nature via language to safeguard the prevailing signifying system. The reproduction of heterosexual conceptions in non-heterosexual contexts highlights the original's manufactured status. Thus, homosexual is to straight

what copy is to original"(Ibid.,p.31). Butler gives power to the sexual other because subversion of the cultural system of gender is the only way for change to occur.

Nonconformists may subvert since gender is a recurrent act. A sequence of repetitive activities under a very rigid regulatory frame coalesce over time to generate the impression of substance, of a natural form of being (Ibid.,p.33). To sustain the gender that society has given sex, behaviours and gestures must be repeated. It is impossible to internalize gender since the body has no intrinsic core that dictates gender. The heterosexual matrices' repeated activities are the only way to perform one's gender. This is because the essence or identity they pretend to reflect are fabrications generated and perpetuated via bodily signals and other discursive techniques (Ibid.,p.136). Non-heterosexuals consider the inability to repeat to break out of the gender binary. Subverted performance shows "normal" gender as a copy that can never match the "original." Because drag is a performance, it thoroughly subverts gender conventions. A person of one gender deliberately does the opposing gender's actions, demonstrating that conduct, not sex, defines a person's gender." By imitating gender, drag implicitly reveals gender's imitative structure – and changeability" (Ibid.,p.137). The binary is unnecessary if sex does not restrict gender. Gender may be infinitely different, leading to the deconstruction of present gender terminology.

Change begins with disrupting typical gender gestures. To build gender in a non-binary fashion, disagreement within the system of signification is required. Body surfaces may become the scene of the discordant and denaturalized performance, revealing the performative character of the natural itself (Ibid.,p.146). After accepting the notion of performance, the deconstruction of the heterosexual matrix may begin. As a result, "gender configurations proliferate, destabilising substantive identity and removing the central protagonists of compulsory heterosexuality: 'man' and 'woman.'" (Ibid). Butler aims to develop methods of dissenting within the repetitious nature of gender that allow for dissonance in the production of gender by not restricting gender to males and females. Kane refused to have these plays produced under established cultural standards of drama and gender.

Kane's debate on difference continues with the incestuous love of a brother and sister, Graham and Grace. That Graham is dead, and Grace is attempting to resurrect

him. Complicates the plot in ways that Kane leaves up to interpretation. Graham cannot be explained as either a hallucination or an actual ghost. What counts to Grace is that he is physically there for her, and her perspective is all that matters in the game. Whether he is a hallucination, the audience sees him on stage, and the acts by Graham and Grace are the conduit through which Kane continues the parody of gender performative. Kane employs queering to ridicule, not just that Grace and Graham are in love. However, also Grace's desire to become Graham. She demands Graham's clothing from Tinker, and when Tinker agrees, she puts them on, forcing Robin, an innocent onlooker, to wear her garments. Grace learns to repeat various behaviours and gestures to mirror what she desires on the inside, regardless of her outward appearance. Kane allows Grace to act outside the standard gender rules because drag is the most effective demonstration that the sexed body and gender are not the same. Grace may develop a new set of male behaviours that have nothing to do with the sex she was born. Gender has been built by culture, and Kane provides Grace with the power to rebuild it. She sees fit by being her brother (Kane, 1998, p. 119).

Graham is both within and outside of the drama, depending on Grace's physiological shift. Tinker loves Grace, but he can never love her again since he supports her gender change. Tinker's permission conveys a message of tremendous optimism for altering the law for Tinker and an optimistic view for the future to provide the chance for change, rather than limiting people's rights and breaking social constraints. When Grace wakes up, she says the letter "F" as though she wants to say "felt it" (Ibid., p. 146). It implies that she has undergone a gender change, a victory for freedom (Vanglü, 2017, p. 286).

Graham and Grace's relationship was part of Grace's head rave or shown on stage. Kane's goal is to emphasize gender characteristics by utilizing Grace's desire to shift from feminine to masculine when she donned Graham's dress-up outfit. Graham taught her masculine gestures and the ability to change her voice:

Graham is More like me than I ever was. Grace Teach me. Graham dances - a dance of love for Grace. Grace dances opposite him, copying his movements. Gradually, she takes on the masculinity of his movement, his facial expression. Finally, she no longer has to watch him - she mirrors him perfectly as they dance precisely in time. Her voice is more like his (Kane, 1998, p. 119).

Despite her feminine appearance, Grace taught specific masculine movements. She also changed her physical look to gain a muscular mask. Grace was born with female-genre characteristics, but she wants to alter her sexual orientation. Tinker tried to restore Carl and Grace to their essential nature one more time, but they appeared to prefer their gender. The gender was altered from female to male to reflect her brother's features (Vanglū, 2017, p.3).

Grace is the central character of *Cleansed*, as shown because her character is interwoven in many plot lines. Her primary worry was Graham, her dead brother, with whom she had a love connection. Roland Barthes' quotation influenced Kane during the writing of the play because plenty of resonant frequency in the storyline swirling about Grace and Graham at the heart of their plot Point is Grace's attempt to merge identity with her brother after his death. It is eventually satisfied through a novice gender change operation. To be much more such as him, When comparing romantic feelings to the experiences of a prison camp, the parallels are in the loss of identity: "I have projected myself into the other with such power that when I am without the other, I cannot recover, regain myself: I am lost, forever" (Barthes, 2010, p. 49). According to Barthes, one ultimately loses oneself when subjected to circumstances. Just as one is destroyed when love is focused on someone else who doesn't reciprocate. Graham cannot immediately return Grace's passion since he is dead, putting her in a condition where she progressively loses herself in pursuit of his love (Ibid).

Tinker is trying to assist Grace in his weird way. Her preoccupation with her brother and becoming him, as well as her denial of her gender, are symptoms of mental illness. Tinker wants to shatter Grace's bubble by having the lady in the booth touch her female genitals. Meanwhile, the Woman and Tinker are overlapping. When she says she doesn't want to be "this," she's probably alluding to her sex worker position. She does not want to spread her legs and provide sexual services to her customers. The Woman confronts Tinker about his prior promises, to which Tinker responds, "I lied." You are you. None." (Nordlund, 2007, p. 33). Again, he refers to Grace as a woman, while this is a woman's profession.

Grace says "love you" to Graham, but the Woman expressed her passion for Tinker. Tinker continues to speak as if Grace were in front of him, obsessed with her

gender, but the flaps shut before he can respond. "If I'd known—/ If I'd known. / I've always known" (Kane, 1998, p. 35). He says at the moment. In this instant, Grace and the Woman's identities split inside Tinker's world. The Woman's gesture of love contradicts Grace's rejection. Tinker is no longer a rejected lover since it is now clear that they are two different ladies and that the Woman seems to adore him. Tinker's torment of others increases when the lady in the booth declares her love for him. As previously said, Marcus Nordlund argued that literary and cultural theorists have avoided studying love since passion has been replaced by reason and logical thought (Nordlund, 2007.p.12).

De Vos believes Grace is a substitute for genuine love for the Woman, while Tinker thought the opposite. The surgery on Grace is not done to help Grace, but to free himself from the Platonic love ideal he imposed on her to love the striptease dancer (Vos, 2011, p. 95). "Once Grace's identity has been obliterated, both Tinker and the Woman seem free to become lovers," Saunders adds (Saunders, Love me or kill me: Kane and the theatre of extremes, 2002, p. 99). Tinker lost his attraction to Grace when she separated from the Woman's persona, not when she received the sex change Tinker first refused to give her. Given Grace's intrinsic inferiority owing to her gender, Tinker's operation is purely altruistic. There is no need to torment her, therefore sparing her from the last agony of Carl when he is castrated may be a good thing. Tinker is vulnerable in his previous scene in scene nineteen, a new side of him. "I think it's the only time you get a chink in the armor and see behind him to a degree," said McQuarrie, who portrays Tinker in the original production (McQuarrie, 2002, p.41). Scene nineteen shows Tinker at his most open and vulnerable. He starts the discussion by saying that "she's gone" (Ibid., p.42), but the Woman starts a series of kisses. Tinker then makes a heartfelt admission of guilt:

Tinker. I'm confused.

Woman. I know.

Tinker. I think I – Misunderstood.

Woman. I know. You're beautiful.

Tinker. Grace, she –

Woman. I know. I love you (Kane, 1998, p. 43).

Tinker may have been able to compel her body to match her gender, but he has not taken away her sexual passion for her brother, making it both incestuous and gay.

Tinker has snatched her brother away from her. Graham is no longer physically there for Grace, which has left her feeling empty on the inside. "when I don't feel it, it's pointless. Think about getting up. It's pointless. Thinking about eating it's pointless... Think about dying only it's totally fucking pointless" (Kane, 1998, p. 46). Because her will has been taken away, performing for her is worthless, whether outside gender standards or complying with them. It is the image Kane leaves the audience. "The sun gets brighter and brighter, and the rats' squeaking gets louder and louder, until the light blinds you and the sound deafens you" (Ibid.,p.47). The play concludes with the reassertion of the heterosexual matrix, but the audience is left with the impression that this reassertion has rendered them blind and deaf.

Cleansed defies gender standards, although it differs from *Blasted* in that society seems to reinforce gender norms via the character Tinker. By adding gay love, cross-dressing, and incest, the other characters in *Cleansed* question the meaning of the binary even more than *Blasted*. The drama is set at a University, which Kane refers to as a patriarchal institution but is a jail facility for the Other. Tinker must bring the deviants back into the fold of society, no matter how painful it is, because they are outside of societal standards. Kane uses the university image to represent more significant learning and a stage of growth that all young people must go through. The patriarchal authority has total power over what must be learned at a university because society sanctions it. What is needed to succeed in the outside world is taught inside the University's walls. It is no different at Kane's University. Those who live inside the walls are educated to follow gender standards to operate as members of society(Ibid.,p.48).

The existence of gay love puts pressure on Rod, who refuses to acknowledge the validity of his feelings for Carl. Tinker is monitoring them and noting their odd movements. Carl's conversion to homosexuality and rejection of his gender should cause a beating. It refers to Tinker's efforts to rescue Carl from his homosexuality and restore him to his everyday life as a male gender naturally formed according to male norms. Tinker abuses and harms him in every way imaginable. Tinker thinks about preserving everyone's natural masculine and feminine gender identities and characteristics (Wandor, 2001, p. 17).

Carl and Rod are the first to deviate from sexual standards, which must be trained to comply. Through the exchange of rings, they show their connection and honesty. Carl professes his eternal love to Rod, and Rod tells him the truth. "I love you now. I'm now with you. I'll try my best not to betray you from moment to moment" (Kane, 1998, p. 111). Rod's inability to swear that his affections could survive, no matter how sincere they are. Gender norms require them to behave as heterosexual men, exemplifying the pressure imposed on gay love by heterosexuals. Tinker is watching them, so this private time between the lovers cannot be private at all. Those who cannot comply are monitored by society, and love that deviates from heterosexual standards is seen with mistrust, contempt, and an instant demand for punishment for the crimes committed against the heterosexual matrix. Carl's punishment for purposefully breaking outside gender lines is a brutal beating, but this should teach him. "[d]on't kill him," Tinker adds. "Save him" (Ibid.,p.116).

Tinker merely attempts to rescue Carl from himself by whatever means necessary because the heterosexual that formed the binary wants him back. Carl's unnaturalness is a breach in the system that must be mended. And the apparent naturalness of the male-female dichotomy must be safeguarded. Not only does Carl need to be rescued, but Tinker also wants Rod. Carl gives up his sweetheart under the penalty of death, bringing him closer to being reinserted into the heterosexual matrix (Ibid.,p.118).

Tinker wants Carl to stay inside the rules by renewing his love for Rod, so he chops off Carl's tongue. Carl's performance has now transitioned from verbal to action. Carl's new methods of expressing his love for Rod and his sorrow are an intentional refusal to repeat the activities of his particular gender role, and each of these ways is methodically taken away from him. Tinker rips off Carl's hands when he attempts to write a love message to Rod in the mud; then Tinker cuts off his feet when he tries to execute a love dance for Rod. Tinker's cuts attempt to remove the elements of Carl that resist the matrix, and in doing so, Tinker is attempting to bring Carl closer to uniformity. He is judging them. Tinker cannot help any of them. When Tinker asks whether it is "you or him, Rod, what's it to be," Rod says, "me. Not Carl. Me"(Ibid.,p. 142). He then slits Rod's neck, knowing that if he cannot push Rod into the heterosexual matrix, he must be removed to secure the binary. Rod's last act is a love performance between two

men that reaffirms the parody of heterosexual conventions, highlighting the patriarchy's creation of gender. Kane depicts a powerful love, worth dying for, between two guys, resulting in a discourse of difference. The surgery changed Carl's gender, in which he sacrificed a part of his body. Grace had sacrificed her femininity to respect her brother Graham. It is not believed that a female's desire to change her gender makes up for coercion toward masculinity, as Grace stated in chapter seven when she expressed her desire to change her gender (Eagleton, 1998, p.24).

Tinker's ultimate act of atonement for Carl and Grace removes their power to rebuild gender norms to their standards. Tinker conducts a sex change procedure to reintroduce them into the heterosexual matrix and provide an outlet for their need. Grace is now free to behave as a guy since her sex corresponds to her desire to be the male gender, and Carl is free to feel love for a man because his physical masculinity has been removed. Carl and Grace's subversive efforts have been undermined by a society that refuses to recognize diversity in the cultural construction of gender, and Graham abandons Grace since she is now comfortably back in the binary. Graham says, "It's over," and then walks away with Tinker (Kane, 1998, p. 41). He is no longer required to protect Grace while she is in university. "Hear a voice or catch a smile turning from the mirror. You bastard how dare you leave me like this" (Ibid., p. 46). That means she still loves him and is angry at him for abandoning her.

CHAPTER THREE

SUZAN LORI PARKS' *IN THE BLOOD*

Suzan Lori Parks wrote *In The Blood* in 1999, which was performed in New York at the Joseph's Theater, and nominated for a Pulitzer Prize. The events depicted in this Play, shot in slums throughout the United States, were a tremendous tragedy. The Play events represent the life of a black lady called Hester, an impoverished and abused mother of five children who relies on the help of several social service agencies. Nathaniel Hawthorne's novel *Scarlet Letter*, written in 1850, is the inspiration for this production. Parks wrote this drama in the style of Modernism. It is a classic tragic drama that relies on realism in dealing with black women of African ancestry in an American culture grounded in the realities of that society (Hadia, 2012, pp. 105-115).

The play includes two acts and nine scenes, and it is one of the best plays of the twentieth century. The play has many characters besides the main heroine, Hester La Negrita, such as her children: Jabber, Bully, Trouble, Beauty, and Baby characters, and other characters such as Amiga, the Doctor, the Welfare, Reverend D, and Chilli, who represent various classes of society and the religious and social institutions that serve as a symbol of support for the poor. These personalities exploited Hester sexually, which exacerbated her suffering even more since she had given birth and, therefore, created a precise racial variety in the public's eyes, causing her to become socially ostracised. The other characters' isolation and ostracism within the crowd were exacerbated because of this, which is why Lori Parks stresses the critical significance of the African American woman's identity throughout the novel (Ghasemi, 2016, pp. 2-11).

This chapter aims to determine how Suzan Lori Parks effectively and skillfully delivers her Play, particularly on the subject of violence against black women. Black audiences and readers praised, hailed, and appreciated this literary masterpiece (Ibid.,p.18). *In The Blood* depicts how African American women may be oppressed economically, socially, and sexually in a patriarchal culture and how they can regain their self-esteem in the United States of America (Ibid.,p.21). The significance of this research stems from the broad subject of violence and gender in many aspects of life. The study of the effect of gender on other areas is vital to the study of black women's

identity. Lori Parks tries to define (Hester) by identifying her gender and race. The Playwright intended to explain or address the audience, who accused her of writing only for Africans in her Play. The author questions whether black people may be victims on stage (Parks, 1995, p. 21).

Society has marginalized Hester as a woman and a mother; She is an illiterate mother of five homeless children who live beneath a bridge. Every one of her children is born to a different father. The letter (A) on Hester's breast differentiated her from other women to symbolize that She had given birth to children of illegitimacy. Several segments of society have sexually and physically abused her. Hester attempts to enlist the help of her children's dads or other members of a community. However, she fails because society rejects her. Parks concentrates her attention on Hester's social surroundings and the effect they had on her. Her artworks take inspiration from a variety of topics, including race, class, and gender. Lori Parks' mission is to explain the targeting of black women in American culture and to examine the problem as a social matter and a structural issue in the educational process (Keene, 2012, p. 35).

Hester fights all kinds of societal abuses as a homeless, illiterate woman and lone mother of five, the most egregious of which is stereotyping and exploitation in modern American culture. Fighting preconceptions about African-Americans on the one hand and impoverished women having children out of wedlock on the other, Hester tries to give herself agency even though her social status and class deny her any feeling of control (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 49).

From the beginning of the Play, society has accused Hester of depravity and condemned her repeatedly. For all African American women, Hester is a role model to emulate. The writer is alluding to the terrible position that women are in at this point. These women have been subjected to abuse, brutality, persecution, and sexual assault by various organizations in society, as well as by political, religious, and social institutions. The writer describes Hester and her five children's dreadful situation, demonstrating the severity of her condition as a mother and all of her children. The expectation is that humanitarian groups and other governmental institutions would come to her aid; these same organizations have assisted in the sexual and physical exploitation of women and the harassment of women (Ghani & Joodi, 2015, pp. 204-220).

The Play's subject challenges audiences, which depicts the issues and identities of black African women in American society via the figure of Hester, who is herself a black woman. The author intends to show African-Americans in contemporary American culture. Because of having five children, Hester struggled to join and integrate with members of society on a cultural and social level. The community did not recognize her as a member of the association since she did not establish a conventional family within the social limits and limitations. Hester does all she can to seek help to bring her children out of poverty in various ways, as she has been committing prostitution for a few bucks to provide for her family. The Play's subject is very significant in its content since it focuses on societal failures such as hypocrisy, racial discrimination, sexual exploitation, and making women victims of these circumstances (O'Gorman, 2014, p.23).

To emphasize this hopeless battle, Parks prefers to put the body, especially the black female body, at the centre of her work, highlighting the terrifyingly physical reality inflicted on the black body over centuries rather than words. The Play's language becomes a repressive force by interacting with the future and the past in scripted language's prefiguring and conversational manner. Parks' characters, according to Guillory, "speak the liminal language," which is defined by abruptness, misnomers, inadequate punctuation or grammatical correctness, and, most of all, silence. "Silence and marginalized by the dominating society within which they live, these individuals enter the national dialogue when they are the subject of the conversations of those (comparatively) empowered others (Brown-Guillory, 2002, p. 196). Writes Harvey Young about the role of silence in the Plays, particularly in *In The Blood*. They are seldom the ones who speak. Parks made their silence similar to a presence and a voice." Linguistically, the Play alludes to social power dynamics and the marginalization of underprivileged individuals (Young, 2007, p. 39).

Parks has developed a kind of theatrical shorthand in her pieces. For example, Parks' key at the start of her script suggests that the character must "take a little time, a pause, a breather; change." While Playwrights are acquainted with this written sign, it is seldom found in scripts, her usage of "spells" makes her scripted work different from others. "An elongated pause and heightened awareness," Parks writes of a spell (Rest). The figures' experience shows their pure and essential condition, as shown by repeating

the characters' names without speech. The episodes in *In The Blood* take place between people, such as when Hester exposes her face to Reverend D (which she had been concealing behind a photograph of her kid, Baby):

Hester

Reverend D.

Hester

Reverend D.

(Rest) (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 49).

It can also cast a spell on a specific personality, like when Hester puts her children to bed, healthy and nourished, while she goes hungry yet does her chores:

Hester

Hester

Hester

(Rest) (*Ibid.*,p.22).

The nature of these spells aids the repressive work: "In Parks' spells, the writing of the figure's name supplements—places and dispenses—the figure's body; the body supplements the writing." This supplementary two-way connection allows writing and the body to index each other" (Johung, 2006, p. 46). As Johung explains, the spells generate a moment of synchronization and interdependence between the body and the words. The body becomes the language in its stillness, and the style becomes the body in quiet. The spells, above all, help to anchor the situation in corporeality suddenly. The body of the character is emphasized by having them perform a moment of quiet between characters or alone. In the lack of words, the audience is compelled to read and recognize the character's body, which is dressed as a character performing in a "pure and simple state." The character and nature are exposed when the body is reduced to nothing more than a figure with no words to compliment it (*Ibid.*,p.48). This Brechtian-influenced approach reminds the audience that Parks' tales are about bodies and the people who inhabit them, as well as the components that create and break the shapes as they move throughout the Play (*Ibid.*,p.51).

In Suzan-Lori Parks' Plays, the technique is a complicated system. It serves as a record of persecution and educational disparities in the past while wrestling with the majority's motives (hegemonic discourse). It also fosters various linguistic resistance levels. From Hester's efficient silence in *In The Blood* to creating a gender-based

language, "Talk" in *Fucking A*. Parks' writing technique is a kind of defiance. She rejects conventional dramatic structure "necessities" in favour of a more unexpected and more organic theatrical experience woven from memories of the past and current events. "Parks' characters refuse to take part in the discourse of dominance...for that would reinforce dominance" (Brown-Guillory, 2002, p. 196). Besides her characters, Parks' approach to style and language in her plays refutes the dominant narrative.

The constant presence of the "A" (the only letter Hester can write) as it represents the feminine body and sexuality is the most prominent example of "Rep & Rev" in social and historical contexts. The letter "A" identifies her body and restricts her, similar to the instances of "SLUT" and "SPAY." In "Language as Protagonist in *In The Blood*," Len Berkman gives an insightful interpretation of language in the play. "Whether Hester can survive will depend on such words [the plethora of words beginning with the letter (S)], on how they are used, aimed, and understood, if not by Hester herself, then by those she can trust" (Berkman, 2007, p. 63). When instructing Hester, Jabber explains the physical shape of the capital letter "A" as "legs apart, hands cross the chest as I showed you" (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 11).

The letter itself gets linked with the corpse as it is written on the dirt floor of Hester's "house." Jabber describes Hester's "A" shape as an anatomical posture, with legs apart and hands across the chest. The first portion of the explanation becomes more poignant when seen in connection to the enormous word that hovers above Hester and the offspring of her womb, which are physical representations of her sexual activities. The term "SLUT" hangs like a damning banner over their heads, reducing Hester's body to a comment, a shape similar to the cans crushed under her small child's feet. "[Hester] is burdened and branded with the obstacle-course tangent of our sequential alphabet." style is an opposing force in the Play (Berkman, 2007, p. 64).

The opening scene introduces this technique, in which the mixed chorus fights Hester as a single entity, reading her body as an object and as text, taking what they want and leaving nothing behind. The choir reads Hester's body, imprinting the exact expectations and limits that Kaila Adia Story fights Hester in her chapter on the Cartesian paradigm. The chorus can determine that there is "bad news" in her blood that

is "plain as day" by utilizing (their/ his/hers) since the voices here function as a single person) eyes. While they "read," the community draws attention to an absent body:

...early Western philosophical discourses contended that some human bodies were read and other bodies were attached to minds that allowed them to be the *readers*. Again, the social location of the *reading* body was determined by its translated ideological value (based on race, national origins, and gender) that was seen through a physical lens (Story, 2010, p. 24).

Because of the Cartesian dualism of the body, some people may reason their way beyond the body, which no longer exists. In contrast, others cannot do so because of specific physical characteristics and must stay "embodied" in their earthly vessel. "Thus, if we think of the body as a physical text that can be read by 'dominant' and subordinate bodies through a sociopolitical and differential gaze, we can understand how Western society has valued certain bodies while suppressing others for centuries" (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 25). According to Harvey Young, the chorus plays an essential part in Parks' Plays.

Her [Parks's] Plays present the black body, specifically the black female body, as other and nonnormative. Caricatured and stereotyped, this staged body resembles historically racist images of the black female as Mammy, Jezebel, and Breeder woman. However, she also positions this body as the protagonist of each Play and, in doing so, urges the audience to question the validity of these stereotypes (Young, 2007, p. 46).

Lori Parks is making a strong political statement by having her characters kill their children, reinforcing the bodies of those who must learn to survive and perhaps refuting as "nullification" (Brown-Guillory, 2002, p. 184). Parks brings the body to the front to examine this idea and what it means to struggle against nullification. She shows the audience the terrible repercussions of such a job. Hester is imprisoned, mute, and sterilized. Hester's last words are jumbled and garbled after the Play, and her opportunity to confess or address the audience goes unnoticed. Hester executes a reversal in her "confessional" speech. She begins her statement by lamenting the fact that she has ever given birth, referring to her children as "Five Mistakes!" (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 106).

As a result, it is up to the audience to be sufficiently upset by the violence to effect change. Parks' use of critical redress to challenge the black body's history, present,

and future compels the audience to consider issues that challenge their views of such a force. According to Carol E. Henderson and many other critics, the black female body is "always public, always exposed" (Henderson, 2010, p. 3). Parks grasps this idea and applies it to her work and her connection with her audience. Rather than imagining a world where this is not the case, Parks creates a universe in which the viewer is forced to confront reality in a high setting. As different, characters talk for or about the body in the issue. The spectator is and with the voice of the social collective. The black female body becomes a weapon of violence, and style becomes a tool for violence. The audience is violently bothered, forcing them to confront their feminine body in front of them. Parks' Hesters serve as a "reflective mirror into the social, legal, and economic binds that prefigured the black female subject as flesh," with a limited possibility for verbal opposition (Ibid.,p.5).

Although Henderson talks about the depreciation of the female body as it relates to slavery in this text, the concept of the reflecting mirror is crucial to comprehending Parks' work. With her Hester figures, she represents this psychological process. She encourages the spectator to gaze these women in the eyes and see her Hester in them, history's violence, and its consequences in the present. Parks encourage the audience to see the brutality that exists in today's language. Parks promotes societal transformation by making them think about and analyze the raced mother's body as it is today, asking for change, but offering no answers and inviting more questions.

3.1. Physical and Verbal Violence in *In The Blood*

The play, *In The Blood* (1999) portrays the story of a single mother called Hester, who has five children from different men. While surviving in dire poverty, Hester seeks to assist someone in improving her children's life. She has a negative reputation in society, which hinders her ability to provide a better future for her family. She always takes advantage of the opportunity to seek support for her children from their fathers. She seeks hope that her children must be supported by them (Fraden, 2007, p. 434). The play continues with other people's tales (testimonies), such as Welfare, an officer, a doctor, and an acquaintance involved in Hester's terrible condition. Hester has been helpless to find anyone to help her impoverished children. She is associated with many individuals that owe her money. The play also depicted her as a person who is

always ready to help anyone, but she only receives small cash in return. She attempts to work harder and earn a small profit, which her friend swayed her (Ibid., p. 337).

The play highlights inconsistencies, revealing the tension between human passion and self-interest. In this drama, a harsh and horrific tragedy shows both a critical depiction of impoverishment and a robust metaphor for the degradation of African-American culture in an institutionalised racist society. The play portrays verbal, racial, and physical violence in several situations (Kolin, 2006, p. 254).

The play opens with a prologue in which characters create a chorus to symbolise the society that rejects Hester. A Chorus ridicules Hester as an ignorant lady who cannot read or write at both the start and the finish of the play. They also label her a slut, a burden to society, and a hussy (Ibid., p. 253). The fascination with the ideas, people, and imagination pull the attention of the audience and readers to the characters. The play is based on the key sources in which blood is a dominant signifier. This tells the narrative of Hester, a brave African American lady who raises her five children and all live beneath a bridge.

In the play, Hester is involved in sexual acts, and she is also verbally harassed by several people in her life. Violence in terms of sex, race and physical harassment has been observed in the play. Hester's sexual transgressions and humiliation by several individuals can be seen in the drama. The prologue accuses her of having verbal violence in her blood. The promiscuity of Hester earns her the label "slut", and someone writes it on the bridge near her home. The play concludes with her son repeating the term again and again. This was the fiercest instance of verbal violence, and also it may create a bad image for Hester in society. However, it was not morally ethical to harass her and compel her to poverty (Fraden, 2007, p. 441).

In the play, there is a series of confessions made by some guilty characters, such as Hester, who had a strong preference for sex with males and placed a strong focus on not having many children. Her friend Welfare's admissions, as well as the Doctor's explanations of his connection with Hester, as well as his inappropriate sexual relationship with her, left him feeling forlorn. Reverend D confesses that he has committed a transgression and turned his attention to God. Chilli's love confession for

youth and his observations on how things have changed from one era to another (Brown-Guillory, 2002, p. 184).

In The Blood is Hester's tale, an uneducated woman. According to Parks, the story includes a sequence of meetings between Hester and people who cycle through her social circle. Hester is always on the lookout for money, performing odd tasks like sewing or pawning "found" items for cash. She also often takes part in sexual activities for money or to satisfy a desire or emptiness in another character. Her offspring, the physical manifestations of her sexual experiences, are the joy of her life but a physical thorn in the rest's side of society, serving as her "A." The "Higher Ups" urge Doctor to perform a sterilization procedure to control Hester's womb and halt the spread of her "disease" to prevent the spread of her poverty and increasing "burden" on society (destitution) (Ibid.,p.185).

In the last scene, Hester goes to prison and talks of weaponizing her body and children in a previous hopeless effort at rebellion. The Play is a collection of monologues and conversations that describe the many ways in which people exploit Hester's physical body to fulfil or achieve something for themselves. Hester's speech is mainly reactive, and at the play's conclusion, she is denied an entire confessional monologue, essentially leaving her mute. Parks' mode is a kind of redress because it emphasizes the body's close relationship with language and the limits of the contemporary black body fighting against the archive. Parks' literary approach clarified that the black body had no human value in the past, as she assigned heroic roles to her black heroes for them to realise themselves (Ibid.,p.187).

As a result, to raise the children, both parents must participate in their lives. Help from the father and mother guarantees a pleasant existence for the children and keeps them from becoming homeless or losing their future (Ibid). Duties and responsibilities can be divided between the mother and the father, with the father working to provide the necessary money for food, medicine, clothing, and a good education for the children, also the mother providing household matters or taking part in her husband in work as well (Gelles, 1989, p. 496).

The scene between Welfare and Hester contains a plain provocation of Hester's feelings. Welfare tells Hester that the doctor recommends removing the uterus, "Yr

doctor recommends that you get a hysterectomy. Take out yr woman's parts. A spay". This suggestion is cruel to Hester since the womb is a crucial aspect of a woman's ability to have children (Parks, 2000, p. 33).

Welfare has called Hester's children "bastards" in several unpleasant and provocative terms. This description of children severely aggravates the mother's sentiments and causes her to be in a terrible mood and have negative feelings. Welfare should have respected Hester's concerns since verbal violence promotes psychological collapse in women, especially when they live in poverty with no aid from others. Welfare attempts to punish Hester by threatening to take Hester's children away or lock them up. This conversation is hugely traumatic for Hester's sentiments and causes her to lose her patience since her children are dearest to her. She faces many challenges and disappointments in life to raise her sons. As a result, Hester loses her reputation in society because of her illegal sons. So Hester's reaction is understandable when she realizes Welfare's threats to take the children away from her:

WELFARE. 5 bastards is not good. 5 bastards is bad. HESTER. Don't make me hurt you! (Hester raises her club to strike Welfare.) WELFARE. You hurt me and, kids or no kids, I'll have you locked up. We'll take yr kids away and yll never see them again (Parks, 2000, p. 34).

Hester's dread of her sons being taken by Welfare caused her to calm down and not engage in an argument or a violent debate with Welfare. Because her children are in danger, she pretends to be subservient to Welfare.

Hester begs Reverend D's love and sympathy to assist her and her son. He rejects her and uses physical violence against her by twisting Hester's hand and dropping her to the ground when she attempts to hold his hand to obtain affection and listen to her. Reverend D's cruel method against Hester had transpired in front of her son Jabber's eyes. That was not just a physical insult, but it also constituted verbal and emotional abuse. He called her a slut and told her not to return, indicating the most severe types of humiliation and oppression. Emotional violence was symbolized when Reverend D failed to give Hester passion and affection, even though he had sex with her and gave birth. Hester suffered various tortures and was exposed to various forms of brutality throughout her life. These circumstances have made her a victim of the surrounding

people. Because of her five faults embodied in her children, Hester suffers much due to her societal humiliation and disdain. Reverend D finally threatened Hester that he would crush her if she returned to him.

REVEREND D. Youd better go.

HESTER. Why you dont like me? Why you dont like me no more?

(He tries to go back inside. She grabs ahold of him.)

HESTER. Dont go.

REVEREND D. Take yr hands off me.

HESTER. Why you dont like me?

(They struggle as he tries to shake her loose. Then, in a swift motion, she raises her club to strike him. He is much stronger than she. He brutally twists her hand. She recoils in pain and falls to the ground. Jabber, wide awake, watches.)

REVEREND D. Slut.

(Rest.) Don't ever come back here again! Ever! Yll never get nothing from me! Common Slut. Tell on me! Go on! Tell the world! I'll crush you underfoot. (He goes inside.) (Parks, 2000, p. 64)

Hester attempts to turn her rage and worry to her children due to her frustration in life. Moreover, her awareness of these affects her during playing, as does her habit of staring at the sky while playing with her children. Jabber witnessed the cruelty of Reverend D when he was talking to Hester, hurting her and verbally describing her with the word “slut.” This description gives the impression of extreme frustration and hopelessness to Hester’s character, who suffers from social neglect and financial poverty. Jabber knows that the meaning of the word in which he described Reverend D Hester is the same word written on the wall of the dwelling(Ibid., p. 18).

Parks wanted to highlight a critical topic concerning society and other institutions that frustrated the single and homeless women, preventing them from succeeding in life and not giving them a chance. Where Hester suffered because she lived alone and without family or institutional support and the nature of the exploitation of these institutions and individuals for Hester through sex and work, she cannot provide for all the needs of her children, and she suffers from psychological distress when seeing the hand of fate. Her relationship with Chili collapsed utterly when it became known that she was the mother of five children from different fathers (Cheryl L. Meyer & Michelle Oberman with Kelly White, 2001, p. 174).

Hester's own body becomes a weapon because of her letters. As Jabber points out, the word "SLUT" is physically restricting Hester's capacity to practice her alphabet and learn since it takes up her "practice place" (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 10). Jabber's description of the letter "A" seems to mirror the emotions and connotations of the word that hangs over their heads, as he depicts the "A" as having "legs apart," evoking the looseness and immorality connected with the insult scrawled on the wall. The term "SPAY" is often repeated and written out throughout the performance. "SPAY," like "SLUT," is a mark on Hester's body that serves as a kind of branding and violence. The "A" appears as more than a bodily echo of her sexual posture as it becomes more linked with physical abuse committed against her body since she recognizes one letter in the word (whereas "SLUT" is illegible). If "SLUT" stands to brand her outwardly by hovering over and branding her body, then "SPAY," linked to her body and reproductive organs, gets more personal and tries to alter her inside. Parks also uses these words to fill the Play with echoes of previous violence and conduct reparation by using the physical word as a weapon of violence rather than the surgeon's hand or the surgical tools. In its simplicity, the violence becomes fundamental and frightening.

Hester's failure to identify the word "SPAY" draws her closer to the truth underneath the word that hangs around the Doctor's neck. Her incapacity to read and thoroughly understand the term becomes the justification for enabling such a treatment to be carried out. Hester mutters, "Somethinsomethin-A-something" (Ibid.,p.42). She sealed her fate when she begged to read the word, more than bringing five children into poverty. Parks recreates onstage the brutality perpetrated on the black female body for decades in the twentieth century, when those deemed mentally ill, uneducated, or of inferior intellect were sterilized to prevent them from reproducing. The "Higher Ups," who call "the shots" (Ibid.,p.43) in the drama, prescribe the brutality perpetrated on the black female body. These "Higher Ups" do not have bodies and are not visible. Parks uses words to express the "Higher Ups" power and presence physically. As a result, technique becomes a component of Hester's oppression, sterilization, and eventual incarceration (Ibid).

Besides the "A," "SLUT," and "SPAY," the "Big Hand" Hester mentions, as well as the associated "eclipse," execute a sort of historical restitution, this time linked to

violence against the black body. Hester says the "eclipse" twice, once to Amiga Gringa and once to Reverend D, although none has seen or experienced the phenomena. Hester explains what the mystery eclipse figured as later in the Play, as her sterilization appointment approaches: "Big dark thing." The hand of God. It is descending on me. The light is being blocked—fate's five-fingered hand. "Coming down on top of me" (Ibid.,p.84). She says this just as the Doctor appears, "wearing his 'SPAY' sandwich board" (Ibid), and announces that her appointment has been rescheduled for the following day. As a result, the eclipse, as well as the "Big Hand" (which fills the last Play's lines as Hester speaks with the Jabber of a crazy woman), is linked to the violence perpetrated on her body. The "hand," or "God's hand," represents the systemic and societal violence perpetrated on the black flesh by those bodiless, invisible powers known as the "Higher Ups," as the Doctor refers to them.

Unlike Hester's children, who are a financial burden, everyone saves Hester, Amiga Gringa's body and reproductive powers become a profitable for-profit company. "I'm doing well for myself / working my moneymaker / Do you have any idea how much cash I'll get for the fruit of my white womb?! / Grow it. / Birth it. / Sell it. / And why shouldn't I?" Amiga writes in her "confessional." (Ibid.,p.71). In this scenario, Parks highlights the enormous social and economic disparity between a white mother figure's womb and a black maternal figure's womb. Hester cannot sell the product of her womb, much alone get monetary compensation for bearing children. Instead, the state (or the systems of power represented by the Higher Ups) sterilizes her since her children and reproductive capacities are unwanted, non-lucrative, and "burdensome." Parks stresses that the problem of societal stigma and violence is not only about sexual (gendered) differences. But also race. Amiga Gringa is not subjected to physical harm since her body serves a purpose and is valuable to the game's systems. Hester is subjected to assault as a black mother's body because of her ethnicity and the importance of the black body. Parks defines the black mother's body as having a connection to society separate from social participation but necessary for social development.

In The Blood opens with a choral message to the audience, in which the chorus, speaking in unison, replicates internalized racial and gendered hatred directed toward the black mother's body, referred to as "She" in the opening line: "There she is" (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 5). The chorus immediately evokes

the black mother's body, singling her out from a crowd. The choir serves as the people's voice, the dominant majority's voice heard as an individual. The language itself speaks to each unit, with the whole chorus speaking as both one body and many bodies with one voice. The hook is "clustered together" at the start of the play (Ibid). "That ever happen to me, you wouldn't see me / having it," the chorus says in this formation, implying that the hook is functioning as a single, undivided body: "That ever happen to me, you wouldn't see me / having it" (Ibid).

As previously mentioned, Hester's children serve as her scarlet letter, a tangible representation of her difficult position in society. As products of her body, her offspring might theoretically function as extensions of herself, especially in terms of language. Len Berkman describes Hester's last deed as a "murderous, and soulfully self-destructive act" (Berkman, 2007, p. 70), and their body postures are evocative of Michelangelo's Pietà, in which Hester and Jabber's bodies join to create a physical incarnation of the "A" (Ibid.,p.71). From Jabber's early description of the physicality of the "A" form to his participation in it. Words become inextricably linked to the body throughout the Play. For Hester, language becomes immutable, and this last act enshrined her in her silence and entombed her inside the same system that profits from the imprisonment and control of black bodies.

Hester, shattered, alone, recognizes the enormous amount of violence perpetrated on the black body and, to resist, offers her own body as a weapon. The maternal body becomes a weapon against racial injustice and brutality in one of the Play's closing scenes. Although it is a fruitless idea, Parks exposes the depth of the physical brutality against black mothers as Hester tells it from prison, shortly, to be sterilized. A woman is now attempting to militarise her body to fight the tyranny. Parks has successfully depicted the present suffering of the black maternal body, imprisoned under a system from which there is no escape, with Hester's closing words of the Play, "Big hand coming down on me," echoing in the audience's ears as they exit the theatre (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 84).

No one was ashamed of the verbal harassment in Hester's terrible situation. Hester's five children have all had different fathers, and no one supports her while taking care of the children. The males she looks around are all the same. "Trouble" is the name

of one of Hester's children, emphasizing her promiscuous notoriety. Verbal and sexual violence with Hester is seen in every aspect of the play, from the doctor who treats Hester as part of his "street practice" to Reverend D. to Welfare, whose husband requests an illegal relationship with Hester. Everyone around her abuses her verbally, racially, and sexually (Hadia, 2012, p. 107).

Reverend D, the father of one of Hester's children, is a hypocrite who preaches one thing and does the opposite. Hester begs for financial help for her children. Also, he denies that he is the father of her child. Despite preaching regarding generosity and social improvement for the impoverished, Reverend D achieves nothing for Hester. He sometimes embarrasses her and threatens to crush her "underfoot" and call her "bad words". In this situation, Hester approaches a stage when she is powerless against all the tremendous societal influences; everyone surrounds her like ravenous vultures, not allowing her to get Hester's "leg up" (Foster, 2007, p. 78).

We know who writ it up there. It was the bad boys writing on my home. And in my practice place. Do they write in their own homes? I don't think so. They come under the bridge and write things they don't write nowhere else. A mean ugly word, I'll bet. A word to hurt our feelings. And because we are not lucky we got to live with it. 5 children I got. 5 treasures. 5 joys. But we aren't got our leg up, just yet: So we got to live with mean words and hurt feelings (Parks, In *The Blood: Dramatists Play Service INC*, 2000, p. 9).

Regardless of the verbal abuse, Hester strives tirelessly to build a meaningful life for her and her poor children. Hester is a victim of multiple violence, either from society or the welfare system. However, she worked hard to gain a significant advantage in society. Hester is a symbol for all African-American women who suffer verbal violence from the societal system she lives in, which victimizes them financially, racially, and sexually (Fraden, 2007, p. 440). Each of Hester's children has a separate father. Therefore, she is forced to support the children alone, with minimal cooperation from the government or her ex-boyfriend. Reverend D, the father of her youngest son, and Chilli, the father of her oldest son, are the notable characters in the play. Amiga Gringa is a close friend of Hester, always giving her advice to get rid of children and reduce her stress of parenthood. Amiga Gringa stole several things from Hester every time she got a chance (Hadia, 2012, p. 107).

Let's toast my new kid. Just you and me. A new life has begun. Am I showing? Not yet, right? Will be soon enough. Little Bastards in their living high on the hog, taking up space. Little Bastard, we toast you with egg salad (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 42).

Hester suffers from terrible stomach problems during the play because of not eating regularly. Though, the children of Hester also do not eat sufficiently because of their poverty. Even though the children of Hester also do not eat sufficiently because of their poverty. The children frequently inquire about their fathers from Hester. Neither of their fathers pays attention to their children, and no one support or provides any help to Hester and the children. Most of the fathers of her children curse her badly while having sexual connections with Hester. They exploit their authority to manipulate her and show no guilt or sympathy. Hester was not violently harassed by the fathers of her children but also by the social factors and her closest friend, Amiga. The mother of five has been exploited by the abuses and powers that she cannot take control of them (Hadia, 2012, p. 107).

The support agencies intrude into Hester's life, and their employees mistreat her. Welfare bullies Hester and criticizes her for impoverishment (Ibid., p. 110). The welfare women hire Hester as a seamstress and do not train her to stitch. (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 34). Due to this, Hester cannot even thread the needle. It becomes out that both the welfare women and the Doctor have exploited Hester only for their sexual pleasure. Even the friend of Hester, Amiga, takes advantage of Hester, exploiting her as a sexual showpiece in a sexual show for-profit and insulting her dedication to motherhood. Amiga sells her white children to supplement her income (Hadia, 2012, p. 109). Once Amiga tells Hester that:

Go next me yourself then. The dangers I incur, working with you. You ought to send your kids away. Like me. I got 3 kids. All under the age of 3. And do you see me looking all baggy eyed, up all night shining little shoes and flattening little shirts and going without food? There's plenty of places that you can send them... You'd have some freedom. You'd have a chance at life. Like me (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 9).

Reverend D makes several assurances of money but never follows through. In a beautiful sequence that demonstrates how naïve and innocent Hester is, she puts on the bridal gown provided by Chilli upon her old clothing and puts on new fancy sandals. As

if she had been planning for that day her entire life. However, in a terrible turn of events, all of her ambitions to be a lovely lady are dashed when Chilli realizes she is not the lady he believes. He rejects Hester for the exact traits he previously valued in her, passion and the ability to make love. Chilli envisions Hester as just a Virgin Mary form, with her kid as Christ (Hadia, 2012, 113). Chilli withdraws his marriage proposal as quickly as he discovers her other sons. Once, he says:

I carried around this picture of you. Sad and lonely with our child on your hip. Struggling to make do. Struggling against all odds. And triumphant. Triumphant against everything. Like hell, like Jesus and Mary. And if they could do it so could my Hester. My dear Hester. Or so I thought (Parks, In The Blood: Dramatists Play Service INC, 2000, p. 60).

Hester has no desire to fight her misfortune, symbolizing the hand blocking the sunlight with its five fingers falling on her. She appears to be pushed in parts by a wish to eliminate the “weak and hated” aspect. Eventually, Hester realizes her five “mistakes” rather than the five “treasures” she had previously imagined. Hester is indeed a sufferer of injustice, and she is also painfully implicated in it. The narrative is a moving, paradoxical mix of anguish and resilience, government negligence, and intimate violence. The doctor checks her publicly, as she is not a human being. He also abuses her inhumanely (Hadia,2012, 112).

Good goodgoodgoodgood. Let’s take your temperature...Every blemish on your records is a blemish on mine. Take your guts for instance. Your pain could be nothing or it could be the end of the road. A cyst or a tumor. A lump or a virus or an infected sore (Parks, In The Blood: Dramatists Play Service INC, 2000, p. 22).

The Doctor is disorganised and resembles a hawker selling his products on the road. All of his workplace apparatus is carried on his back. The cruelty and in-human nature of the Doctor could be seen through his behaviour; he permanently destroys Hester’s privacy by humiliating her in public:

In a minute. Gimmie the Spread & Squat right quick. Let’s have a look under the hood. Hester spreads her legs and squats. Like an otter, he slides between her legs on a dolly and looks up into her privates (Parks, In The Blood: Dramatists Play Service INC, 2000, p. 23).

The play *In The Blood* makes visible some of the most scorned members of American society, single, impoverished black mothers. Filled with moments of brutal insight, often through Hester's reflections on her life and the world around her, the show does not do much to spare the audience or the characters from the cold, dark reality of Hester's situation. There are also a lot of intersectional issues in the play that many people experience across races. Religious oppression, governmental corruption, patriarchal violence, the failure of the healthcare system, and the downfalls of capitalism were all things about in the early 90s. Such social drawbacks can be observed through the character of Hester, a single lady who is violently treated by the social structure. The societal issues of hypocrisy, brutality, prejudice and sexual harassment are highlighted (Hadia, 2012, p. 112). It could be witnessed by how the surrounding people treated her:

I was lonesome and she gave herself to me in a way that I had never experienced even with women I've paid she was like she was giving me something that was not hers to give me but something that was mine that I'd lent her and she was returning it to me (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 27).

The programme depicts the cycle of poverty, primarily as it affects black women in a society where racism is institutionalized. Hester relates to the combination of racial and gender bias black women endure. Also, lack of education and joblessness isolates and impoverishes her. Although, the hypocritical societal structures are all to blame for what she is going through. Hester is a victim of societal influences and also the five missing fathers. Hester is persecuted not just by people around her, as symbolized by the Welfare women. However, she is also tormented by society, as reflected by the social structure (Fraden, 2007, p. 438).

Ultimately, Hester is the one who carries the weight of each transgression by producing offspring who embody that mistake. Hester ends the drama unable to articulate her and helpless to birth additional children to construct the "huge army" of "Bastards" that might have shielded her from the brutal society. The society, Welfare Lady, Amiga Gringa, Reverend D, the Doctor, Chilli, and herself seem to be shamefully taking part in her demise. Welfare, a black woman, wants favours from Hester but offers little in exchange. Reverend and the Doctor take sexual advantage of Hester to satisfy their wild needs violently. She is neglected and harassed by most people in her life

(Hadia, 2012, p. 110). According to her vision, everything is dull, and society devours her.

3.2. Gender in *In The Blood*

In Parks' Plays, race and sexual difference become a significant element of contrast. Parks emphasizes a maternal body socially created by race and gender in tandem. Parks creates a black mother figure for her viewers. However, she puts her mother's corpse in an indeterminate period and omits historical events that occur beyond the framework of the Play. Instead, until they are embodied and experienced by an audience, her characters remain oddly detached from time and history. Lori Parks expects her audience to contribute social, political, and historical interpretations of the black body to the performance. She confronts the audience's gaze and all that it entails. Parks recognizes that being black is continuously attributed to body readings based on historical and cultural connections. In *In The Blood*, Parks shows the viewer two distinct mother bodies to illustrate the oppression caused by blackness as a component of the maternal body. Amiga Gringa, Hester's friend, is a white lady from the same or a comparable social level and economic status as Hester.

Hester uses the tale to retell symbolically was, the story of her lifetime, which she has written herself. This narrative may justify their acts for mom and her five absent partners. She refers to herself as a princess who, figuratively, alters the law of her civilization and marries the five brothers because of her autonomous choices and requirements. A similar sentiment is expressed in her conversation with the Doctor, who says: "Oh, I could be the Queen of Sheba" (Parks, 2000, p. 41). Hester does not consider herself to be as society wants. She makes between herself and the patriarchy, reflecting her desire to alter the way people see her. And her abilities. Inside gender representation and identity construct prompt race marginalization of the poor to forge a new identity (Sih, 2021, p. 7).

When the Doctor is sexually abusing Hester, he believed he is liberating her. Still, later found that he is imprisoning her emotions via sexual exploitation, which directly opposed the Doctor's expectations. As the Doctor shows, having intercourse with Hester is a life-changing experience. For initiating a sexual connection with her, he could not keep his emotions under control. Mrs Welfare and the Doctor are attempting

to justify their exploitation of Hester by utilizing sexual interactions and overcoming all social and individual class barriers. The Doctor is achieving pleasure. According to Harry Elam's interpretation, Doctor and Mrs Welfare believe that sex provides Hester with freedom and joy but that they are incapable of thinking about giving her the legitimate and individual rights that would provide her with freedom and liberation. As part of their exploitation, they engage in degrading sexual relations with her, an example of slavery and cruelty in the modern day (Wade-Gayles, 1984, p. 1-12).

Reverend D's sexual abuse of Hester shows the clergy is also accused of sexual exploitation, immorality, and moral degeneration, as well as the religious establishment straying from religion's simple objectives. In addition, within the context of the principles and traditions, the clergy engage in specific perverse counter to religious tendencies. Some characters in the play exploit Hester sexually by using her body. Parks shows in their monologues, or "self-confessions." They express their emotions for her while attempting to avoid hate and dismiss her. They try to enjoy her body momentarily, and as soon as their cravings faded. They accused her of immorality and depravity. Everyone who physically mistreated Hester moved away and ridiculed her because of her gender and poverty. Because Hester is uneducated, the employment opportunities are non-existent or limited. As a result, she would give her body in return for modest amounts of money that would allow her to continue to exist. In return for her physical services, she uses medical and social help in front of others. The confessions of those who exploited Hester mentioned that their harshness towards her considered her unclean, and distanced them from her. Chilli, her first love, rejects her because of her parenthood, and Reverend D. ignores her because he knows she needs money to support her children. Everyone around her attempts to exploit Hester La Negrita's femininity or gender. Killing her son may make a symbolic change for her, allowing her to shed her fictitious or illusory identity (Emirsoy, 2013, p. 22).

According to Deborah Gies, "each of them has probably screwed Hester by profiting from their sexual exploitation of her." They take advantage of her by using their masculine power, following society's perception of their status. Though society publicly condemns Hester's conduct, the crimes of the men who sexually assault her remain hidden behind a "perfect face of pretense." Reverend D, who represents the

church, relies on Hester for sexual fulfilment. Hester has her youngest child, Baby, because of their intercourse (Geis, 2008, p. 81).

According to Michael Foucault, power flows at all levels and in all directions, demonstrating that even the oppressed are oppressors. Reverend D hypocritically behaves as if he had nothing to do with Hester and his son instead of defending his community members. Parks mocks religious organizations that preach one thing but do another by showing such images. Though he talks about generosity and helping the most fortunate, he does nothing to help Hester and his kid. He begs her to leave, labels her a prostitute, and even threatens to crush her underfoot when she informs him that Baby is his son:

Reverend D., I'll have my lawyer deliver the money. It is better if you don't come back; it is too dangerous. My following is an angry bunch. They don't like the likes of you.

Hester: But you do. You like me. Reverend D.: You'd better go.

Hester: Why you don't like me? Why you don't like me no more? (He tries to go back inside. HESTER grabs a hold of him)

Hester: Don't go.

Reverend D.: Take yr hands off me. Hester: Why you don't like me? (They struggle... He brutally twists her hand. She recoils in pain and falls to the ground.) Reverend D: Slut.

Don't(Rest)

Don't ever come back here again! Ever! You'll never get nothing from me! Common Slut. Tell on me! Go on! Tell the world! I 'll crush you underfoot. (102-3)

In this scenario, Reverend D condemns an activity that he has committed. Despite his participation in Hester's promiscuity, he refers to her as a slut. He begs her never to return so that he can conceal his harsh behaviour. It highlights the inhumane treatment by members of society. Presenting this is just a means of demonstrating that no organization is immune to injustice and wickedness and that just because it is not apparent does not mean it does not exist. This Play also depicts how patriarchal cultures encourage women to engage in inappropriate behaviour and criticize and condemn them. Because the male rulers in Parks' Play are black and white, the patriarchy paradigm has no colour boundaries (Foucault, 1972, p. 41).

According to the Vision of Gender and Ethnicity, black females are exploited. In Black Women's Literature, even though: "Black women live in structural opposition

with a dominant racial and dominant sexual group." They had potential similar interests with correlation matrices in each lower caste, black males on the one hand and white women on the other. Ironically, these individuals belong to the dominant group: black males as men and white women as whites (Wade-Gayles, 1984, p. 38). Black women in America are at two sites of intersection because of their colour, class, and gender. Amiga Gringa, like Hester, cannot thread a needle but condemn sewing as a vocation that is beneath her. Unlike Hester, Amiga Gringa can earn money by selling "the fruit of [her] white womb." Instead, she would choose an unlawful route that would provide her with cash quickly and easily (Ibid.,p.71).

Despite the tremendous burden of raising five children alone, without a spouse, employment, or a house, Hester struggles to make ends meet by doing menial jobs and engaging in sexual exchanges for whatever financial help she can get. Throughout, she tries to take control of her situation and avoids falling into the racial stereotype of "the impoverished African-American woman" who sells or puts children into adoption. She must make the difficult decision to bear the consequences of her own bad choices to care for her children rather than be owned by the welfare system, which threatens her with dispossession by taking her children away and displacement by placing her in a shelter, which she describes as "the shelter bothers me." Eavesdropping on my affairs and taking my stuff. "Touching my children" (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 32).

The same individuals who sexually exploit Hester label her a slut. Identity is defined by individuals' ideas of who they are, what people they are, and how they connect to others. Hester is a passionate individual in her own culture. The term slut is scrawled on the walls of Hester's home beneath the bridge in the Play's opening scene. Unlike others who ridicule and attack her, her social standing allows her to be labelled as "bad news" in society. Still, in the first scene, the chorus declares:

SHE DON'T GOT NO SKILLS CEPT ONE CANT READ CANT WRITE.

SHE MARRIED?

WHAT DO YOU THINK (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 6)?

Suzan depicts society's elites as people who, instead of taking their responsibilities to help society's outcasts, exploit them. Regardless of their necessity, all government officials abuse societies' have-nots and see them as lucrative targets for exploitation. The politicians put up a wall between themselves and the people they are supposed to help. Hester is humiliated by a white medical institution representative who performs a medical examination on a public street as if she were an animal. He inquires about her severe stomach pains, which result from starvation. Despite their past intimacy, the Doctor attempts to distance himself from Hester in his confession, stating, "I wouldn't touch her without gloves but then (Rest) we did it once in that alley there" (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 44).

Despite his exploitative attitude, he sarcastically refers to himself as a man of the people, as Achebe's chief Nanga does when he says: From the Doctor's statement, one gets the impression that he can be instrumental in society, but ironically, he is brilliant. Bate In *Disgrace: Besong Narcissus*, in his autobiography, confirms leaders' avarice and forewarns them about what would happen to them if they do not change. These leaders, in his opinion, are greedy, brilliant and howl on their own. Looking at the phoney banknotes in the South West Treasures (Besong, 2007, p. 49).

As a result, Besong advises these dogs (leaders) to use their eyes to recognize their mistakes and to change rather than crying in the future when the tide turns, saying: "Isn't it better to use your eyes today to see than to use it tomorrow to cry?" (Ibid). The doctor describes his sexual experience with Hester as "phenomenal" in the Play (Ibid.,p.45). In such circumstances, he says he could not help himself. Both the Doctor and the Welfare Lady, according to Harry Elam, excuse their systematic exploitation of Hester by claiming that sexual desire allows them to transcend class and good manners to achieve some self-pleasure. Hester feels no feeling of self and no freedom in these actions. Sex does not free her from the system but imprisons her more inside it (Sih, 2021, p. 5).

Although Hester is sexually exploited by The Doctor and his wife, Welfare Lady, they do not see her as equal. They sleep with her for their sexual pleasure, but Hester sees it as bondage rather than freedom. Although Hester, in American culture, like in the rest of the globe, thinks they are superior to women, and as a result, they are more likely to exploit them. The forefathers committed many mistakes, one of the most irritating was giving males a higher status in the community. Women were viewed as a lesser form of human existence in a congenital sense. Even now, a woman is subjected to all the catastrophes that strike a lower form of life (Head, 1977, p. 92).

A black lady attempts to climb from her disadvantaged position and strives to create a better life with the bit of authority she has. Hester and other black women are persecuted not just by white Doctors. But also through black men and women. Men see themselves as superior to women because of the position they have been granted. When the Doctor insists on performing heteronomy to prevent her from having further children, he also attempts to make her less of a woman. That puts her femininity in jeopardy. The Doctor only attends to Hester since it is his duty. He shows this when he adds, "Every blemish on your record is a blemish on mine... You and your children are free to do as you want, but I am the one who is held accountable by the higher-ups" (Parks, *In The Blood*: Dramatists Play Service INC, 2000, p. 37).

Hester refuses to see herself or her life as less valuable or deserving than others with more status, education, or job. This defect causes her to expose her body to sexual exploitation by almost everyone in her environment. Hester's only assets are her body and her children, after all. Instead of selling or giving up her children for adoption or foster care, she commodifies her body. Her body, she claims, is the only way she can 'buy' her freedom in a capitalist system that threatens to take away her children and reproductive organs, as well as place her in a homeless shelter and off the streets. Hester's economic and social circumstances could only lead her to receive help from social institutions, which would be the ultimate defeat because the price is her freedom or receiving help from individuals who would (meagerly) support her in exchange for sexual favours, she sought help from individuals. She deliberately selects the second alternative because it symbolizes, at the very least symbolically, a kind of freedom of choice in her mind.

Reverend D, Chilli, and Welfare Lady are African-Americans, and the Doctor and Amiga Gringa are whites, both exploit Hester La Negrita. Welfare Lady like Hester symbolizes institutionalized social help for the poor but is not helpful. She blames Hester for her poverty, bosses her, and gives her a sewing job even though she cannot thread a needle. Hester denies her the opportunity to voice her wish. She says "needless" when Hester wonders if she may express herself after getting the cloth (Parks, *In The Blood: Dramatists Play Service INC*, 2000, p. 59). Welfare assists Hester because it is her responsibility. She reminds her she should get care since it is her job. I paid to extend these hands out, Hester, stretch these hands out (Ibid.,p.55). Her remarks are foundational to a capitalist society where the wealthy do not need to help the less fortunate. Since they are not of the same social class, she gets her services and compensates her with a single dollar. When Hester begs for money to quiet her, she wonders if she may change her mind (Ibid.,p.50).

The people in Hester's life take advantage of her financial need by abusing her body, speaking about their emotions toward her, and explaining their attraction and repulsion for her. In separate monologues, Parks refers to them as 'confessions.' They are all thinking about how freely she offers her body and how it pulled them back to her, wanting more of it. However, rather than being gratified by her submissiveness, they are turned off by her poverty. Moreover, they all admit that while they physically exploit her. They were turned off by her abject poverty and thus refused to help her. They had given her sexual encounters with her. The admissions show the profound unkindness of people who have mistreated Hester throughout the years, as well as their contempt for themselves for being drawn to someone they consider contaminated and worthless. On the other side, Hester trades sex for fundamental human rights like work, medical treatment, and child and social help. She is not scared to put in long hours, yet her professional abilities are almost non-existent. She recognizes that the social system in which she lives would never sustain an uneducated, impoverished, single (African-American) mother of five illegal children. Hester's "fate is not determined by gods or heredity, but by a society that cruelly withholds its support, manipulates [her] for its benefit, and blames her for her circumstances," she attempts to gain agency by aligning with the dominated forces (Schafer, 2008, p. 194).

Women of African descent emerge as victims and focus on their ethnicity and gender in this setting. While the practical consideration is greater than the class divide, African American women in a patriarchal culture faced a unique challenge. As a result, the black lady was oppressed and victimized twice because of her gender and colour. Because of the ethnic variety in society and hardship, various reasons will create a new identity via the portrayal of gender to create social and human identities (Sih, 2021, p. 8-12).

In her play, Lori Parks attempted to highlight racial and economic inequality throughout society. She describes how various socioeconomic strata, including white and black individuals of all genders, abuse defenceless African women. Both black African Americans used Hester: Reverend D, Chilli, and Mrs Welfare, also whites such as the Doctor and Amiga Gringa. It shows society's cruelty on several levels, including race, gender, socioeconomic class, and social position. Mrs Welfare represented the humanitarian side of the community and gave Hester help, although she chastised Hester for her poverty regularly. Mrs Welfare asked Hester to sew, but she never taught her. Hester felt oppressed by her surroundings. Mrs Welfare begged Hester to conduct a hysterectomy, which implies that Hester would be exposed to physical torture and a detriment to her femininity, as she will lose an essential organ in her body and her future childbearing, which leads to tremendous psychological torments and further psychological strain on Hester's character. (Parks, *In The Blood*: Dramatists Play Service INC, p. 57).

Parks' ladies are victims of a patriarchal culture that oppresses them. Hester is a victim of her gender because she wants to be a wonderful mother and deprives herself of food to feed her children properly. She meets their needs and entertains them with tales to put them to sleep. She exemplifies what it means to be an African American mother. Within the dominant society, black women are tough and unimportant. Parks portrays a black mother as someone who nourishes, defends, is self-sacrifices, and cares for her children at all costs. Hester La Negrita is a challenging and influential lady who perseveres in the face of adversity. She still develops a new identity and self-respect for herself in this condition. She dissects the common preconceptions and ideas held against her, allowing her to identify herself in a new way. Society refers to her as a harlot and her children as bastards. She refers to them as her "treasures" and "joy" on pages

7,12,21,22,23, and 50. This unique and alternative way of seeing herself provides her with a new identity and establishes her self-respect in contrast to the capitalist perspective of society. She defines herself differently. She symbolically portrays herself in the tale (Foucault, *The Archaeology of Knowledge*, 1972,p.48).

Based on the play's events, women are subjected to many forms of violence throughout their lives, including physical, verbal, and emotional abuse. Moreover, this sort of violence can be perpetrated by couples, societies, organizations, or people. It can also be established as a result of societal practices and traditions. Similarly, women are sexually and physically abused by institutions or individuals. Failure to support and ignore women in society creates significant psychological pressures that lead to various problems. Women in society are victims of their gender and race, with black women being among the most vulnerable due to brutal treatment, neglect, and exploitation. Both developed and undeveloped countries continue to face racial and gender discrimination in their communities. Hester is a victim of her race and gender in this drama. She is subjected to abuse in all its forms of neglect and exploitation because of her colour and gender. Hester is not only the victim, but her children are also victims.

CONCLUSION

Essential aspects of this thesis related to multiple topics have been discussed, and these topics are highly relevant to social personalities from various groups, especially the female side of society. These topics are represented by violence, gender and challenges facing women. This thesis deals with analyzing two plays by two playwrights of different cultures. *Cleansed* by British writer Sarah Kane and *In The Blood* by American writer Susan Lori Parks. Playwrights deal with violence and gender from a feminist point of view, depending on the cultural background of their societies. Both writers use multiple characters in their plays, and women are the centre of their plays. Writers focus on violence against women by society, government, religious and charitable institutions. The British writer Sarah Kane explains the extent of violence used against individuals, especially women in society, and the cruelty they face besides the patriarchal system controlling aspects of female life. The plays included various acts of violence toward all characters, including verbal, physical, and emotional violence. All the challenges women face in life are due to their gender or feminism.

It is also common knowledge that violence is employed more frequently against women. Physical or sexual exploitation of women at work is one of the most significant sources of psychological suffering for her and poverty, which accounts for most of a woman's suffering to provide a good living for her family. Many earlier studies focus on violence against women, being condemned by developed nations and human rights rules. However, cultures in such countries are not devoid of cruelty toward women.

The two authors' goal is to provide a clear message to the world that women are still mistreated and ignored in all countries, to varying degrees, and have not yet earned all of their life rights. They also attempt to demonstrate that human aggression is intrinsic, stemming from a nervous breakdown and psychological tensions that end in acts of violence such as murder, suicide, beatings, and verbal or emotional abuse. However, violent responses may differ from one location to the next, based on the community's cultural milieu and factors such as religion, beliefs, and other notions. There is also an impression that focuses on the problem of masculine control in female culture, how it may exert control over all aspects of life, and how women seek to change their gender to maintain control power in their lives.

In *Cleansed*, Sarah Kane uses the concept of masculinity to control other characters. Tinker's character is employed to inflict physical and verbal harm on people while also influencing the behaviour of all other characters. Furthermore, the author wishes to demonstrate in the lines of her play that the state, religion, or even patriarchy constitute a monopoly on individual liberties in society. Moreover, the play's substance is clear in emphasizing the theft of liberties in their personal and emotional interactions and the degree to which the controllers controlled the destiny of numerous groups of individuals based on their moods and viewpoints.

The English writer Sarah Kane was affected by the Yugoslav war and what it included torture, rape, killing, and the confiscation of freedoms. Hence, she wrote her play *Cleansed* with the same themes of cruelty, physical and verbal violence, and sexual exploitation that included all the characters in the play and ethnic cleansing and genocide during the war. At the same time, she intended to define, from a feminist standpoint, the possibility of love in a world full of cruelty, violence, and misery.

In addition, the goal of the play *Cleansed* is to emphasize the notion of society rejecting women because of their gender. Grace's desire to alter her gender to embrace her brother Graham's identity demonstrates brotherly love and family connection. Sarah Kane emphasizes the societal rejection of homosexuality, as seen by the torture of Carl and Rod. Sarah Kane's works clearly expressed feminism and her rejection of the patriarchal system, which influences life and takes control of topics and significant positions that women may not hold. Tinker's figure depicted an educational institution that punishes people who disobey the positive and natural rules, represented by physiologically changing gender by social and moral standards about genitals and the rejection of homosexuality.

Sarah Kane employed verbal and physical violence as a consequence of an individual's behavior against all the characters in her play, regardless of gender, compared to society's behaviors and the myriad flaws that follow from them. The author sees violence as disciplinary punishment for the characters' aspirations contradictory to nature and societal and moral standards.

On the other hand, Lori Parks, in her play *In The Blood*, concentrates on violence in all its manifestations, notably violence against women. However, she has

featured African American women to draw attention to their identities and suffering in the American community. Parks argues that the causes of violence produced by women are, to a significant measure, objective factors related to the oppression, dislocation, neglect, and poverty that women confront in life. Moreover, violence or cruelty towards women may be attributed to society due to women's errors in committing adultery, theft, or murder and their gender or race.

Lori Parks shows that neglecting women produces many problems in the play by citing psychiatric problems caused by poverty, misery, and societal neglect. As a result, it effortlessly communicates the issue to the audience or readers to investigate the reasons for their responses to Hester's personality, which reflects many situations in American culture and how to cope with her case. Parks shows a significant moral component as a ray of hope in the play via Hester's rejection of the thieving concept when Bully informed her that Trouble had been followed by the policeman, referring to the moral rules established by the writer, to differentiate her function and avoid tarnishing her reputation.

Lori Parks also underlines that anybody, even African Americans like Chilli and Welfare, may perpetuate violence and exploitation. She wants to demonstrate that women experience abuse and exploitation not just because of their ethnicity but also their gender. Parks also uses a lack of literacy to stress the need for education, and it is thought that if Hester had been educated, she would not have engaged in random and reckless sex, resulting in the birth of five children who were victims of society.

Since violence has been organically embedded in man since ancient times when Cain murdered his brother Abel, the reasons for violence are many. Many playwrights and novelists today express an intense need to include violence in their topics. Both sexes may be exposed to violence in all of its manifestations throughout life, but women are more susceptible to violence due to their gender. Following these problems, all social groups must educate everyone to stop the cruelty generated by individuals towards women and each other.

REFERENCES

- Achilles, J. (2010). Structure of play in Parks's Topdog/Underdog. In P. C.kolin, *Suzan Lori Parks: Essays on plays and other works*. Mc & company, Inc.
- Adelman, H. (2001). From refugees to forced migration: The UNHCR and human security. *International Migration Review*, 35(1), 7-32.
- Armitstead, C. (1998). *No Pain, No Kane*.
- Aston, E. (1995). *An introduction to feminism and theatre*. London Routledge.
- Ayyildiz, N. E. (2018). an analysis of sarah kane's blasted as a work of in-yer-face theatre. *Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 35.
- Azoulay, A. (2018). Ending World War II: Visual Literacy Class in Human Rights. In *The Routledge Companion to Literature and Human Rights*, Routledge, 159-172.
- Baloğlu, C. (2012). the violent element in Sarah Kane's Blasted, Phaedra's love and cleansed.
- Bardis, P. D. (1973). Violence: Theory and quantification. *Journal of Political & Military Sociology*, 121-146.
- Barthes, R. (2010). *A lover's discourse: fragments*. New York, N.Y.: Hill And Wang.
- Baştan, A. (2020). *Violence in British Theatre: The Second Half of the Twentieth Century*. Astana Yayınları.
- Beauvoir, S. D. (1956). *The Second Sex*. (H. M. Parshley, Ed., & H. M. Parshley, Trans.) London: Lowe and Brydone.
- Bentham, J. (1995). *The Panopticon Writings*.
- Berkman, L. (2007). Language as Protagonist in *In the Blood*. 61-72.
- Besong, B. (2007). *Disgrace: Autobiographical Narcissus*.
- Beyad, M. &. (2016, September). Studying the Concept and Effect of Power on the Matter of Identity in Sarah Kane's play, *Cleansed*, a Foucauldian Reading. *International journal of humanities and cultural studies ISSN 2356-5926*, 3(2).
- Biçer, A. G. (2011). depiction of violence onstage: physical, sexual and verbal dimensions of violence in Sarah Kane's experiential theatre. *The Journal of International Social Research*, 4(16).
- Bicer. (1958). Sarah Kane's Postdramatic Strategies in *Blasted*, *Cleansed* and *Crave*." 102 Antonin Artaud, *Theatre of Cruelty*. 83.
- Boon, R. (2015). *About Hare: The Playwright and the Work*. Faber & Faber.

- Bottoni, S. (2017). *Long-Awaited West: Eastern Europe Since 1944*. Indiana University Press.
- Brombert, V., & Brombert, V. H. (1999). *In praise of antiheroes: figures and themes in modern European literature, 1830-1980*. University of Chicago Press.
- Brooke, S. (2001). Gender and Working-Class Identity in Britain during the 1950s. *Journal of Social History*, 34 (4), 773-795.
- Brown-Guillory, E. (2002). Reconfiguring History: Migration, Memory, and (Re)Membering in Suzan-Lori Parks's Plays. In R. L. Paige, *Southern Women Playwrights: New Essays in Literary History and Criticism* (pp. 183-197). University of Alabama Press.
- Buchler, L. A. (2008). *In-Yer-Face: The Shocking Sarah Kane*. 3.
- Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.
- Butler, J. (1990). *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory*. *Performing Feminisms: Feminist Critical Theory and Theatre*. Ed. Sue-Ellen Case. Baltimore: Johns Hopkins UP.
- Butler, J. (1990). *Gender Trouble*. New York: Routledge, Chapman & Hall, Inc.
- Butler, J. (1993). *Bodies that Matter: On the Discursive Limits of 'Sex'*. New York: Routledge.
- Capitani, M. E. (2013). Dealing with Bodies: The Corporeal Dimension in Sarah Kane's *Cleansed* and Martin Crimp's *The Country*. *Journal of Contemporary Drama in English*, 1(1), 137-148.
- Cermák, I. C. (2007). "4.48 Psychosis" as a Suicide Note of Sarah Kane? In: *Narrative and Memory*. *University of Huddersfield*, 112.
- Cheryl L. Meyer & Michelle Oberman with Kelly White, M. R. (2001). *Mothers who kill their children*. New York University Press.
- Connor, S. (2008). *The English Novel in History, 1950 to the present*. Routledge.
- Cook, J. M., Riggs, D. S., Thompson, R., Coyne, J. C., & Sheikh, J. I. (2004). Posttraumatic stress disorder and current relationship functioning among World War II ex-prisoners of war. *Journal of Family Psychology*, 18(1), 36.
- Crangle, J. V. (1977). Julian Grenfell (Mosley)(Book Review). *The Journal of Psychohistory*, 5(2), 301.

- Cudd, A. (2005, March). How to Explain Oppression. Criteria for Adequacy for Normative Explanatory Theories. *Philosophy of the Social Science*, 35(1).
- Dictionaries, C. (2003). *Collins English Dictionary: Complete and Unabridged*. NY: HarperCollins Publishers.
- Dluback, R. I. (2008, December). Sarah Kane's cruelty: subversive performance and gender.
- Dower, J. W. (2017). The violent American century: War and terror since World War II. Haymarket Books, 36 (5), 67
- Eagleton, T. (1998, Feb 11). Sweet Violence: the idea of the tragic, Oxford: Blackwell Publishing 2003. Edwards, Jane. "Cleansed," Time Out.
- Ellis, S. (21 May 2003). Look Back in Anger, May 1956. The Guardian. Online; <https://www.theguardian.com/stage/2003/may/21/theatre.samanthaellis>
- Elwert, G. (2018). Intervention in markets of violence. In Potentials of disorder. Manchester University Press.
- Emirsoy, N. (2013, May). A Journey To The Terrible Enlightenment in Suzan-Lori Parks' In the Blood and The Fucking A.
- Foster, V. A. (2007). Nurturing and Murderous Mothers in Suzan-Lori Parks's " In the Blood" and " Fucking A". *American Drama. Scholarly Journal*, 16(1), 75-89.
- Foucault, M. (1972). *The Archaeology of Knowledge*. London: Tavistock, Print.
- Foucault, M. (1995). *Discipline and Punish: The Birth of Prison* Trans.
- Fraden, R., 2007. Suzan-Lori Parks' Hester Plays:" In the Blood and Fucking A". *The Massachusetts Review*, 48(3), pp.434-454.
- Freedman, L. (2019). The rise and fall of Great Power wars. *International Affairs*, 95(1), 101-117.
- Galtung, J. (2016). Cultural Violence. *Journal of Peace Research*, 27(3), 291-305.
- Gartner, R., & Kennedy, L. (2018). War and postwar violence. *Crime and Justice*, 47(1), 1-67.
- Geis, D. R. (2008). *Suzan-Lori Parks*. University of Michigan Press.
- Gelles, R. J. (1989). Child abuse and violence in single-parent families: Parent absence and economic deprivation. *American Journal of Orthopsychiatry*, 59(4), 492-501.
- Ghasemi, M. (2016). Quest/ion of Identities in Suzan-Lori Parks's Post-revolutionary Drama. *European Journal of American studies*, 2-11.

- Gilleman, L. (2008). From Coward and Rattigan to Osborne: Or the Enduring Importance of Look Back in Anger. *Modern Drama*, 51(1), 104-124.
- Gustafson, S. M. (2020). Literature and Peace Studies. In *Peacebuilding and the Arts*, Palgrave Macmillan, Cham, 217-233.
- Gutscher, L. J. (2015). *Revelation or Damnation? Depictions of Violence in Sarah Kane's Theatre*. Anchor Academic Publishing.
- Hadia, A.A., 2012. Parks' In The Blood: An Image of a Black Woman Who Is More Sinned against than Sinning. *English Language and Literature Studies*, 2(2), pp.105-120.
- Hammerbeck, D. (2015). Another Space: Constructing the Erotic in Last Tango in Paris, Fire, and Cleansed.
- Head, B. (1977). *The Collector of Treasures*.
- Henderson, C. E. (2010). Imagining the Black Female Body: Reconciling Image in Print and Visual Culture. *Palgrave Macmillan, New York*.
- Hof, T. (2018). From extremism to terrorism: The radicalisation of the far-right in Italy and West Germany. *Contemporary European History*, 27(3), 412-431.
- Hopkins, M. (2008, April). Sarah Kane Brings a Searing Modern Sensibility to an Ancient Roman Tale.
- Hori, J. M. (2020). Restoring Empire: British Imperial Nostalgia, Colonial Space, and Violence since WWII.
- Ian Herbert & Kalina Stefanova, e. (2009). Theatre and Humanism in a World of Violence.
- Isha, P. (2013, January). Violence and the Ontological question—fatal dynamics and aggression in Sarah Kane. *International Journal of Humanities and Social Science Invention*, 2(1).
- Janoory, M. H. (2018, Dec 1). Oppression and Emancipation of African American Women in Suzan Lori Parks' Venus. *International Journal of Applied Linguistics & English Literature*, 7(7).
- Johung, J. (2006, Mar). Figuring the 'Spells'/Spelling the Figures: Suzan-Lori Parks's 'Scene of Love. 58(1), 39-52.
- Joodi, H. K. (2015). a bridge is not a home: gender-based institutional discrimination in Suzan-Lori parks' in the blood. *International Journal of Language Learning and Applied Linguistics World*, 9(1).

- Kane, S. (1998). *Cleansed*. London.
- Kastan, D. S. (2006). *The Oxford Encyclopedia of British Literature, Volume 1*. Oxford University Press.
- Keene, T. (2012). Theory, praxis and transformation: the transformation: the dramatic writing of Suzan-Lori Parks as liber arts as liberatory critical pedagogy. University of Louisville.
- Kjernmoen, T. V. (2007). Death of an Author: Sarah Kane and the Significance of Biography. 15.
- Kolin, P. C. (2006). Park's In the Blood. *The Explicator*, 64(4).
- Lazar, G. (1999). *A Window on Literature*. Cambridge University Press.
- Lewis, S. F. (2012). Everything I Know About Being Femme I Learned From Sula'or Toward a Black Feminist Criticism.
- Lundberg, D. (1984). The American Literature of War: The Civil War, World War I, and World War II. *American Quarterly*, 36(3), 373. <https://doi.org/10.2307/2712739>
- M.S, A. (2018, March). The Center within Margins: A Study of Transgressed Boundaries in Sarah Kane's *Cleansed*.
- MacLeod, W. (1996). *The House of Yes*. Dramatists Play Service.
- Mann, M. (2018). Have wars and violence declined?. *Theory and Society*, 47(1), 37-60.
- McQuarrie, S. (2002). "Conversation with Stuart McQuarrie." Interview by Graham Saunders. 'Love Me or Kill Me': Sarah Kane and the Theatre of Extremes. 180-188.
- Miller, A. (1955). *A View from the Bridge: Two One-Act Plays* (1st ed.). New York: Viking Press.
- Nale, L. L. (2014). *The Cambridge Foucault Lexicon*. Cambridge University Press.
- Nordlund, M. (2007). Shakespeare and the Nature of Love: Literature, Culture, Evolution.
- O'Gorman, S. (2014). (Di)Visible layers: Bodies, genders and costumes in the works of Suzan-Lori Parks. 2, 155-167.
- Organization, W. H. (2002). *World report on violence and health*.
- Osborne, J. (1956). *Look Back in Anger*. London: Faber and Faber.
- Parks, S. L. (1995). *Elements of style. The America Play and Other Works*, 6–18. New York: Theatre Communications Group.

- Parks, S. L. (2000). *In The Blood: Dramatists Play Service INC.*
- Pearsall, J. (1998). *The new Oxford dictionary of English.*
- Pimenta, M. E. (2017). Rey Pimenta, M. E. (2017). Postdramatic Theatre and the Work of Sarah Kane-Language and form.
- Pinter, Harold. 1957. *The Birthday Party.*
- Pinter, H. (1961). *The Birthday Party, and The Room: Two Plays.* Grove Press.
- Pinter, H. (1965). *The Lover: A Play in One Act.* Dramatists Play Service Inc.
- Pinter, H. (1978). *Complete Works: Three.* New York: Grove Press.
- Pinter, H. (1991). *The Caretaker.* Faber & Faber.
- Rayner. (2010). *Written on the Body: Gender, Violence and Queer Desire in Sarah Kane's Cleansed* Christine Woodworth, "'Summon up the Blood': The Stylized (or Sticky) Stuff of Violence in Three Plays by Sarah Kane," Theatre Symposium.
- Saunders, G. (2002). *Love me or kill me: Sarah Kane and the theatre of extremes.* Manchester University Press.
- Saunders, G. (2010). The Beckettian World of Sarah Kane. 68-79.
- Schafer, C. (2008). Staging a New Literary History: Suzan-Lori Parks's *Venus*, In the Blood and *Fucking A'*. *Comparative Drama. print, 42(2), 181-203.*
- Schroeder, S. (2007, Fall). What's necessary about contradictions. *Sigma Tau Delta, International English Honor Society, 3,7.*
- Schwartz, A. (2017). Creating a "Vocabulary of Rupture" Following WWII Sexual Violence in Hungarian Women Writers' Narratives. *Hungarian Cultural Studies, 10, 81-95.*
- Sierz, a. (2001). *in-yer-face theatre-British Drama Today.* Faber & Faber.
- Sierz, A. (2002, 2). Still In-Yer-Face? Towards a Critique and a Summation. *New Theatre Quarterly, 18(1), 17-24.*
- Sih, E. B. (2021). Bridging the Gap: Privileged vs. Underprivileged in Suzan-Lori Parks in the Blood. *International Journal of Science and Innovative Research.*
- Singer, A. (2004). I Don't Want to Be This: The Elusive Sarah Kane. *48(2), 150.*
- Sodaro, A. (2017). *Exhibiting Atrocity: Memorial museums and the politics of past violence.* Rutgers University Press.
- Șoitu, E. C. (2017). Addiction \wedge Moralization: Drugs, Alcohol, Sex and God-power in Sarah Kane's *Cleansed*, Marc Schölermann's *Pathology* and Alex Garland's *Ex*

- Machina. *Academic Journal of the Department of Letters and foreign languages, Hyperion University, Romania*, 6(2).
- Soncini, S. (2010). "A horror so deep only ritual can contain it": The art of dying in the theatre of Sarah Kane. *Altre Modernità*, 116-118.
- Spitzer, L. (2019). *Hotel Bolivia: The culture of memory in a refuge from Nazism*. Plunkett Lake Press.
- Story, K. A. (2010). Racing Sex—Sexing Race: The Invention of the Black Feminine Body. 23-41.
- Tuszynski, M., & Denda, D. F. (1999). Soviet War Crimes against Poland during the Second World War and its Aftermath: A Review of the Factual Record and Outstanding Questions. *The Polish Review*, 44(2), 183-216.
- Valentino, B. A. (2014). Why we kill: The political science of political violence against civilians. *Annual Review of Political Science*, 17, 89-103.
- Vangöülü, Y. B. (2017). Sarah Kane's *Cleansed* as a critical assessment of disciplinary power.
- Vos, L. D. (2011, April 18). *Cruelty and Desire in the Modern Theater: Antonin Artaud, Sarah Kane, and Samuel Beckett*. Fairleigh Dickinson University Press, ProQuest Ebook.
- Wade-Gayles, F. S. (1984). No Crystal Stair: Visions of Race and Sex in Black Women's Fiction. *Black American Literature Forum*, 19(2).
- Wager-Martin, L. (1913). *A history of American Literature: 1950 to the present*. Wiley Blackwell.
- Waitrovich, A. (March 22, 2009). A View from the Bridge' depicts incest love triangle. https://thepolypost.com/arts-and-entertainment/2009/03/22/article_0c4f39c7-4628-5aec-9f10-f25e892e38f8/
- Walsh, j. m. (2012). stage violence and power: an examination of the theory and practice of cruelty from Antonin Artaud to Sarah Kane.
- Wandor, M. (2001). *Post-war British Drama: Looking Back in Gender*.
- Wilson, L. (1968). *Home free: 2 plays* Lanford. Methuen.
- Woodworth, C. (2010). "Summon up the Blood": The Stylized (or Sticky) Stuff of Violence in Three Plays by Sarah Kane. *Theatre Symposium*, 18(1), 11-22.
- Young, H. (2007). Choral Compassion: In the Blood and Venus. 29-47.

CURRICULUM VITAE