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THE TRAUMA OF WAR: A STUDY IN SELECTED
CONTEMPORARY AMERICAN PLAYS

A THESIS

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بسم الله الرحمن الرحيم

اقرا باسم ربك الذي خلق * خلق الانسان من علق * اقرا وربك
الاکرم * الذي علم بالقلم * علم الانسان ما لم يعلم *

صدق الله العظيم

سورة العلق

DEDICATION

FIRSTLY

THIS THESIS IS WHOLEHEARTEDLY DEDICATED TO
THE AL-MIGHTY GOD FOR PROVIDING ME WITH
SUITABLE CIRCUMSTANCES, A HEALTHY LIFE AND
GUIDENCE TO STUDY AND COMPLETE IT.

SECONDLY TO

MY BELOVED LATE PARENTS WHOSE THEIR KIND
MEMORY GRANTS ME GREAT MOMENTS OF
ENTHUSIASM AND ENCOURAGEMENT

THIRDLY TO

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ABSTRACT

The theme of trauma of war has emerged strongly on the American stage in the last four decades due to its severe and negative impact not only on the traumatized veterans who have served in the armed forces of their country, especially during wars, but also on the entire warring community, prompting many concerned playwrights to document and show the horrible events of war and its horrific consequences not only on the fighters after returning home but also on the civilians who are in the same violent conflict situation of warfare. In their plays, playwrights have depicted the painful feelings of the fighters during a war and pursued the traumatic impacts of war and problems that they face after the end of war and show the trauma's causes so that they can find remedies to help overcome the dangerous psychological disease of war trauma.

This thesis is mainly concerned with the disastrous impacts of war on the psyches of people, including the protagonists of the plays, who participate in wars and also on the other characters who are not involved in wars. The concerned playwrights show in their plays how traumatic experience of most of veterans which stems from their painful and harsh memories of hard situations and the very cruel and shocking actions against innocent people which are carried out by themselves or by their comrades during time of war can be triggered through their minds, pushing unconsciously some of them to act violently against the people of their communities.

The research will examine and analyze the psyches of the main characters in the texts of two following American modern war plays which are Bill Cain's *9 circles* (2013) and Karen Malpede's *Prophecy*

(2008). The research comprises five chapters and conclusions. The First chapter is divided into two sections. The first one consists of a historical survey of literature while the second one is a review of related literature. The second chapter displays the atrocities of war in the American drama. The third chapter discusses prominent figures' views over trauma. The fourth chapter probes the theme of trauma of war and methods of recovery. The fifth chapter discusses two contemporary American plays as examples of the trauma of war and its horrific impact on veterans who have experienced the scourges of war and civilians who also suffer from the harsh circumstances during wartime.

Keywords: Trauma, War Plays, traumatic impacts of war, psyches of veterans.

CHAPTER ONE

INTRODUCTION

A historical survey of literature enables us to find out an enormous amount of war disasters and fears which have been immortalized in plays, novels and poems across ages. Since Homer's ancient Greek epic poem *The Iliad*, dealing with the Trojan War, probably the most famous ancient war over unfortunately a long and bloody history, war has been the most important and well-known theme of all types of literature, painting, film, music or other art forms across history. The majority of the literary works of the most Greek well-known dramatists such as Aeschylus, Sophocles and Euripides revolve around wars and their harmful psychological impacts not only on their victims but also on their winners. It is notable that the famous Greek playwrights who have been already mentioned above are "combat veterans (Aeschylus and Sophocles were generals, Euripides also fought). The majority of their plays are about the effects of war on its victims and, equally, on its victors." (Malpede, 2011: xv).

As far as Greek drama is concerned, the American playwright Karen Malpede who is well known for her groundbreaking book *Acts of War, Iraq and Afghanistan in Seven Plays* (2011) points out that "Greek drama shows us again and again that a decisive battlefield victory will also have a deleterious effect on the psyches of the heroes." (Ibid, xv). The plays about the Trojan War show this grave effect not only on the war veterans but also on the people who are far away from it. *Agamemnon* which bears the name of its protagonist Agamemnon is the first of three linked tragedies that make up *The Oresteia* trilogy which is written by the ancient Greek playwright Aeschylus in the fifth century B.C. since "Athenian democracy, Greek tragedy, and the universal conscription of

Athenian citizenry (only men were citizens) are the product of the same golden age, the fifth century B.C." (Ibid, xv). It is noteworthy that the playwright Aeschylus was "ever the military man, when choosing how to immortalize himself, had written on his tombstone not that he was author of *The Oresteia*, and invented Greek Tragedy, but that he 'fought at the Battle of Marathon,'" (Ibid, xxiv) signifying clearly that the Greek playwrights, including Aeschylus, were warriors, brave and experienced in fighting. *Agamemnon* deals with the harsh realities of war despite the returning of the Greek army from the Trojan War victorious. It shows how Agamemnon after returning home victorious from the Trojan War is murdered by his wife for his heinous act of slaying his daughter as a sacrifice presented to Apollo, a god in Greek mythology, to stir the wind so that the ships which carry warriors may move: "The general responsible for the victory at Troy, Agamemnon, is slain by his wife upon his return for the previous crime of having had his daughter slain as a sacrifice so the Greek ships might raise the winds to sail off to fight." (Ibid: xv) Therefore, it is an axiom that there is always tough punishment for those, such as Agamemnon, who have pride and arrogance that cause their downfall; hence, the Greek tragedies are distinguished in looking "unflinchingly at the terrible price that must be paid for human arrogance and intolerance." (Malpede, 2017: xv).

The early beginning of *Agamemnon* starts with some lines sung by the chorus, explaining the worst impact of the real cruel and merciless nature of war not only on those who experience it but also on the peaceable people who are far away from it:

Chorus: They came back
To widows,
To fatherless children,
To screams, to sobbing.

The men came back,
As little clay jars,
Full of sharp cinders, war is a pawnbroker – not of your treasures
But of the lives of your men. Not of gold but of corpses.
Give your men to the war of God and you get ashes.

(Aeschylus, 1999: p.24).

Accordingly, a fact can be concluded that though classical dramatic plays deal with warriors, sacrifices and heroic aspects, they also speak about the harsh realities of war that inflict casualties on everyone in the warring countries, including children and women who suffer a lot from wars because "For Greek women, although they were not combat veterans, war is seen as equally corrupting; it steals children, turns women into chattel who are raped and sold, and ultimately changes the Greek Queen Clytemnestra and the Trojan Queen Hecuba into furious avengers," (Malpede, 2011: xv) while the modern dramatic plays almost likewise, dealing with the aftermath of wars and their effects on both veterans and civilians.

It is a matter of fact that literature comprises poetry, novel and drama. As long as drama is concerned, it refers to plays in general or to work that is connected with plays and theatre, reflecting and commenting upon the conditions of the age. The literature of the twentieth century, in parallel with the anxieties of the epoch, swarms with catastrophic events, including wars that are mentioned in the plays performed through theatre which is a suitable medium for glorifying war for example or enlightening the audiences of the risks of war as long as the theme of war is concerned. The German philosopher Georg Wilhelm Friedrich Hegel (1770-1831) regards theatre as the best medium for the representation of conflicts including wars and art in general and thus it is "the sensuous

presentation of ideas." (<https://www.theschooloflife.com/thebookoflife/the-great-philosophers-hegel>). Even though theatre and drama are inseparable, the primary focus in this thesis would be on drama (plays and their playwrights) rather than the latter's means of production which is theatre.

Albeit war is in some cases indispensable to prevent evil from causing wicked and bad things to happen to women, children and old people in addition to protect lands and properties from the loss, it still remains the highest type of evil worldwide that inflicts people since time immemorial. In his groundbreaking foreword in Malpede's *Acts of War, Iraq and Afghanistan in Seven Plays* (2011), the American journalist and activist Chris Hedges (born 1956) expresses his sorrow over wars in general which "may have to be fought to ensure survival, but they are always tragic. They always bring to the surface the worst elements of any society, those who have a penchant for violence and a lust for absolute power. They turn the moral order upside down." (Malpede, 2011: ix). According to Collins Cobuild Dictionary on CD-ROM 2006 war is a period of fighting or conflict between countries or states. War is not a game. War is the act of evil whatever the reasons of its eruption are because war is by and large characterized by bloodshed, violence and all sorts of terrorist and criminal practices conducive to ruins, destruction and a massive loss of human lives for all the warring factions as "War is about barbarity, perversion, and pain, an unchecked orgy of death. Human decency and tenderness are crushed." (Ibid, viii) That's why, Chris as a humanitarian, peaceable and rational individual considers war is "a matter of sin" which breaks the laws of God and creates nothing but bloodshed, hostility and malice among warring people since "This has nothing to do with whether a particular war is justified or whether

isolated incidents in a soldier's war were right or wrong. The point is that war as a human enterprise is a matter of sin. It is a form of hatred for one's fellow human beings. It produces alienation from others and nihilism, and it ultimately represents a turning away from God." (Ibid, ix). Furthermore, any war culminates in the intense paralyzing of economy, deterioration of education and all walks of life for the fighting countries, not to mention the psychological disturbance represented by the trauma of war which does not only inflict veterans who have served in the armed forces of their countries, especially during the period of war but also all people, including children and women who witness and survive the dangerous situations and difficult circumstances of war in addition to those who are far away from it as well as the spread of social diseases such as poverty, prostitution, humiliation and the like which inflict the individuals of any society after experiencing war.

Accordingly, Chris is so indignant at war and its catalysts, believing that the humane values prevailing in his society would be skimmed during war when he opines that: "In this moral void [war], naively blessed by secular and religious institutions at home, the hypocrisy of our social conventions, our strict adherence to moral precepts, comes unglued." (Ibid, viii). Therefore, one can logically discern that there are no winners in war except those who have to defend their countries against any aggressive attack to protect their people from being harmed are heroes who have done something brave by preventing invaders for example from violating their people and countries and who are therefore greatly admired by their people, but for a fact:

Wars may have to be fought to ensure survival, but they are always tragic. They always bring to the surface the worst elements of any society, those who have a penchant for

violence and a lust for absolute power. They turn the moral order upside down. It was the criminal class that first organized the defense of Sarajevo. When these goons were not manning roadblocks to hold off the besieging Bosnian Serb army, they were looting, raping and killing the Serb residents in the city.

(Ibid, ix).

Besides, war weakens the fighting countries and their sovereignties and this is the very thing that may make an opportunity to some evil powerful states to implement their aggressive plans so that they can disintegrate the social cohesion of the war-torn countries through interfering themselves in the internal affairs of those countries to achieve their political and economic interests.

Although "over eight million men died in four years," (Herman, 2015: p. 20) in the fires of the First World War which is also called the Great War (1914-1918) that obviously caused suffering, sacrifices, attrition, fears, disasters, devastation of properties and destruction of life, the Second World War (1939-1945), as long as England is concerned, was much more disastrous than the previous one because not only the British military troops were involved in that prolonged period of the global brutal conflict but also the country's English citizens who paid the heavy price of this six-year destructive and fatal war from their sons' blood and sacrifice: "The experience of England during the Second World War (1939-1945) was far more catastrophic than that during the First World War, because in this conflict not only the military forces but the civilian population were intimately involved; it was not merely armed forces that paid heavily in what Prime Minister Winston Churchill tersely described as 'blood, sweat, and tears.'" (Moody, Lovett, 1964: pp. 421-

422). Only in London, 1436 people were killed in an only one air-raid carried out by the German Luftwaffe which is a branch of the German military forces that launched almost persistent attacks against England and its provinces. (Ibid, pp. 421-422) Moreover, the end of the catastrophe of WWI resulted in the breakdown of four European empires: the Russian Empire, Germany, the Austro-Hungarian, and the Ottoman "When the slaughter was over, four European empires had been destroyed, and many of the cherished beliefs that had sustained Western civilization had been shattered". (Herman, 2015: p. 20).

As long as England is concerned, it cannot have some peace and quiet not only during the Great War but also even after the end of the terrible wartime as the period between the beginnings of the outbreaks of the two fierce World Wars in 1914 and 1939 respectively "offered the sharpest possible contrast to the official serenity and complacency of the Victorian era." (Moody, Lovett, 1964: pp. 420) After experiencing four years of a trauma and horrible loss of human life during the Great War, the economy of England plunged into a new era of depression which caused a lot of unemployment and poverty since "War, for all its horror, has the power to strip away the trivial and the banal, the empty chatter and foolish obsessions that fill our days. It lets us see, although the cost is tremendous." (Malpede, 2011: viii) The greatly increased taxes which were levied by the English government on wealthy and aristocratic families towards defraying the enormous costs of the recent war had reached their highest level as "they not only bore heavily on the salaried professional classes but threatened to wipe out the estates of all save the most favoured of the aristocracy" (Moody, Lovett, 1964: p. 421) It is worth mentioning that the burden of taxes which were imposed by the English government had a positive point as it created a new system of

relief to provide considerable numbers of destitute families with food, shelter and agricultural equipment, therefore "tax-burdens had to be imposed in order to maintain hundreds of thousands of families on a dole system that undermined their morale and threatened to create a permanent pauper class" (Ibid, p. 421).

Moreover, the British Empire as it was called at that time had to face the new political movements in Europe. They were: Communism which according to Collins Cobuild Dictionary on CD-ROM 2006, is the political belief that all people are equal and that workers should control the means of producing things in Russia after 1917, Fascism which according to the same dictionary is a set of right-wing political beliefs that includes strong control of society and the economy by the state, a powerful role for the armed forces, and the stopping of political opposition in Italy after 1922, and Nazism which according to the same source is the political ideas and activities of the German Nazi Party, in Germany after 1933," (Ibid, p. 421) especially the latter was the most dangerous political movement on Europe since Hitler intended to forcefully impose a new international order led by his country (Germany) as an European totalitarian great power in "which Germany and not England should dominate brought about a gradual resurgence of English patriotism, the repression of critical political elements within, and the growth of a sturdy and courageous determination to defend the Empire and to put down Hitlerism" (Ibid, p. 421). The Dutch psychiatrist Bessel Van Der Kolk (born 1943) and who is well-known for his groundbreaking book *The Body Keeps The Score* (2014) warns people worldwide from neglecting war trauma and its horrific consequences when he figures out the "Denial of the consequences of trauma can wreak havoc with the social fabric of society. The refusal to face the damage

caused by the war and the intolerance of 'weakness' played an important role in the rise of fascism and militarism around the world in the 1930s." (Kolk, 2014: p. 188).

As long as drama is concerned, the theme of war is a dominant subject in the plays performed in the periods mentioned above inasmuch as many dramatists have got the same subject matter – trauma of war – because "There was not a single year without a war play of one kind or another." (Kosok, 2007: p. 4) Plays such as *The Man Who Stayed at Home* written in 1914 by the English authors Joseph Edward Harold Terry and Lechmere Worrall was a patriotic propaganda, dealing with the bravery of an English agent who thwarted a secret operation intended to be carried out by a group of Germanic spies in England. (Luckhurst, 2006: p. 304) While *A Well-Remembered Voice* written in 1918 by the Scottish playwright Sir James Matthew Barrie (1860- 1937) was against war and its long-lasting psychological serious effects on those remained behind when it for example "wring[s] the last tear-drop from the spectacle of the homely communication between a grieved father and the spirit of his son who has been killed in battle". (Moody, Lovett, 1964: p. 452) The aforementioned play can be regarded as a touching elegy and much terrible psychological consequences of the trauma for the civilians who are far away from war especially for the very resentful and sad father for the loss of his son who was killed in the trenches during the last year of the Great War.

By the end of the World War I in 1918, the English playwright John Galsworthy (1867-1933) wrote his masterpiece *Loyalties* (1922) dealt with the greed of man for personal power. Thus, Galsworthy in his play as a social reformer is obviously "pointing rather hopelessly to the need for a higher loyalty than one to race, social class, or profession" (Ibid, p.

453) Playwrights such as Barrie and Galsworthy continued writing plays before, during and after the war and the most prominent one among them was the Irish playwright George Bernard Shaw (1856-1950) who was one of the ardent opponents of war in general and its horrible psychological effects not only on individuals remained behind but also on the new generations who will suffer the negative psychological and healthy impacts of the former bloody conflicts of wars. In several of his plays such as *Arms and the Man* (1898), *Major Barbara* (1905), *O'Flaherty V.C* (1915), *The Inca of Perusalem* (1917) and *The Bolshevik Empress* (1918), Shaw skillfully depicted the harsh realities of war and criticized at the same time the profiteers of it rather than praising war's fascination and romance. It is important to mention that Shaw suggested that the Great War did not change the theatre but the audiences did when great numbers of people, including the off-duty soldiers who frequented the London theaters almost every night to distract themselves from the bitterness reality of the four-year war's torture and pain. Thus, "the change [was] not in the theaters, not in the management of them, nor in the authors and actors, but in the audiences. For Four years the London theaters were crowded every night with thousands of soldiers on leave from the front."(Shaw, 1919: xii).

In fact, G.B. Shaw's hostility to war in general and its horrific consequences appeared clearly before the outbreak of the Great War in his some plays mentioned above especially *Arms and the Man* (1898) and *Major Barbara* (1905), as if he wanted to warn people worldwide of the dangers of wars and those who feed on the blood of the warring sides, including Andrew Undershaft who represents the economic and political system of capitalism which according to Collins Cobuild Dictionary on CD-ROM 2006 is an economic and political system in which property,

business, and industry are owned by private individuals and not by the state. Undershaft, a major character in Shaw's *Major Barbara*, is too proud of his job as a manufacturer of cannons and torpedoes which are designed and made to kill humanity because he made his large fortune by selling cannons and other weapons to warring factions, thus, he is like other manufacturers and weapons dealers becoming happy when a war erupts here and there on this earth so that their work would be prosperous and they become wealthier, providing their workers with jobs but forgetting the much death, bloodshed, suffering, pain and fear resulted from using their terrifying weapons by both warring sides against each other to spread death, destruction, ruins, and all kinds of evil on this earth in addition to the natural terrible consequences of wars such as chaos, kidnapping, stealing, rape and displacement of innocent people and sometimes even the changing of the demography of the defeated countries. The British critic Alick West shows the dualism of good and evil of the personality of Undershaft who "has to represent in the first part of the scene the creative power of humanity and in the second part the power that destroys humanity for profit". (West, 1974: p. 140)

Furthermore, manufacturers of weapons and arms dealers as well as warmongers enjoy the atmosphere of luxury and wealth while the others suffer. Chris describes proficiently the work of all those mentioned above by saying "Those who make war work overtime to reduce love to smut, and all human beings become objects, pawns to use or kill." (Malpede, 2011: viii). For Undershaft and those who take advantages over the ordeals of others despise and criticize shamelessly religion and its instructions of ethics because religion does not conform to their wicked psyches, evil expectations and insatiable appetite for power. Raghukul Tilak reveals that Undershaft is a cruel and vicious man who does not

express concern and regret about any immoral deed he might have done within the range of his business that provides him with a great wealth and enables him to lead a life of considerable luxury when he confesses personally and frankly that he feeds on the bloodshed of the killed or wounded people, including military personnel during wartime for a living. The passage below sums up the real contemptuous psyche of Undershaft and the way of his thinking as he represents all evil individuals of his kind in the world who are very wicked by nature and take pleasure in doing things that harm other people and destroy life and property of them when he himself uncovers bluntly and openly his most brutal characteristics:

The more destructive war becomes, the more fascinating we find it ... making the usual excuse for my trade; but I am not ashamed of it. I am not one of those men who keep their morals and their business in water – tight compartments. All the spare money my trade rivals spend on hospitals, cathedrals, and other receptacles for conscience money. I devote to experiments and researches in improved methods of destroying life and property. I have always done so; and I always shall. Therefore, your Christmas and moralities of peace on earth and goodness among men are of no use to me. Your Christianity, which enjoins you to resist not evil, and to turn the other cheek, would make me bankrupt. My morality – my religion- must have a place for cannons and torpedoes in it.

(Tilak, 2009: p. 156)

Accordingly, just like the attitudes of his other capitalist peers, Undershaft shamelessly makes confessions of his beliefs and real feelings towards wars, people and religion which show clearly that he is a very mean, rude and unkind person to the whole world. In this respect, Michael Savage (born 1942), an American radio presenter and author

renowned for his political philosophy, classifies and evaluates in his *Stop Mass Hysteria* (2018) profiteers like Undershaft into the low rank of a dirty animal, racist and slaughterer when saying: "If you are a person who achieved some degree of financial success, you're a 'capitalist pig' who hates poor people. If you support the police, you're a racist who hates blacks. If you support the military, you're a mass murderer." (Savage, 2018: p.7).

Moreover, Undershaft as a capitalist who runs a business in order to make a profit for himself, confirms the importance of gaining money and ammunitions as a principle in his life to justify his evil deeds when he convinces himself to "choose money and gunpowder; for without enough of both you cannot afford the others." (Shaw, 2009: p. 196). In his preface to his play *Heartbreak House* (1919), Shaw protests against all wicked people who love war and feed themselves on the blood of others when writing:

The cupidity of capitalists, the ambition of conquerors,
the electioneering of demagogues, the Pharisaism of
patriots, the lust and lies and rancors and bloodthirsts
that love war because it opens their prison doors,
and sets them in the thrones of power and popularity.
For unless these things are mercilessly exposed they
will hide under the mantle of the ideals on the stage
as they do in real life"

(Shaw, 1919: liv).

In fact, Shaw uses Undershaft who is a good example of the criminal figures in the world to show the real ugly face of such wicked and evil creature to be detested by the audiences. Evil Creatures such as Undershaft are samples taken from the real life to be depicted in the plays

mentioned above as long as the concept of war is concerned so that they can directly arouse readers or spectators' thinking to hate and scorn Undershaft and all men of his kind for their vicious and bloody deeds and at the same time to make people amend unconsciously their wrong ideas especially about the fascination of war through Shaw's enlightening and constructive ideas and views over all those who contribute in wars industry. Shaw also expresses by his own words his own feelings as a humane individual about brutal acts carried out by some wicked people for money and at the same time he explains his belief in equality to achieve peace all over the world and to establish human values which stimulate individuals at any society to act in a kind and sympathetic way towards others, even towards people they do not agree with or like when he says:

As a humane person I detested violence and slaughter, whether in war, sport or the butcher's yard. I was a socialist detesting our anarchical scramble for money, and believing in equality as the only possible permanent basis of social organization, discipline, subordination, good manners, and selection of fit persons for highfunctions.

(Shaw, 1981: p. 7)

By mentioning his real hostility to all inhumane acts whether they occur in peace or war, Shaw is considered a social reformer who establishes in a charming and pleasant manner in most of his writings his meaningful and constructive ideas because they are morally acceptable and correct to change people for the better through convincing them of the universal human follies while watching or reading his plays by their own eyes to get rid of their wrong ideas because he believes that "The Theater is both school and church". (Shaw, 1973: p. 7).

Shaw's first two volumes plays collection entitled *Plays Pleasant and Unpleasant* (1898) proved to be success in the English drama as they contain distinctive ideas aiming at correcting the wrong beliefs of people concerning almost all walks of life, including the wrong belief of the fascination of war as shown in *Arms and the Man*. A.C. Ward elevates Shaw to the status of the ancient Greek thinker Socrates when he states that Shaw "has been for modern Britain what Socrates was for ancient Greece." (Shaw, 2009: p. 9) Shaw's literary achievements gain the approval of Tilak who regards Shaw's plays as a turning point in the "literary world" because:

Each of these plays proved a veritable bombshell in the literary world. They showed that a new and powerful genius had appeared on the dramatic horizon whose main purpose was to shake people out of their social complacencies and beliefs. The new dramatist was exploiting with unusual effect the medium of drama for shattering a number of social, economic, and political doctrines. The dramatist was a combination of the artist and the preacher.

(Tilak, 2009: p.3)

Throughout his lifetime, Shaw certainly witnesses traumatic and bloody events especially he survives the two destructive and disastrous World Wars mentioned above that naturally make him a war-hater or in Tilak's words a "pro-war and against war; he is pro-democracy and against parliament, pro-evolution and counter-Darwin, pro-nationalism and counter-patriotism" (Ibid, p. 6). T. F. Evans shows his point of view over the prosecution of war as it is argued by Shaw himself in his writings, thinking that Shaw is an anti-war playwright as "he threw himself with great energy into public argument about how the war should be

prosecuted, and this led to inaccurate assumptions that he was opposed to the war." (Evans, 1976: p. 15)

In his anti-war drama *Arms and the Man* (1894) Shaw humorously satirizes and attacks the conventional fascination of war, heroism and even patriotism when he chooses a universal setting of war which occurred between the Balkans nations of Bulgaria and its neighbouring Serbia in 1885. In fact, Shaw in his play focuses on romantic attractiveness more than war itself as William Irvine confirms that the play is not so much concerned with war but it concentrates on "the romantic attractiveness of war," (Irvine, William 1949, p. 171) to show people the wrong follies of the fascination of war when he intends to satirize the fascination of it by making the romantic character Catherine in the early beginning of the play goes excited and quick as much as she can to tell her daughter Raina impatiently about the latest fake victory of their Bulgarian cavalry charge led by Major Sergius, Raina's fiancé, against Serbia "Such news! There has been a battle.... A great battle at Slivnitsa! A victory! And it was won by Sergius". (Shaw, 1973: p. 16). Moreover, Catherine shows her a great admiration at Sergius' some gravely and deadly mistakes, considering him a hero who "defied our Russian commanders – acted without orders – led a charge on his own responsibility– headed it himself–was the first man to sweep through their guns." (Ibid, p.16).

Shaw ridicules the wrong decisions of some military leaders such as Sergius who achieved victory on the wrong military way when his horse runs unpredictably towards the enemy lines (the Serbs) and Sergius who was mounting that irritable horse could not control it, thus he was the first to appear in front the opposing soldiers who could neither kill him nor all his soldiers who were following him because they had "the wrong

ammunition."(p.27) However, Shaw intends to say that war is void of heroism when he makes his protagonist captain Bluntschli, the fugitive mercenary soldier, confirms to the heroine Raina, that Sergius's action was a logically wrong because he exposed himself and his regiment to the risk of a genocide and therefore Sergius deserves to be prosecuted in a military court instead of praising him by Catherine and Rhine especially the latter who immediately after hearing her mother's good news as they think, considering "That Sergius is just as splendid and noble as he looks! That the world is really a glorious world for women who can see its glory and men who can act its romance! What happiness! What unspeakable fulfillment." (pp. 17-18). Raina is a romantic character because she is a dreamer. She expresses her greatest admiration for Sergius while looking at the portrait of her fiancé in her upstairs room, murmuring "My hero! my hero!" (P.19) describing him falsely as "the bravest of the brave!" (p.27).

Bluntschli, the Swiss soldier who accidentally joined the Serbian troops had escaped terrified from the front line because he realizes that war is futile and there is no point in engaging in it, especially the Serbian troops had fake ammunition. He hid himself by chance in Raina's bedroom so that he could not be found by the Bulgarian soldiers who were chasing after him. In fact, Bluntschli's entering into Raina's bedroom represents a romantic action and later on he is received, fed and protected by Raina who also helps him in the recovery of his wound "So the hero enters, wounded and exhausted, and is concealed by the heroine and saved from the pursuing soldiers of her own nationality. He represents the true romance" (Coles, 1980: p. 33). Bluntschli tells Raina about the horror of the battlefield and shows her his disgust at the stupidity of Sergius without knowing that the latter is her fiancé, saying:

And there was Don Quixote (Sergius) Flourishing like a drum major, thinking he'd done the cleverest thing ever known, whereas he ought to be courtmartialled for it. Of all the fools ever let loose on a field of battle, that man must be the very maddest. He and his regiment simply committed suicide; only the pistol missed fire: that's all. (p.28).

Furthermore, Bluntschli who is fairly realistic and reasonable, telling Raina as a seasoned mercenary soldier what was happening exactly in the battlefield as long as Sergius' alleged patriotic and heroic victory is concerned when he describes ironically the surge of Surgius and the soldiers who follow him towards the enemy's front line by saying: "Well, it's a funny sight. It's like slinging a handful of peas against a window pane: first one comes: then two or three close behind him, and then all the rest in a lump"(p.27). Bluntschli confirms that Sergius is not a hero and he does not intend to launch an attack against the foe when he proceeds to say that: "You should see the poor devil pulling at his horse It's running away with him, of course: do you suppose the fellow wants to get there before the others and be killed." (p.27).

Arms and the Man is regarded as a portrayal of the idea that the traditional romantic thinking about war and its heroism and fascination is something illusion and ridiculous. Throughout the events of the play, Shaw attacks the illusion of heroism, romance and fascination of war, demanding people to believe that there is no room for them in wartime and people should understand well not to glorify war because the latter usually resulted in all the wicked and bad things that happen for the people of the warring countries. Accordingly, Tilak concludes that Shaw is a man of peace who hates war and recommends people to see the real ugly face of it in which there is no place for glorification and bravery but

only bloodshed, destruction and a terrible loss of human life or as Tilak remarks that:

It should be noted that though Shaw is a pacifist, he is opposed not so much to war as to the so called glorification of war. He argues that people should not weave a romantic halo round it, but know its grim and ugly truth. It is not an occasion for the display of valour or any other noble qualities.

(Tilak, 2009: p. 23)

Moreover, in Shaw's words recited in his play by his character Sergius when he criticizes severely the real behaviour of a soldier in the war which lacks of mercy towards weak people by saying that "Soldiering is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak." (p. 23) Besides, Sergius as a military man is convinced that his personal conduct concerning his accidental triumph without taking orders from his leaders is wrong when he reveals that "I won the battle the wrong way when our worth Russian generals were losing it the right way. In short, I upset their plans, and wounded their self-esteem."(p.41).However, Raina's suspicions over the bravery and soldiership of Sergius come true when she unfolds to her mother in the beginning of the play her real feelings towards him, wishing that her doubts would be just an illusion "I doubted him: I wondered whether all his heroic qualities and his soldiership might not prove mere imagination when he went into a real battle". (P.17). Besides, Raina's thoughts over Sergius' military achievements in the battlefield in addition to their patriotism and heroic ideals of their country are nothing but dreams as she discloses that "Our ideas of what Sergius would do. Our patriotism. Our heroic ideals. I sometimes used to doubt whether they were anything but dreams. (P.17).

Shaw is a remarkable playwright when he makes the sense of pride of Serjius' supposed victory told by Catherine juxtaposes with the traumatic truth told by Bluntschli to make his audiences aware of the wars risks and to make them amend their wrong ideas over heroism in a war when he presents his ideas to his audiences in a satiric way in which humour or exaggeration is used by the author to criticize what he thinks is wrong in the society including the wrong ideas of the readers or the audiences themselves. He expresses frankly his true point of view over his comic plays, saying "When a comedy is performed, it is nothing to me that the spectators laugh: any fool can make an audience laugh. I want to see how many of them, laughing or grave, are in the melting mood." (Shaw, 1973: p. 7).

It is noteworthy that Shaw himself makes it clear that his attacks over social evils are not directed against the stages characters but against the spectators and readers themselves when he tells them: "I must, however, warn my readers that my attacks are directed against themselves, not against my stage figures." (Shaw, 1981: p. 27). However, Shaw's attacks become fruitful when they affect positively the audiences at that time who sought theatres for entertainment as he reveals in his essay written in 1891 that "I myself have been told by people that the reading of a single book of mine or witnessing of a single play has changed their whole lives" (Shaw, 1979: p. 15).

The remarkable interior changes in English social life after the Great War increased rapidly the antipathy of English audiences towards wars when they sought theatres to forget at least the traumas and agonies of wars and pushed, as long as English drama is concerned, English playwrights such as Robert Cedric Sherriff (1896-1975) to write his masterpiece *Journey's End* in 1928. The play is an anti-war drama as it

reflected brilliantly the scenes of misery and degradation of the Great War. Besides, the play is regarded as a big landmark in the English drama as it interested English people and took up all their attention at that time or in the words of the British writer and critic William Aubrey Darlington (1890-1979) when he described the play as "one of the most completely absorbing plays ever written". (Darlington, 1960: p. 154).

Despite the treaty of Versailles which was emerged from the peace conference held in Paris in 1919 brought peace to the warring countries of Europe when it put an end to the Great War "but it also brought bitterness, acrimony, and desperation. The victorious powers used their advantage to exact a harsh revenge on their former enemies. Instead of reconciliation, the Treaty laid the foundation for conflicts to come, including setting in place one of the conditions that would lead to a new and more terrible war in 1939". (Cooper, 2006: p. 63). Following the declaration and the eruption of the World War II in September 1939, the British theaters were naturally closed because of the blights and horror of war but with the end of the destructive war in 1945 the British government began to support arts when it established the Art Council of Great Britain despite of the social terrible circumstances in addition to the British economic recession which could affect negatively the financial life of the British citizens after the war since "By the end of the war (World War II) in September 1945, England had suffered not only the loss of hundreds of thousands of young men but the devastation of wide areas in London and elsewhere and staggering blows to its economic system and its financial life and character". (Moody, Lovett 1964: p. 422). The great deal of encouragement of the British politicians to drama came probably because the government's members realized the importance of theaters' propaganda in order to influence people and "for the first time in

history the state recognized the drama as one of the sinews of the national soul, and this was the most important thing that had happened to the British theatre since the birth of Shakespeare." (Miles, 1948: p. 44).

Moreover, the scourges and traumas of the recent devastating war affected the need of the evolution of a new kind of theatres in relation to the people environment and the atmosphere of the age. The Hungarian-born British critic and journalist Martin Esslin (1918-2002) created the term (theatre of the absurd) in his book *The Theatre of the Absurd* which came to suit the social horrible circumstances of the people of the warring countries whose psyches were naturally bleak and depressed and their life was dull as if they were astray and lost in their warring countries. Theatre of the Absurd is "A term applied to many of the works of a group of dramatists who were active in the 1950s: Adamov, Beckett, Genet, Ionesco and Pinter. Among the less known were Albee, Arrabal, Gunter Grass, Pinget and N.F. Simpson. The phrase 'theatre of the absurd' was probably coined by Esslin, who wrote *The Theatre of the Absurd* (1961)." (Cuddon, 1980: p. 692) One of the well-known absurdist playwrights is the Irish Samuel Beckett (1906-1989) who wrote his most famous and prominent modern absurdist play *Waiting for Godot* in 1948 and was acted in 1953. The morale-boosting play was written to promote the sense of dignity of people and to make them feel more confident and cheerful especially the European young men who experienced the trauma, horrible and squalid conditions of the recent Second World War (WWII).

In his play, Beckett brilliantly depicted the harsh conditions of the European young men and their response in the aftermath of the recent brutal war after ending six years of fear, starvation, and grief. In addition, he gives his play a sense of universality by portraying the negative effects of the recent war on the people especially the youth of the warring

countries because war is universal as it can happen anywhere and at any time on this earth, leaving most of people traumatized, bereaved and their future is uncertain and by naming his characters various names; Estragon is French, Vladimir is Russian, Pozzo is Italian and Lucky is English in reference to different countries of Europe whose people suffered a lot from the scourges of the fierce war. The tramps Vladimir and Estragon are the representatives of the European young men who feel lost and astray and their life is meaningless and futile in their war-torn country. Each character suffers not only from the harsh environment but also from his mental and physical problems. The trauma of war and its terrible consequences adversely affect both of them. In addition to the agony, desolation and despair which wrap them, Vladimir suffers from a difficulty in his urination while Estragon suffers from a mental disease as he is still shocked by the previous devastating war since he is scared all the time, imagining strangers come to beat him for reasons he knows nothing about "certainly ...beat me," (Beckett, 1978: p. 9) therefore, he believes that "people are bloody ignorant apes" (p.13) His companion and only friend Vladimir frequently tries to appease the anger and fear of Estragon by promising him that "I wouldn't have let them beat you"(p.59).

Furthermore, the upsetting experience of the trauma of war causes a psychological damage to Vladimir and Estragon who unconsciously incline to forget so that they can get relief. In fact, the two tramps continue to suffer from the perpetual oscillation between despair and distracted joy so that they may forget not only the horrible days of the past but also the events of the first day of the play which is consisted of only two days in which they wait hopelessly for Godot who never showed up in the play. For them everything is not clear, therefore, Vladimir who

seems more conscious than Estragon tries hardly to remind himself and his companion about whom they meet or see during the last day such as Pozzo, Lucky and the bare tree which is a symbol of the recession of the European economy after the Second World War (WWII) as it is bare, dry and fruitless. Vladimir confirms to Estragon who hesitantly denies the existence of the tree by saying that "Yes, of course it was there. Do you not remember? We nearly hanged ourselves from it. But you wouldn't. Do you not remember?" (pp.60-61). Apparently, Estragon does not remember anything about them all because it seems that he has experienced traumatic events in the recent past, forcing Vladimir to wonder "Is it possible that you have forgotten already? And Pozzo and Lucky, have you forgotten them too? (p.61). Then Vladimir asks his old friend Estragon if he remembered the countries of the fictional regions "Macon" and "Cackon" which are two terms used by Beckett in reference to two places where the two tramps visited in the past. Estragon replies that he "didn't notice anything". (p.62). Immediately Vladimir grieves over the two strange countries, saying gloomily "But down there everything is red!," (Ibid) as if he remembers the baths of blood in Europe caused by WWII, causing Estragon to explode with anger and suggesting to kill him like most of the dead people who were killed unjustly during the recent severe war "the best thing would be to kill me, like the other Like billions of others". (Ibid).

In fact the two tramps suffer a lot due to the trauma of war which makes them feel dead just like everything surrounding them such as the arid and deserted area where they are waiting for Godot, the little mound where they sit on, the bare tree and silence. They do not have any purpose in their life except waiting for Godot who has never appeared in the play, that's why they are idle, justifying that "Nothing to be done". (p.9) They

live in an arid area which is so dry that very few plants can grow on it and a good example of that is the bare tree and that area has so little interest, excitement, or purpose, making the tramps feel bored and unhappy. Besides, they do not feel they are human beings as Estragon asks his lonely friend "We've no rights anymore?... We have lost our rights?" Vladimir clearly replies that "We got rid of them". (P.19). In that infertile arid area, there is a severe lack of food, making the tramps starved and forcing Estragon profoundly to ask Pozzo for the bones after the latter ends his meal so that he can gnaw them "Er ... you've finished with the ... er ... you don't need the ... er ... bones, sir?" (p.26). Pozzo replies that the bones should "go to the carrier" (Ibid) who is Lucky.

One of the most important themes which are criticized by Beckett in his play is capitalism represented by Pozzo. The significance and the growth of capitalism lie in its tight relationship with wars. Capitalism needs wars to provide people with jobs and reduce unemployment as well as getting the economy out of depression. As long as capitalism is concerned, Pozzo is a capitalist for the following reasons: he owns the area where Vladimir and Estragon are waiting for Godot, he owns a servant called Lucky, he is the only one who has food while the others are starved, he has a pipe, tobacco and a watch while the others have nothing in this mortal world. Like the treatment of the capitalist companies to their employees, Pozzo treats Lucky who represents slavery as an animal as he drives him by the means of a rope, surrounding his neck, and whip. Estragon feels sorry about Lucky who carries all the time the personal stuff of his self-centered master (Pozzo) on his back, asking frequently the latter the same question which is "why doesn't he put down his bags?"(p.25). Pozzo replied that Lucky "wants to impress me, so that I'll keep him," (p.31) adding that Lucky "imagines that when I see him

indefatigable I'll regret my decision."(Ibid) The decision of Pozzo about Lucky is to sell the latter in a fair as if he is a shabby thing after being old and useless "... in the goodness of my heart I am bringing him to the fair, where I hope to get a good price for him."(p.32). As hearing the cruel and scornful words of Pozzo, Vladimir feels so indignant that he dares to blame Pozzo for his offensive and scornful words, saying "after having sucked all the good out of him you chuck him away like a ... like a banana skin".(p.34). In fact this is the policy of those who believe in capitalism to scorn and belittle the destitute people. Pozzo exploits Lucky when the latter is young, strong and vital but when he becomes old, Pozzo intends not only to get rid of him but also to kill him "The truth is you can't drive such creatures away. The best thing would be to kill them". (Ibid).

Beckett's play shows a nihilistic tendency as the playwright shows indirectly the protagonists (Vladimir and Estragon) do not trust political and religious authority and they are thus cling themselves to the idea of waiting for Godot to save them from their miserable condition. Beckett has also stressed the meaninglessness of life after war in addition to the absence of Godot who can be regarded as the saviour of those tortured young men. His absence gives a message to all mankind to be humane and cooperate with each other to improve their lives' conditions since there will be no one helps them unless they help themselves and to be far away from wars which are resulted only in loss, chaos and all forms of destruction. However, emptiness and nothingness are central characteristics in the absurdist plays including the aforementioned play to let man sees the factual bitter reality of life after war so that he or she can avoid falling in the brutality of war and colour the dullness of life instead, to make it more lively and energetic. (Essif, 2001: pp. 1-9).

It is a matter of fact that the adversities and harsh circumstances of life in addition to the horrific consequences of war such as poverty, starvation, prostitution and the like oblige people who experience the traumas of war like Bluntschli in *Arms and the Man*, Vladimir, Estragon and Lucky in *Waiting for Godot* and others mentioned throughout this thesis to be frustrated and humiliated while war at the same time and everything related to it such as capitalism make some people such as Andrew Undershaft in Shaw's *Major Barbara* and Pozzo in Beckett's *Waiting for Godot* powerful and worthy. However, dignity is the sense that you have of your own importance and value, and other people's respect for you. Every man in this world should have dignity because he is valuable and worthy of respect. Man is just like a jewel in the eyes of the capitalists and war makers when he or she is young and capable of doing successfully what his or her bosses or chiefs want him or her to do and he or she would be appreciated by them but it is not his fault to be naturally old by the passage of time like Lucky in *Waiting for Godot* or Willy Lomans in Arthur Miller's *Death of a Salesman* (1949) to be fired from their jobs just like shabby things. That's why Vladimir in *Waiting for Godot* condemns the bad treatment of Pozzo to Lucky and decisively confirms the importance of self-respect when he absolutely rejects the latter's offences towards the old man "To treat a man ... (gesture towards Lucky) ... like that ... I think that ... no ... it's a scandal".(p.27).

The comic plays which are a form of entertainment that give audiences pleasure are also performed to colour the dullness of life of the troops and civilian people who suffered a lot after ending six years of the brutal and destructive WWII. The German writer Anselm Heinrich confirms in his article *Theatre in Britain during the Second World War* the high importance and significance of offering entertainment for people,

including military forces, because "entertainment for the forces and the civilian population was of the highest importance," (Heinrich, Anselm, 2010, p. 62) for the reasons mentioned above. In 1945, the English playwright Ronald Fredrick Delderfield (1912-1972) writes his comic success of the time *Worm's Eye View*. In 1949, The Australian playwright Hugh Hastings (1917-2004) writes his masterpiece *Seagulls over Sorrento* and in 1951 the English playwright Colin Morris (1916-1996) writes *Reluctant Heroes*. In the sixties of the last century, there was a turning point in the stage of England when it used satire on wars as the plays displayed humour and exaggeration in order to show how foolish or wicked some people's behaviour or ideas were. In 1963, *Oh What a Lovely War* written by the English writer Charles Cilton (1917-2013) combined the death toll of the two past great wars and various short songs speaking about the horrors of wars. During the two world wars which brought only countless evils to the world as a whole, large numbers of people were killed as "In 1914 to 1918 fifteen million. 1939 to 1945 fifty-five million." (Jump, 1973: p. 13). While performing the above-mentioned play, there is a giant screen behind the characters on the stage showing horrible photographs of "gassed, the bloody, the wounded, the limbless and the dead, a German soldier staring sightlessly up at the sky, or a green hillside covered with nothing but white wooden crosses as far as the eye can see," (Ibid.p.12) to give the audiences the feelings of fear and disgust so that the play, including its terrible songs and photographs can arouse the emotions of anger and hatred inside the psyches of the spectators towards wars.

A documentary drama also takes a space towards the end of the last century which was full of bloody and catastrophic events. In 1966, the documentary drama *US* written by the English playwright Peter Brook

(born 1925) is an anti-war play dealing with the involvement of America in the Vietnam War (1955-1975). It is noteworthy to mention that several years after the ending of Vietnam War, veterans' organizations pressed on the political leaders to establish a "psychological treatment program, called Operation Outreach, within the veterans' Administration". After commissioning exhaustive studies on a slice of the returning combat soldiers' psychology, the antiwar movement reached an axiom that "psychological trauma as a lasting and inevitable legacy of war". (Herman, 2015: p. 27) In 1983, the British playwright Louise Page (born 1955) writes *Falklands Sound*, dealing with the Falklands War between Argentina and England in 1982. In his trilogy *The War Plays* (1985), the English playwright Edward Bond (born 1934) deals with the trauma and the terrible consequences of war. The English playwright David Edgar (born 1948) writes his play *Pentecost* in 1994 deals with the series of the ethnic wars of the former Yugoslavia started in 1991 and ended in 2001, which lead to the fragmentation or balkanization of the country. Some other contemporary playwrights have also depicted and criticized the brutal image of wars such as the English playwright Caryl Churchill (born 1938) in her plays *This is a chair* (1999), *Far Away* (2000), and *Seven Jewish Children* (2009).

However, the old and ongoing theme of war and its disastrous traumas, including the horrible impact on the psyches of people that generates a difficulty in their coexistence with their communities not only on the veterans who experience the terror of war and its aftermath after returning home but also on the noncombatants regardless of religion, colour, or creed of the victims who are far away from war when losing their fathers, mothers, brothers, sisters or anybody of their beloved is still the core of the contemporary playwrights' concern. The Norwegian

psychiatrist Leo Eitinger (1912-1996) who survived the holocaust which was the killing by the Nazis of nearly six million Jewish children, women and men during the WWII had studied a slice of survivors of the Nazi concentration camps and concluded that there is a relationship between war and victims:

War and victims are something the community wants to forget; a veil of oblivion is drawn over everything painful and unpleasant. We find the two sides face to face; on one side the victims who perhaps wish to forget but cannot, and on the other all those with strong, often unconscious motives who very intensely both wish to forget and succeed in doing so. The contrast ... is frequently very painful for both sides. The weakest one ... remains the losing party in this silent and unequal dialogue.

(Eitinger, Leo, 1980, pp. 127-62)

Chapter Two

War in the American Drama

The process of shaping and developing the American drama is so slow that it has taken a long time to establish its own identity. If we want to know the process of the emergence and developing the American drama, we have to carry out a survey over the history of drama in the new world in order to find out a detailed information about circumstances, events and even the influence of European authors that surround and shape the real nature of the nowadays American drama. The American playwright Jean Gould (born 1919) believes that the theatre wherein plays, shows, and other performances take place is comprised of "recreation, entertainment and literature" and that people in America who are a mixture of many nationalities and different racial or cultural groups can do these three things separately in their spare time but they have no time for the theatre that contains the three. Gould sums up the reasons that stand behind the slowness of developing America's drama and the nature of the America's mostly multi- ethnic immigrant groups as saying that:

America was a wilderness that had to be tamed first, and then it was a colony, not a country. To these shores came people of many nationalities, most of them seeking refuge of some sort- refuge from religious or political persecution, from justice or injustice Small time for recreation, for entertainment, for literature, and no time at all for an art that combined the three: the theatre.

(Gould, 1969: p. 1)

The advent of the productions of the American professional drama in the eighteenth century was displayed by "both touring companies and theatres in many of the larger cities". (Abbotson, 2005, p. 1) . Most of the American plays during that period "were either farces, romantic tragedies, or sentimental melodramas. They were strongly derivative of the famous European playwrights." (Ibid. p.2) Although most of the American playwrights' productions at that time were unoriginal as they were derived from European writings, it did not prevent the pioneers of the American theatre from attempting to establish and improve their own drama. The first play acted in America in 1767 after eighteen years of the death of its American author Thomas Godfrey (1704-1749) was *The Prince of Parthia*. Godfrey's historical melodrama written in verse was not new or original because it "was highly derivative of Shakespeare". (Ibid.p.1) Besides, it did not achieve success as "it [was] closed after a single performance". (Ibid.p.1) In 1787, the American playwright Royall Tyler (1757- 1826) wrote a social play called *The Contrast* in the style of English Restoration comedies. The play dealt with showing "the differences between Americans and the British" (Ibid, p. 2). The well-known American playwright William Dunlap (1766-1839) who often referred to as "the father of American drama," (Ibid, p. 2) was renowned for writing comic and romantic plays. The comic play *The Father or American Shandyism* (1789) and the romantic one *Andre* (1798) were the most well-known plays out of more than fifty plays written by Dunlap "both of which can be seen as attempts to define the 'American' character for the national audience". (Ibid, p.2) In 1794, the British-American playwright and the stage actress Susan Rowson (1762- 1824) wrote her patriotic melodrama *Slaves in Algiers* which tells the story of "Americans escaping from captivity in Algiers". (Ibid, p.2).

Plays which could be considered original and developed should be dealt with native subjects (Ibid, p.2) and this thing was apparently achieved in America in the early beginning of the nineteenth century when plays such as *The Indian Princess* (1808) and *Metamora or the Last of the Wampanoags* (1829) written by the American playwrights James Nelson Barker (1784-1858) and John Augustus Stone (1801-1834) respectively were acted on the American theatres. It is noteworthy to mention that the *The Indian Princess* is regarded as the first American play dealing with American Indians. It showed the hard relationship between Native Americans and the first immigrants who came to live in America from Europe and from some other countries that led only to hostility and civil war. Similarly, *Metamora or the Last of the Wampanoags* which included "American Indian protagonists (albeit Eurocentric stereotype) and sparked interest in frontier melodrama," (Ibid p.2) and dealt with a native subject when it displayed the conflict between the new English colonizers and the native Indians.

The American critic and playwright Augustin Daly (1838-1899) has presented a mixture of realism and melodrama to the American theatre in his plays, including his successful masterpiece *Under the Gaslight* (1867) "with its fairly authentic portrait of a one-armed Civil War veteran surviving in New York." (Ibid, p.2) The first American realistic play was *Margaret Fleming* written in 1890 by the American playwright and actor James A. Herne (1839-1901). The play is realistic since it deals with a realistic social subject matter in which Herne attacks the marital infidelity in his society. Moreover, the play is so significant that it does not only intend to reform an important social issue but it also along "with its restrained dialogue and well-drawn characters, and foreshadows the main direction of serious twentieth century American drama to come." (Ibid p.3). Writing realistic plays, Herne is considered by some critics to be

much affected by the Norwegian's most notable dramatist Henric Ibsen (1828-1906), one of Herne's contemporaries and the father of the modern drama, who focuses on the social problems of the factual daily life of his time.

One of the first American leading playwrights who achieved a global fame was Eugene O'Neil (1888-1953) whose plays "display a restless search for fundamental meanings of life and death while exploring what he saw as the sickness of the society around him". (Ibid, p. 5) In his masterpiece *All God's Chillun Got Wings* (1923), O'Neil presented the real portrayal of the racial discrimination that overwhelmed the American society in the early beginning of the twentieth century as he attacked and criticized throughout the events of his play the racial discrimination against the black inhabitants in America as he effectively depicted the oppression, hostility and the disgraceful behaviour of some white supremacist people who believe that they should be more powerful than the blacks in their society when he gave a good example of the disgraceful treatment of an abusive white wife, detesting and scorning her black husband only for his skin colour. In this respect, Savage criticized the racial discrimination in his American society and recommended at the same time that "The mass hysteria of Trump [the 45th U.S. president] hate should not require white men to recalibrate their values, be demonized for their skin color, or be forced to apologize for whatever 'privilege' they may possess. White males who are or have been in line with America-first and patriotism should stand as a warning to the rest of America that without a polestar – borders, language, culture – the voices of hate and hysteria will lead us to destruction". (Savage, 2018: p. 22).

The Irish playwright Sean O'Casey (1880-1964) was also concerned in his writings with the social ills, including difficulties and the problems that plagued his society. Like O'Neil, Brecht and Shaw, "O'Casey is also

ultimately concerned with social reform – with the removal of the evils that prevent man from enjoying a healthy and productive life". (Squibb, 1977: p. 20) In 1926, O'Casey wrote his masterpiece *The Plough and the Stars* which dealt in the bravery, patriotism and self-sacrifice of the Irish people during the Easter uprising that erupted in 1916 to terminate the British reign in Ireland when England was severely engaged in the Great War. The play was regarded by some critics as "a tragedy of vanity" as it is believed that it contains a great pride in the appearances and abilities of its protagonists, therefore, O'Casey defends his play by saying:

I think so, though there is many-sided vanities in the work; of the Covey, of Pete Flynn, of the brave Bessie, of the equally brave Fluther; of Clitheroe and his companion captain. We have all some vanity or other; but mostly innocent ones; remaining innocent so long as we refuse to allow it to destroy or weaken our finer qualities. But the "Orator" is not vain; he is dangerous[ly] sincere; so sure that he is ready to kill or be killed for his ideal, as many great men were – Washington, Lincoln, Kosiusko. I knew this 'orator' well – Padraic Pearse, and there were none more charming, gentle or brave than he.

(Ibid. p. 23)

Although the Treaty of Versailles signed by the victorious allied powers and the defeated Germany in 1919 to end the World War 1 and bring peace to the warring countries, the post-war generation was frustrated and disappointed because the "war to end war had been pointless and agonizing, and did not even seem to have made war any less likely once the terms of the Treaty of Versailles had been announced." (Gascoigne, 1967: p. 17) As long as war and trauma is concerned, Kolk elucidates his personal point of view over the Treaty of Versailles which degraded the discredited Germany whose people, in turn, dishonoured mercilessly its combat veterans "the extortionate war reparations of the

Treaty of Versailles further humiliated an already disgraced Germany. German society, in turn, dealt ruthlessly with its own traumatized war veterans, who were treated as inferior creatures." (Kolk, 2014: p. 188) Moreover, the capitalist companies and their wealthy private individuals and business owners were flourished again due to the aforesaid powerful war (The Great War) which left most of the survived people traumatized, suffering psychological diseases and that long war failed in sweeping capitalism up from their societies which impoverished the general public and enriched simultaneously a small group of private individuals except the society of the Soviet Union at that time because it was believing in Communism. Furthermore, the aforementioned long war and its aftermath caused much psychological damage not only to the combat veterans but also to the post-war generation whose future was uncertain though the latter might have not been exposed to violence themselves, they might have psychological sicknesses as they along with their traumatized parents who experienced and survived the tortures and agonies of war lost many lives of their beloveds, including family members, relatives and friends in addition to the loss of their savings during the destructive war.

Though theatre is entertainment that involves the performance of plays to give people pleasure, one of the theatre's developments after the First World War was towards educating people indirectly what their governments want them to perceive. As long as drama is concerned, the occidental theatre in the twenties of the last century was a merely powerful and political propaganda weapon, addressing the general public who most of them were peasants since the western societies of that time were typically agriculture and "the peasants were illiterate, the quickest way of reaching them was through theatre." (Gascoigne, 1967: p. 25) The theatres after the end of the Great War showed the audiences inaccurate

information and thoughts suggested and sponsored by their governments in order to influence them, as for example "The propaganda theatre of Russia in the twenties had merely been part of the machinery of government under a dictatorship, and the same use of art would crop up in Hitler's Germany." (Ibid. p.26) In 1924, The Soviet writer Ilya Ehrenburg (1891-1967) wrote his masterpiece *Destruction of Europe* in which he "presented the Red Army digging a tunnel from Leningrad to New York and then marching through it to save the world from capitalism."(Ibid.p.25)

Likewise, the better well-known war plays written in the same trend already mentioned above during the second decade of the last century were *What Price Glory* (1924) and the *Journey's End* (1928). *What Price Glory* was written by the American playwright James Maxwell Anderson (1888-1959) and the critic and veteran Laurence Tucker Stallings (1894-1968) while *Journey's End* was written by the English playwright Robert Cedric Sherrif (1896-1975) who participated as an army officer in the Great War and thus depicted his war experience in his play. The two most famous plays mentioned above glorified war and expressed differently the feeling of trust and friendship among a group of soldiers who had usually known each other for a long time and gone through some kind of experience of war together as the two plays "had tended to romanticize war - certainly they had stressed the camaraderie of it." (Ibid, p. 31).

In the end of the twenties everything was changed concerning to drama. With the upcoming of the Great Depression in 1929, the economy of the United States of America and the European countries went into recession because their industries in general were producing less and more people were becoming unemployed, marking the beginning of a hard decade of deflation in which a reduction in economic activities was profoundly prevailed, leading to lower levels of industrial output,

employment, investment, trade, profits, and prices. Therefore, the new decade of the thirties witnessed a change in the attitude of the authors who "began to use the stage as a soap-box, from which they could shout their own personal solutions to contemporary problems." (Ibid, p. 26) As a result, the theatre was changed to be against the political attitude when for example the German playwright Bertolt Brecht (1898-1956) wrote his anti-Nazi masterpiece *Fear and Misery of the Third Reich* (1938). The openly anti-Nazi work depicted the severe reality of the Germans everyday life during the thirties of the last century under the rule of Nazis which according to Collins Cobuild Dictionary on CD-ROM 2006 were members of the right-wing political party, led by Adolf Hitler, which held power in Germany from 1933 to 1945. Brecht portrayed Germany as a place where its inhabitants scoured by a collapsing economy as poverty, fear and violence characterized their severe everyday life when the play presented scenes such as "housewives queuing up to buy meat, scientists working without freedom of expression, a Jewish wife having to leave her Aryan husband". (Gascoigne, 1967: p. 28) By writing this play which also known as *The Private Life of the Master Race* in his exile in Denmark, Brecht makes it clear that the theater along with its plays and its themes of the decade of the thirties which has reflected the factual bitter reality of the society differs greatly from the theatre of the twenties which is almost convenient for the expectations of the political ideology.

In fact, Brecht has been preceded by his contemporary American well-known playwright Elmer Rice (1892-1967), in diagnosing the threat of Nazism in his play *Judgment Day* (1934). (Palmieri, 1980: p. 196) The fact which should not be denied is that "American authors were producing anti-Nazi plays before anyone else," (Gascoigne, 1967: p. 29) since in the same year (1934), Elmer's American contemporary playwrights such as Samuel Nathaniel Behrman (1893-1973) and Clifford

Odets (1906-1963) produced the anti-Nazi plays *Rain from Heaven*, and *Till the Day I Die* respectively. Rice who was one of the America's foremost playwrights after O'Neil was also concerned for writing about the social diseases of his country such as political corruption and poverty because of his intense passion for the poor in addition to his patriotic strong sense as well. His play *Street Scene* (1929) showed Rice's passionate hatred for the social injustice when he exhibited a slice of poor working class families resided in a crowded dwelling building, discussing their financial problems and how the capitalist companies exploit their workers. (Ibid. p, 196) In his play *We, the People* (1933), Rice attacked the corruption and the shortcoming of capitalism in his country. (Ibid, p. 28). The roots of Rice's abhorrence to the social and economic injustice in his country and his intention to reform his society belong to an earlier time of his career, exactly in 1916 when he wrote his play *The House in Blind Alley*. Throughout the events of the play, he criticized and attacked the indifference of his people to the social evils such as the child labour and their negative effects on the upcoming generations. (Palmieri, 1980: p. 196) After the WWII, Rice harshly attacked the human's aggressive nature in the postwar era in a brutal world void of love, peace and law, when he described the world in a statement written in his play *Love Among the Ruins* (1951) "as on a darkling plain ... ignorant armies clash by night." (Ibid, p. 197) It should not be denied that Rice is a skilled professional playwright, elevating the American drama to the high-ranking universal recognition. He deserves to be among those great playwrights of the first half of the last century who defended and raised the idea of human dignity for the sake of their people and humanity as well. Like Shaw, he is regarded as a social reformer who used the theatre as a stage for showing and treating the sicknesses of society so that people can change their wrong thoughts for the better.

With the escalation of harmonious uproar of public criticism and debate against the world scramble over increasing armament due to a sense of an impending doom represented by the Second World War, Czech Karel Capek (1890-1938) who was one of those anti-war playwrights presented his masterpiece *Power and Glory* (1938) which was against the "armament race." (Gascoigne, 1967: p. 28) After a year, Capek wrote *The Mother* which is a tragic and an anti-war play in which he depicted the struggle between men and women over the participation of men in the war to fight the enemy and the rejection of their women, including mothers to it. Besides, the play rejects all the forms of war because war is usually resulted only in death, chaos and suffering. It is noteworthy that the play indicates that though war is disgusting but sometimes it is a must for people who have no choice but to sacrifice themselves or their sons for the sake of protecting their country and freedom as the patriotic and devoted protagonist in the play, the mother, did when she lost her husband and four of her sons in the war and was obliged by her patriotic sense to give her fifth and last son a rifle and send him away to fight as soon as she heard from the radio that the enemy had shelled a school of children and killed many of them. (Ibid, p.28).

One of the most important and daring anti-government and its corruption plays written in 1939 was *Both Your Houses* by the famous American playwright James Maxwell Anderson (1888-1959). In his masterpiece, Anderson criticized the corruption and what was going on behind the scenes in the committee chambers of the American Congress. By writing this play, the playwright Anderson like most of his peers did, turned his attention and concern to the crucial problems of the social and economic injustice of his country during the period of depression under the reign of the U.S. president Herbert Hoover (1874-1964) who tried to solve the problem of the jobless people in a shocking way when

suggesting that "restaurant owners could help by putting scrapings from the plates into five-gallon cans for distribution to the unemployed." (Ibid, p. 33) Apparently, the America's 31st president Hoover who occupied the position of the U.S. presidency when America plunged into the Great Depression in 1929 was undoubtedly indifferent to the severe crisis of the failing economy of his country and to the suffering and starvation of millions of his desperate people who many of them were living under deplorable conditions since they only in the state of "Chicago used to rummage in the municipal garbage-dump for food." (Ibid, p. 33) Moreover, the financial corruption reached its high levels during the reign of Hoover from 1929 to 1933 as "the depression was well under way, of tax reliefs which would, it was calculated, have brought more benefit to him personally than to the entire population of Nebraska". (Ibid, p. 33) However, the emergence of the American Federal Theatre Project which is the fruit of the politics and theatre marriage that forms the American political drama sponsored and funded by the U.S. government under the leadership of the 32nd U.S. president Franklin D. Roosevelt (1882-1945) contributes to alleviate the plight of the jobless people when it employed thousands of them nationwide "This part of Roosevelt New Deal was a scheme to provide work for some of the many thousands of unemployed theater workers.it began in 1936 and within a very short time there were Federal Theatre productions all over the country." (Ibid, p. 34) The Federal theatre is directed by Hallie Flanagan Davis (1890-1969) until its closure with the outbreak of WWII in 1939 "The American Federal Theatre Project under Hallie Flanagan Davis (1890-1969) was established in the acting profession after the Depression." (Styan, 1981: p. 179)

With the early beginning of WWII, Brecht wrote his anti-war masterpiece *Mother Courage* in which he attacked the war and its profiteers by presenting in his play a sample of diminutive capitalist

figure represented by the protagonist Anna Fierling whose nickname is Mother Courage, a business woman and a war profiteer who intends to make large profits by selling high priced products that are hard to get to the soldiers during the warfare which claims the lives of her three children, two sons (Swiss Cheese and Eilif) and a mute daughter (Kattrin). Courage is responsible for the death of her children because of her greed and selfishness. As a mother, Courage certainly loves her children but her strong desire to pursue wealth as any capitalist by tracking down wars wherever they erupt with her canteen wagon prevents her from protecting them from the scourges of the war which claims her three children's lives as Gascoigne confirms this fact when saying that "She deeply loves her children and yet she profiteers from the war which kills all three of them". (Gascoigne, 1967: P. 130) After the death of the children, only the bleak and empty wagon remains with her which was once full of goods and food, teeming with life when soldiers swarmed to it, buying up everything in sight and it was pulled by her two sons while she and her daughter sitting on a box on it during their quest for a new war. Brecht's play is a message to the opportunists such as Courage who pursue fortune and take advantage of any situation in order to gain more money or power, without considering whether their actions are right or wrong to be contended and satisfied with their life not to pursue crises especially wars and their inherent risks because wars will cost them not only their wealth but also their lives or the lives of their beloved people. However, Brecht in his plays, including *Mother Courage*, "states problems instead of offering solutions. Crying 'Change the world, it needs it!' he concentrates entirely on the world as it is-on why it should be changed, not how". (Ibid. p.133).

A year before the end of WWII, the American playwright Thomas Lanier Williams known as Tennessee Williams (1911-1983) wrote his

social masterpiece *The Glass Menagerie* whose most of its events are flashed back to the Great Depression period to underlie the psychological struggle which was experienced by the protagonists when the whole world including America was at the edge of the WWII (1939-1945), a war which traumatized the entire world, rendering it inhumane and chaotic. The play shows the miserable life of its protagonists, ranging with all its contradictions and complexities between the harsh circumstances of the current destructive war and the memories of the past as well as the conflict between reality and illusion. It tells through the memory of Tom Wingfield, who is a narrator and also one of the two male protagonists in the play as well as he is the only son of Amanda, the suffering of the young men at that time in addition to the past events that occurred in the thirties of the last century when people were plagued by the period of the great depression. Moreover, Williams in his play uses symbols and exaggeration to represent emotions, rather than representing physical reality through relying on Expressionism which is defined as "a twentieth-century artistic theory that advocates the primacy of emotion An expressionist accomplishes his aim through distortion, exaggeration, primitivism and fantasy," (Yeganeh, 2009: p. 396) to show the pathetic condition of the main characters whose their life marked by fear and melancholy. The usage of Expressionism in the play was confirmed by the two American professors Haskell M. Block and Robert G. Shedd when saying that "Williams' usual approach to production remains the modified expressionism ... in ... *The Glass Menagerie*" (Block, Shedd, 1962: p. 990)

It is notable that the protagonists in the play have a considerable psychological problems as every one of them - Amanda and her two children (Tom and Laura) whose their father deserted them years ago in addition to Jim O'Conner, the friend and colleague of Tom, - were deeply

grieved by failure, despair and suffering. Thus, each one of them has his/her own dream to feel a sense of relief. For instance, the daydreaming of Amanda that her daughter and son will one day achieve their dreams of having good jobs, marriage and happy life grants her a psychological relief. In this respect, the American professor and theatre history scholar Oscar G. Brockett (1923-2010) considers Williams' play a psychological one as he connects most of the latter's works to the Freudian Psychology when saying that "Williams is concerned principally with those inner psychological realities which can best be depicted by the manipulation (rather than the mere recording) of external elements. It is the complex motivations of Freudian psychology which lie at the root of most of Williams' work." (Brockett, 1964: pp. 323-324) Furthermore, the American authors and critics Alexander W. Allison, Arthur L. Carr and Arthur M. Eastman point out that: "The theatre in which *The Glass Menagerie* is performed becomes the theatre of the mind." (Allison, Carr, Eastman, 1966: p. 779) The play is regarded as unrealistic because it is a work of memory as Amanda for example mourns for the beloved past when she remembers her happy old times to break the tedious routine of her life so that her psyche could be relieved. For Sigmund Freud (1856-1939), a psychologist and the founder of the psychoanalysis, a person like Amanda in her "'double consciousness' is carried to another place and time, imagined or past. This other world is set apart from present reality, but not inaccessible to it." (Freud, Breuer, 1952: viii) In fact, the difficult and unpleasant situation which covers the life of Amanda and her family obliges her not only to recall her happy memories to get relieved but also the painful recent past of losing her husband in addition to her current unkind situation that she is old and poor as well as her children are failure and their future is uncertain, she in fact tries unconsciously to improve her painful and exhausted psyche "in Breuer and Freud's resonant phrase;

for their suffering to be relieved, the sore past must be allowed to emerge into the present, its pressure relieved". (Ibid. p. vii) Psychologically speaking, what has happened in the process of Amanda's subconscious is that the combinations of the past, present and future of her "interfere with one another and reconnect; a painful 'return' of or to a past, resurrected and relived, makes possible a future 'forever' free of the symptom." (Ibid, p. vii).

However, the deadliest conflict of WWII ended when the Axis powers (Germany, Japan and Italy) surrendered to the Allies' which accepted their submission in 1945. Due to his great sense of moral and commitment towards his American society, Arthur Miller (1915-2005) wrote in 1949 his masterpiece *Death of a Salesman*, dealing with "the problems of an ordinary man in a conscienceless, capitalistic social system". (Abbotson, 2005: p. 60). In fact, Miller by writing his revolutionary play, he debunks and scandalizes the American policy of imperialism, which according to Collins COBUILED Dictionary on CD-ROM 2006 is a system in which a rich and powerful country controls other countries, or a desire for control over other countries, and capitalism which according to the same aforementioned reference is an economic and political system in which property, business, and industry are owned by private individuals and not by the state, exploiting normal people such as Willy in the play to achieve "Corporate money, government support, and grants reward those who stay on script, who do not challenge the cruel structure of imperialism, the permanent war economy, and unfettered capitalism." (Malpede, 2011, vii). Willy Loman, the protagonist who spent most of his life outdoors in serving his company as a salesman was dismissed unfairly from it without pension simply because he asked his boss only to transform his job to another office of the company located in New York City to be near his family because of his old age. This sudden and cruel decision of firing

Willy without pension or even a reward makes Willy so frustrated and depressed that he secretly commits a suicide. Willy's "downfall and final defeat illustrate not only the failure of a man but also the failure of a way of life."(Ibid.p.66) It is notable that Miller in an intellectual manner gives broad hints over the surname of his protagonist Loman, meaning low which one of its meanings is used to describe people who are not considered to be important in the society. Moreover, the surname is contrasted with his first name (Willy) which is derived from the word (will) that gives the sense that the name's owner is resilient, having the ability to cope with the changes of life but ironically Willy killed himself at the end of the play as he could not endure the difficult situation which faced him and the harmful pain, emanating from wounding his dignity. Miller's production "was a new type of serious play that merged the forms of realism and expressionism to suggest new directions and possibilities for all of American drama. It has become, perhaps, the best-known American play worldwide". (Abbotson, 2005: p. 60) As long as British and American dramas are concerned, Karen Malpede has distinguished between them in her groundbreaking book *Plays in time* (2017) this way:

The British theatre has had the good fortune of possessing a strong tradition of politically engaged drama all through the past half century, a half century when the creation of such theatre has never been more urgently needed. Unfortunately, the United States, despite its significant (and often negative) contribution to many of the major political events all over the globe during this half century, has developed no comparable tradition, and only a handful of important dramatists seriously concerned with global and national political issues.

(Malpede, 2017: xi)

Concerning war and politics, the end of the WWII does not mean the end of conflict and animosity on this earth. Marked by Fascism, the great

powers after ending the war proceed steadily with more paces of the missile and nuclear arms race especially with the enhancement of economy, sciences and technology which resulted in the manufacturing of the deadliest weapons in the history. As long as war is concerned, the what so called The Cold War characterized by a mutual hostility and tension erupts after 1945 between the most powerful and influential international military and economic superpowers of the United States of America and the Soviet Union which were one day uneasy allies during WWII by keeping a threat to each other with their most sophisticated and deadliest weapons on earth of atomic, hydrogen and nuclear bombs not to mention the traditional, chemical and biological weapons. On October 4, 1957, the Soviet Union sent its first artificial Earth satellite Sputnik 1 into the space which formed a real threat to the United States of America because "A year earlier, Soviet premier Nikita Khrushchev [1894-1971] had told Western diplomats 'We will bury you.' After Sputnik, that same man boasted that 'the United States now sleeps under a Soviet moon.'" (Savage, 2018: p.26). Seemingly, it seems that Khrushchev's indirect threat was so clear that the same rocket which had sent Sputnik into the space would be able to carry high explosive bombs anywhere worldwide. In return, America achieved "Many triumphs in space, as well as technological advances that improved life on earth, followed." (Ibid, p. 27)

During the period of the Cold war which lasted more than forty years from 1945 to 1991, the whole world was under stress as there was a threat and exhibition of the power struggle between the two great military and economic countries (the United States of America and the Soviet Union). Besides, the world witnessed wars, crises and attacks disturbed different places of it as the Vietnam War 1955, the Suez Crisis 1956, the Iran-Iraq War 1980, the Falklands War 1982, and the First Gulf War 1990 whose

eruption was in reprisal to the invasion of Iraq to the adjacent Kuwait. Several days after Iraq's invasion to Kuwait, the United Nations Security Council (UNSC) imposed sanctions against Iraq comprised mainly the trade embargo, the withdrawal of Iraq from Kuwait, paying reparations to Kuwait for the damage and injuries caused by the Iraqi army during the invasion and forcing Iraq to reveal and eradicate any mass destruction weapons. However, in 1991, the fragmentation of the Soviet Union, the Bosnian War 1992 which claimed the lives of plenty of Muslims and Croats and it ended in 1995 by the North Atlantic Treaty Organization, (NATO) airstrikes against Bosnian Serbs. However, Herman expresses sorrow over the expectations of her country America as "The Cold War was over, and the United States had prevailed. Some of the excesses of the clandestine state had been curbed. There was even talk of a 'peace dividend,' money earmarked but no longer needed for a bristling military posture that could instead be spent on health and education, roads and bridges – all the projects that create prosperity, community, and civil society". (Herman, 2015: p. 248).

The everlasting struggle for achieving control and interests on this earth leads only to bloody wars which harmfully affect the psychology and behaviour of mankind. The wheel of evil is still moving constantly since time immemorial up to the present time even at the dawn of the third current millennium, the world is still witnessing much of the same when the whole world for example has watched in the first year of the new millennium the most traumatized, macabre and odd event in the contemporary history which is September 11, 2001 terrorist attacks that occurred in the United States of America when unknown suicide attackers rammed their four airplanes into the Pentagon just outside the Washington D.C. and into the twin towers of the World Trade Centre in the city of New York. The suicide attacks provide a pretext for the 43rd

U.S. president George W. Bush (born 1946) to declare what so called a global War on Terror which resulted in invading Afghanistan in 2001 and Iraq in 2003:

... the invasion of Iraq, a country totally unconnected to the terrorist attacks of 9/11, might stand as the perfect illustration. Expanding and distracting U.S. military action from a relatively limited objective in Afghanistan, President Bush and his cabal instigated a rush to war in Iraq with the collusion of Congress and the press, despite ample information available at the time that contradicted the official state narrative and despite worldwide demonstrations in protest. Soon our troops found themselves occupying two countries, Afghanistan and Iraq, while knowing nothing about their peoples or their languages and unable to define a clear mission or to distinguish combatants from civilians. (Ibid, pp. 248-249).

Moreover, the American radio presenter and author Michael Savage (born 1942) reveals and sums dejectedly up in an independent paragraph in his *Stop Mass Hysteria* (2018), the ambiguous circumstances that surrounded 2011 World Trade Center attacks and 2003 U.S.-led invasion on Iraq, citing that the "Truthers" believe that the whole action of 9/11 attacks was a conspiracy woven by the government, as saying "Unfortunately, the opportunists eventually poked their heads from the still-smoldering debris. There were the cries of the self-described 'Truthers' that this was a government operation. The anti-Zionists declared 'Israel knew!' and told Jewish workers to stay home. The warmongers used false evidence to launch a disastrous invasion of Iraq. (Savage, 2018: p. 14).

Savage expresses sorrow over the past situation of the vulnerable and peaceable population who were seeking peace in a chaotic world as "there was no social media then like we have now. It took time for the madness to catch fire among a wounded, susceptible populace looking for order in

a suddenly disordered world". (Ibid. p.14) Following the U.S.-led invasion on Iraq which claims and destroys the lives of millions, the machine of war is still underway as an ongoing civil war has erupted in Syria in 2011, the current Turkish-Kurdish conflicts since 1978 in addition to the rise of what so called ISIS, the Islamic State in Iraq and Syria or Daesh whose attacks, starting in 2014, have covered wide areas in the war-torn countries of Iraq and Syria and then they have generated complicated conflicts, including military joint operations which are carried out by U.S. and Iraqi armies to eradicate Daesh from Iraq, and the ongoing fierce war in the neighbouring Syria where several forces of government, opposition in addition to the interference of the American and Russian ground and air forces fight there.

Unfortunately, after the end of the Cold War, a new world order has emerged as a natural result of the greed of the global great powers to rule the world according to their imperialistic policy. The wicked cooperation spirit of those powers which is led by America has been achieved when they have allied to occupy, plunder and destroy Iraq under the pretext of its liberation. All the previous wars and recent terrorist attacks spread virally violence, fear and anxiety worldwide especially with the invention of the television, computers and mobile phones in the second half of the twentieth century which as long as wars are concerned transmit as fast as thunder audio-visual news concerning universal and local battles with their shocking videos, footages and images of torn bodies, violent deaths, suffering, starvation and the like that plant terror and anxiety inside the psyches of people. Chris writes an extreme criticism over the American top politicians who stay on script of the policy of their country to achieve private interests by feeding on the blood of others and those religious people who beat the drums of war, describing all of them as "amoral" in

his poignant foreword in Malpede's *Acts of War: Iraq and Afghanistan in Seven Plays* (2011), reads like a contemporary antiwar message:

To those who would fight it, a war is touted as the ultimate test of courage, where the young can find out what they are made of. War, from a distance, seems noble. It offers a chance to play a small bit in the great drama of history. But up close war is a soulless void. ... And those politicians who speak of war but do not know its reality, those powerful statesmen – the Henry Kissingers, Robert McNamaras, Donald Rumsfelds, the Dick Cheneys, the Barak Obamas – those who treat war as part of the great game of nations, are as amoral as the religious stooges who assist them.

(Malpede, 2011: viii-ix).

Furthermore, Malpede in her groundbreaking book *Plays in Time; The Beekeeper's Daughter, Prophecy, Another Life, Extreme Whether* (2017) accuses the great powers in the world such as the United States of America of igniting wars for getting oil in which "Fighting escalating wars for oil while the planet is literally burning up because of burning oil represents insanity of the highest order." (Malpede, 2017: p. 6) The current study is mainly concerned with the traumatic and deleterious effects of war on the psyches of people, including those who experienced the shocking and catastrophic events of wars and also on civilians who are far away from wars. The study will also shed light on contemporary representations of the trauma of war on the American stage in the light of modern drama theory. Moreover, the study will analyze the psyches of the main characters in the texts of the two postmodern American antiwar plays which are: Bill Cain's *9 circles* (1992) and Karen Malpede's *Prophecy* (2008).

Chapter Three

Prominent Figures' Views over Trauma

According to Merriam Webster Dictionary trauma is a disordered psychic or behavioural state resulting from severe mental or emotional stress or physical injury, therefore, trauma can be considered a very severe shock or very upsetting experience which may cause psychological damage. After reading a short story which is mentioned in Sigmund Freud's essay *Beyond the Pleasure Principle* 1920, Cathy Caruth (born 1955), an American professor of Humane Letters at Cornell University in the city of New York, wonders and replies in her groundbreaking book *Unclaimed Experience: Trauma, Narrative, and History*, about trauma, motivation and Freud's point of view on it:

What the parable of the wound and the voice thus tells us, and what is at the heart of Freud's writing on trauma, both in what it says and in the stories it unwittingly tells, is that trauma seems to be much more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our every actions and our language.
(Caruth, 1996: p. 4)

In the early beginning of her already cited book, Caruth mentions Freud and how he turns to literature to explain the real meaning of trauma after finding it strange and difficult to explain. Moreover, she explains remarkably the importance of literature in perceiving the real nature of the "traumatic experience" on the cover page for its significance of her another groundbreaking book *Trauma Explorations in Memory* (1995)

when she writes that "Literature, according to Cathy Caruth and others, opens a window on traumatic experience because it teaches readers to listen to what can be told only in indirect and surprising ways. Sociology, film, and political activism can also provide new ways of thinking about and responding to the experience of trauma." (Caruth, 1995: cover page)

Having acquainted with the romantic epic *Gerusalemme Liberata* published in 1581 by the Italian poet Torquato Tasso (1544-1595), the Austrian neurologist Freud has figured out the solution to understand the actual meaning of trauma. Considering literature is the prime place for the psychotherapy science, Freud who is also one of the most well-known psychotherapists in the modern history acknowledges by his own words the importance of literature in understanding the condition of the mentally-ill people so that he can cure them later on, remarking that: "I have not always been a psychotherapist but was trained, like other neuropathologists, to use local diagnosis and electro-prognosis, and I myself still find it strange that the case histories that I write read like novellas and lack, so to speak, the serious stamp of science." (Freud and Breuer, 1952: p. 164)

Caruth justifies Freud's resorting to literature to understand the whole meaning of the working of the trauma in addition to the traumatic experience and its effect on the psychological reaction during the existence of the stimulus so that he can describe and determine the limits of his conceptual theory of trauma because literature juxtaposes with psychoanalysis when suggesting that "If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is, indeed at the specific point at which knowing and not knowing intersect that the language of literature and the

psychoanalytic theory of traumatic experience precisely meet." (Caruth, 1996, p.3). Although literary words and expressions are often unusual in some way and are used to create a special effect in a piece of writing such as a play, poem, novel, or speech and the like, they are the most important medium in the process of working through trauma. Dominic LaCapra (born 1939), the American current emeritus professor at Cornell University who is renowned for his work in intellectual history and trauma studies describes literary work which is connected with the writing, study, or appreciation of literature as "a prime if not privileged, place for giving voice to trauma." (LaCapra, 2001: p. 190) As long as psychoanalysis is concerned, Freud himself asserts the importance of literature in understanding the deep emotional life of those who are in hysterics so that he can get a complete vision about them and what is really going on inside their minds in order to cure them since "local diagnosis and electrical reactions are simply not affective in the study of hysteria, whereas an in-depth portrayal of the workings of the inner life, such as one expects to be given by novelists and poets, together with the application of a few psychological formulas, does allow me to gain a kind of insight into the course of a hysteria."(Freud and Breuer, 1952: p. 165)

Despite the importance of literature in explaining the traumatic experiences of the neurotic patients during their treatment, psychologists and scholars should not have to disregard the significance of language which is indispensable in choosing the proper words when expressing our ideas or feelings to show what we think or feel though the American professor Leigh Gilmore (born 1959) has a different point of view about the function and importance of language in this regard when he confirms the failure and inadequacy of it in describing traumatic experience as he elucidates that "Language fails in the face of trauma, and that trauma

mocks language and confronts it with its insufficiency". (Gilmore, 2001, p. 6) In order not to misunderstand Gilmore's aforementioned words, we have to know that when a person is inflicted with a shock, fear, or grief that he or she cannot endure, he or she will be so dazed, frightened, confused or upset that he or she cannot think clearly and find at the same time a difficulty in choosing the proper words to face such a kind of horrible situations and moreover that the traumatized person may be numbed and thus he or she will not feel any emotion, that is why the Dutch professor of psychiatry, author and educator at Boston University School of Medicine and the founder as well as the medical director of Trauma Center, Bessel Van Der Kolk (born 1943) skillfully interprets the relationship between trauma and language in his groundbreaking book *The Body Keeps The Score* published in (2014) when he writes that "Trauma by nature drives us to the edge of comprehension, cutting us off from language based on common experience or an imaginable past." (Kolk, 2014: p. 43). Furthermore, Kolk strikes an approving example to show this state of speechless terror when some victims, including children, are temporarily unable to speak, usually because something has shocked them since "under extreme conditions people may scream obscenities, call for their mothers, howl in terror, or simply shut down. Victims of assault and accidents sit mute and frozen in emergency rooms; traumatized children 'lose their tongues' and refuse to speak. Photographs of combat soldiers show hollow-eyed men staring mutely into a void." (Ibid, p.43).

According to Collins COBUILD Dictionary on CD-ROM 2006 Language is a system of communication that consists of a set of sounds and written symbols which are used by the people of a particular country or region for talking or writing. For Caruth, language is so essential that it

is needed by both the psychiatrists for selecting the appropriate persuasive words when asking their neurotic patients who will be busy in choosing the suitable words when telling the expressive story of their trauma during their treatment as she explains that "the relation between language and trauma is examined from clinical perspective in numerous discussions of language and trauma that struggle with the role of language in the therapeutic treatment of trauma. Most of these discussions suggest that the treatment of trauma requires the incorporation of trauma into a meaningful (and thus sensible) story." (Caruth, 1996: p. 117). Moreover, Kolk confirms that "language gives us the power to change ourselves and others by communicating our experiences, helping us to define what we know, and finding a common sense of meaning." (Kolk, 2014: p. 38) As far as drama is concerned, Malpede sums up the aesthetic significance of language when she says that "language is the first place to look for beauty on the stage – a language driven by passionate idea and feeling." (Malpede, 2011: xxv)

In the third chapter of his 1920 essay *Beyond the Pleasure Principle*, Freud confirms that painful and traumatic events which are experienced by some individuals seem to repeat themselves through the repetitive actions and nightmares of the survivors. (Caruth, 1996: p. 4) Besides, the past violent and traumatic events which arise spontaneously against the wishes or control of certain people such as veterans or any normal individuals who have previously experienced and survived such horrible events would reiterate themselves after undergoing unpleasant and undesirable situations. In his epic, Tasso has told a short story in which:

Its hero, Tancred, unwittingly kills his beloved Clorinda in a duel while she is disguised in the armour of an enemy knight. After her burial he makes his way into a strange magic forest which strikes the Crusaders' army with terror. He slashes with

his sword at a tall tree; but blood streams from the cut and the voice of Clorinda, whose soul is imprisoned in the tree, is heard complaining that he has wounded his beloved once again. (Ibid p.2).

Tasso's tragic and traumatic short story affirms that shocking events that confront certain people during a period of their lifetime and form an experience of trauma or a mind's psychological wound inside them are an inherent part of the survivors' personality as those horrifying events in certain atrocious situations come to them repeatedly and unconsciously, prompting them to unpredictably experience their former evil action just in the case of "Tancred's first infliction of a mortal wound on the disguised Clorinda in the duel, is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again" (Ibid, p. 4).

Apparently, Tasso's tragic parable looks so impressive to Caruth that she makes it the center of her analysis as she determines that it is not only the act of the Tancred's subconscious but also the scene of the flowing blood stream from the wound which is caused by Tancred's sword fast hitting on the tree which has been seen by Tancred himself who has previously fatally wounded his beloved unknowingly as well as the current sad voice of (Clorinda), telling him that he kills her once again and thus bearing witness to the Tancred's first action of killing her in the past which he has unconsciously repeated. Caruth points out "For what seems to me particularly striking in the example of Tasso is not just the unconscious act of the inflection of the injury and its inadvertent and unwished-for repetition, but the moving and sorrowful *voice* that cries out, a voice that is paradoxically released *through the wound*." (Ibid, p.2). This mental condition of trauma experience repetition also causes people, including veterans, who have experienced and survived traumatic,

terrifying and painful events to have unreasonable fears and worries over a long period of time. Hence, Caruth concludes that trauma is not capable of being located "in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature -the way it was precisely not known in the first instance- returns to haunt the survivor later on," (Ibid, p.4) and that "the voice of Clorinda, within the parable of the example, to represent the other within the self that retains the memory of the 'unwitting' traumatic events of one's past". (Ibid, p.8) Therefore, it seems that Tancred's psychological condition or any similar condition is so difficult that the mental disorder patients who have a neurosis about a horrible event they have experienced in the past cannot easily get rid of it. That is why the knowing of the past of the neurotic patient is so necessary in healing him or her as Herman asserts that "The collaborations between doctor and patient took on the quality of a quest, in which the solution to the mystery of hysteria could be found in the painstaking reconstruction of the patient's past". (Herman, 2015: p.12). Kolk agrees with this idea but he adds that "the challenge of trauma treatment is not only dealing with the past but, even more, enhancing the quality of day-to-day experience"* Kolk 73. By relying on Tasso's tragic story, Freud describes this psychological illness as a "traumatic neurosis [which] emerges as the unwitting reenactment of an event that one cannot simply leave behind". (Caruth, 1996: p.2).

Freud, the founder of psychoanalysis, who collaborates with his an older colleague fellow countryman, the prominent physician Joseph Breuer (1842- 1925) in the publication of *Studies in Hysteria* (1895) proclaims that the sudden feeling of fear which has been resulted from physical violence has a deleterious impact on rising the psychological sickness inside the traumatized person and provoking at the same time

this neurotic patient to commit the same evil act he had done it before just like in the case of Tancred who unintentionally kills his beloved Clorinda twice as "the attack may bring back events which have been raised to the level of trauma by coinciding with a moment which is so disposed." (Freud, Breuer, 1952: p. 16). So, those who are traumatized in the past having hysterics as they are in a state of uncontrolled excitement, anger, or panic, repeating their evil actions spontaneously if they are motivated by violent and fearful action. Therefore, Freud and Breuer and through their observations, have found out a piece of evidence that there is a relationship between the common hysteria and traumatic neurosis when there is an effective factor causing the psychological illness. In this respect, Freud remarks "in the case of traumatic neuroses it is not the minor physical injury which is the effective cause of the illness, but the effect of fright, the *psychical trauma*. In a similar way our investigations revealed immediate causes for many if not most of the hysterical symptoms, which can only be described as physical traumas" (Ibid, p. 9) Despite the long distance between the French psychologist Pierre Marie Felix Janet (1859-1947) in France and Freud and Breuer in Vienna but they have independently arrived at a similar fact about hysteria that the latter "was a condition caused by psychological trauma. Unbearable emotional reactions to traumatic events produced an altered state of consciousness, which in turn induced the hysterical symptoms. Janet called this alteration in consciousness 'dissociation'. Breuer and Freud called it 'double consciousness.'" (Herman, 2015: p.12).

Historically "the Greek trauma, or 'wound', originally referring to an injury inflicted on a body," (Caruth, 1996: p.3) but for Freud "the term *trauma* is understood as a wound inflicted not upon the body but upon the mind". (Ibid, p.3). People worldwide are sometimes exposed unwittingly

to trauma represented by a severe shock or hurtful experience during their lifetime which may cause a psychological damage for them, thus:

one does not have to be a combat soldier, or visit a refugee camp in Syria or the Congo to encounter trauma. Trauma happens to us, our friends, our families, and our neighbours. Research by the center for Disease Control and Prevention has shown that one in five Americans was sexually molested as a child; and one in four was beaten by a parent to the point of a mark being left on their body; and one in three couples engages in physical violence. A quarter of us grew up with alcoholic relatives, and one out of eight witnessed their mother being beaten or hit.

(Kolk, 2014: p. 1).

It is true that watching or hearing the videos, stories and images about traumatic and horrible events of disasters, epidemics, floods, hurricanes, earthquakes and other cataclysms in a peacetime which represent fateful and violent events marked by overwhelming upheaval and demolition cause a temporal terror and a sense of anxiety inside the psyches of the spectators or the listeners who will forget them after a short time. Besides, the abundance of those terrible events nowadays becomes for viewers, hearers or even for bystanders who are existing when a terrible event happens and who see or hear about it but do not take part in it is somewhat a part of everyday actual life since "under normal conditions people react to a threat with a temporary increase in their stress hormones. As soon as the threat is over, the hormones dissipate and the body returns to normal," (Ibid, p. 46) but for those who live in particular circumstances of real traumatic and violent events during for example wartime and its torture, fighting in the frontlines of war with all their wounds, hunger and fear and believing that they will die at any moment,

the trauma for them is profound in which "The stress hormones of traumatized people, in contrast, take much longer to return to baseline and spike quickly and disproportionately in response to mildly stressful stimuli." (Ibid, p. 46) It is noteworthy that "The impact of traumatic events also depends to some degree on the resilience of the affected person. While studies of combat veterans in the Second World War have shown that every man had his 'breaking point,' some 'broke' more easily than others. (Herman, 2015: p. 58) Only a small minority of exceptional people appear to be relatively invulnerable in extreme situations." (Ibid, p.58).

Because living in frightening and startling circumstances of the gory death scenes and war atrocities, most of combat soldiers suffer a lot from a great mental and physical pain which are represented by hysterical psychical and physical symptoms such as nightmares, hallucinations, deliria, somnambulism, anaesthesia, anxiety and uncontrolled behaviour for a long time during the war and after returning home and those traumatized "people who have survived atrocities often tell their stories in a highly emotional, contradictory, and fragmented manner which undermines their credibility and thereby serves the twin imperatives of truth-telling and secrecy. When truth is finally recognized, survivors can begin their recovery." (Ibid, p.1) Herman interprets and classifies the traumatic event and its psychological negative impact on people when she identifies it as an irresistible force which is so powerful that it makes most of the existent people during the horrible event powerless and it also compel them indirectly to behave in a certain way, and there is nothing they can do to prevent it, proclaiming that "Psychological trauma is an affliction of the powerless. At the moment of trauma, the victim is rendered helpless by overwhelming force. When the force is that of

nature, we speak of disasters. When the force is that of other human beings, we speak of atrocities. Traumatic events overwhelm the ordinary systems of care that give people a sense of control, connection, and meaning." (Ibid, p. 33).

In the preface of her masterpiece *Trauma and Survival in Contemporary Fiction* (2002), the American associate professor of English at Bradley University Laurie Vickroy interprets trauma "as a response to events so overwhelmingly intense that they impair normal emotional or cognitive responses and bring lasting psychological disruption" (Vickroy, 2002: ix) For Caruth, she concludes that the past unpleasant events, knowledge, and feelings which make up the soldier's life or character would repeat themselves if a soldier for example goes numb with shock, fear or grief due to the surrounding gory death scenes during war, he or she will recall them afterwards as she pinpoints that "the experience of a soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relive it later on in repeated nightmares, is a central and recurring image of trauma in our century." (Caruth, 1996: p. 11). As compared with Caruth's idea, Herman believes that the "Traumatized people relive the moment of trauma not only in their thoughts and dreams but also in their actions." (Herman, 2015: p.39) The British Great War poet Robert Graves (1895-1985) expresses his real feelings after surviving the World War the First, admitting that nightmares are still striking him and these nightmares are shared by his wife Nancy Nicholson on their marital bed at midnight and he is still seeing the faces of his friends who are killed in the aforesaid war in the faces of strangers during daytime as well as his reactions in the daily factual life are similar to his former behavior in the trenches of the First World War when he confesses that "I was still mentally and

nervously organized for War. Shells used to come bursting on my bed at midnight, even though Nancy shared it with me; strangers in the daytime would assume the faces of friends who had been killed. When strong enough to climb the hill behind Harlech and visit my favorite country, I could not help seeing it as a prospective battlefield." Graves, 1957: p. 257) Kolk who is "one of the world's foremost experts on trauma, has spent over three decades working with survivors," (Kolk, 2014: Cover Page) asserts the above-mentioned truth, believing that trauma is something appalling and it does exist in life and it should be accepted as a fact since the traumatized person can do nothing about it when he declares on the cover page of his masterpiece *The Body Keeps The Score* (2014) that "Trauma is a fact of life. Veterans and their families deal with the painful aftermath of combat; one in five Americans has been molested; one in four grew up with alcoholics; one in three couples have engaged in physical violence." (Ibid) Furthermore, he concludes that hysteria which is a state of violent and disturbed emotion is caused by a severe shock when he confirms that the neurologists and psychological pioneers independently reach a unanimous approval that trauma triggers hysteria and it is the catalyst which causes hysteria to happen as he says that "hysteria now became a window into the mysteries of mind and body. The names of some of the greatest pioneers in neurology and psychiatry, such as Jean-Martin Charcot, Pierre Janet, and Sigmund Freud, are associated with the discovery that trauma is at the root of hysteria, particularly the trauma of childhood sexual abuse" (Ibid, p.179).

According to what have been already mentioned above, it becomes an axiom that when some people are suffering from hysteria, they are in a state of uncontrolled excitement, anger, or panic and their hysterical symptoms "jut over into what seems to be a completely normal

consciousness," (Freud, Breuer, 1952: p.81) and they arise "as the effects and remains of excitations that had influenced the nervous system as traumas." (Ibid, p.81) In this respect, Freud posits that the hidden traumatized experiences and emotional repressions which are stored in the subconscious for a long time would be discharged by verbalization or through the act or process of thinking especially in the presence of a therapist when he states that the "remains of this kind are not left over if the original excitation is drawn off by abreaction or by thought-work." (Ibid, p.81). Moreover, Herman advocates Freud's approach to the recovery of the traumatized people, believing that "the fundamental stages of recovery are establishing safety, reconstructing the trauma story, and restoring the connection between survivors and their community." (Herman, 2015: p. 3) At the end of the nineteenth century Pierre Marie Félix Janet (1859-1947), psychotherapist in the domain of dissociation and traumatic memory, in addition to Breuer and Freud find out that "hysterical symptoms could be alleviated when the traumatic memories, as well as the intense feelings that accompanied them, were recovered and put into words. This method of treatment became the basis of modern psychotherapy. Janet called the technique 'psychological analysis,' Breuer and Freud called it 'abreaction' or 'catharsis', and Freud later called it 'psychoanalysis.'" (Ibid, p. 12) As compared with the discovery of the aforementioned psychologists and therapists, Kolk has partially disagreed with this idea, considering that most of trauma treatments' methods concentrate on:

desensitizing patients to their past, with the expectation that reexposure to their traumas will reduce emotional outbursts and flashbacks. I believe that this is based on a misunderstanding of what happens in traumatic stress. We must most of all help our patients to live fully and securely in

the present. In order to do that, we need to help bring those brain structures that deserted them when they were overwhelmed by trauma back.

(Kolk, 2014: p. 73).

The reason that stands behind Kolk partial disagreement about Desensitization approach is that he thinks it may make patients "less reactive," and warns at the same time that if patients cannot get motivated for anything in ordinary everyday activities like taking a walk, cooking a meal, or playing with their kids, life will pass them by. (Ibid, p. 73). It is important to mention that Kolk acknowledges that the talking through or "the talking cure, an offshoot of Freudian psychoanalysis, was still the primary treatment for mental illness at MMHC [Massachusetts Mental Health Center]," where Kolk was in charge of organizing recreational activities for the mental disorder patients". (Ibid, p. 22)

Henry K. Beecher, the American pioneering anesthesiologist (1904 – 1976) who specializes in giving anaesthetics to patients to block pain during surgery believes that "strong emotions can block pain". (Beecher, 1946: pp. 96-105) In order to prove the aforementioned idea, Kolk and Beecher in addition to a group of neurologists have cooperated all together and conducted an experiment on eight Vietnam combat veterans to take a standard pain test when their right hands are kept in a bucket of ice water while watching a clip of Oliver Stone's graphically violent *Platoon* (1986). The same experiment is repeated on the same group but this time with watching an old and peaceful movie clip. After that, the experimental group has concluded that "seven of the eight veterans kept their hands in the painfully cold water 30 percent longer during *platoon*. We then calculated that the amount of analgesia produced by watching fifteen minutes of a combat movie was equivalent to that produced by

being injected with eight milligrams of morphine, about the same dose a person would receive in an emergency room for crushing chest pain." (Kolk, 2014: p. 33) Furthermore, Kolk has concluded that "The most important job of the brain is to ensure our survival, even under the most miserable conditions. ... And since we human beings are mammals, creatures that can only survive and thrives in groups, all of these imperatives require coordination and collaboration". (Ibid, p. 55). According to Kolk, Beecher's previous speculation that "strong emotion can block pain," (Ibid, p. 33) has proved success and this demonstrates that if a group of combat veterans are exposed together to exceptional fearful circumstances that they have lived in the past most of them will be excited and very worried or angry over their former experiences of war, and so they are very alert and cannot relax while their brains produce "morphinelike substances manufactured in the brain. This suggested that for many traumatized people, reexposure to stress might provide a similar relief from anxiety." (Kolk, 1989: pp. 117-21) The subject of excitation is also so significant to Freud that it has represented a focal point for him in studying the interrelated relationship between trauma and hysteria in his masterpiece *Beyond the Pleasure Principle* (1920). He ingeniously remarks that the psyche of the organism is able to try through a 'protective shield' or 'stimulus barrier' to resist any trauma which naturally excites a particular feeling, emotion, or reaction in someone to cause him or her to experience it. Accordingly, trauma for Freud is "any excitations from outside which are powerful enough to break through [this] protective shield." (Freud, 1920: p. 23).

It is a matter of fact that the psychological negative impact on people, including children, due to a very severe shock or very upsetting experience, which may cause psychological damage differs from one to

another according to the diverse degrees of severity of the traumatic events (not only in the war time but trauma also happens during the events of the daily factual life such as domestic violence, car accidents or airplanes' crashes and the like) and the ability of the traumatized person's endurance to continue with that unpleasant or difficult situation, experience, or activity over a long period of time for "we are accustomed to see in traumatic neurosis; quite frequently, events from childhood establish a symptom of varying degrees of severity which persists for many years to come". (Freud, Breuer, 1952: 8) Herman explains that "traumatic events are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life. Unlike commonplace misfortunes, traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death. They confront human beings with the extremities of helplessness and terror, and evoke the responses of catastrophe." (Herman, 2015: p.33) Caruth justifies the tendency of "physicians and psychiatrists" to extend their idea about trauma in order to include all traumatic events that face people during their lifetime when she comments that:

As a consequence of the increasing occurrence of such perplexing war experiences and other catastrophic responses during the last twenty years, physicians and psychiatrists have begun to reshape their thinking about physical and mental experience, including most recently the responses to a wide variety of other experiences, such as rape, child abuse, auto and industrial accidents, and so on, that are now often understood in terms of the effects of post-traumatic stress disorder.

(Caruth, 1996: p. 11).

Furthermore, Herman suggests that "there is a spectrum of traumatic disorders, ranging from the effects of a single overwhelming event to the

more complicated effects of prolonged and repeated abuse." (Herman, 2015: p.3) In addition, Herman differentiates between the negative impact of the repeated trauma in adult life and the negative impact of the repeated trauma in childhood on the personality of the individual, when she elucidates that "Repeated trauma in adult life erodes the structure of the personality already formed, but repeated trauma in childhood forms and deforms the personality" (Ibid, p. 3)

As long as the importance of trauma in childhood is profound, Freud believes that the function of "complex" which is what he called later (The Oedipus complex) in his masterpiece *Interpretation of Dreams* (1899) is to determine a child's emotional state of desire towards one of his or her parents and it is "one of the most fundamental in the psychopathology of the normal individual". (Clark, 1952: p. 146) According to Collins Cobuild Dictionary on CD-ROM 2006 "If someone has a complex about something, they have a mental or emotional problem relating to it, often because of an unpleasant experience in the past". In Oedipus complex, the child has virtually a combination of rivalry and jealousy, leading to aggressive desires and emotions which are oriented to the father when the latter's bad treatment to the mother comes into conflict with the child's desire of love, respect and concern for his mother. Unfortunately, the negative effects on the psyches of the children victims of sexual and physical abuse are profound because they last for a long time and "many abused children cling to the hope that growing up will bring escape and freedom. But the personality formed in an environment of coercive control is not well adapted to adult life. The survivor is left with fundamental problems in basic trust, autonomy, and initiative." (Herman, 2015: p. 110) In his book *Psychiatry To-day* (1952), the English psychiatric and author David Stafford-Clark (1916-1999) confirms that

"the Oedipus complex is virtually universal; it may at least be presumed to exist wherever there is a father in the family, yet while it plays a part in the genesis of most forms of neurotic illness." (Clark, 1952: p. 147) Another kind of complex is the castration complex in which parents for example intend to punish their child by threatening him or her of snipping off a part of his or her body for evil act or thought he has committed previously. This complex starts with the child as a fear and it may be developed in the course of time. Hence, that threat is very horrible and dangerous because "Such a threat, even if not openly expressed by a parent, may already be present in some nebulous form in the child's own mind as the possible retaliation which he fears for the forbidden aggressive feelings involved in the Oedipus complex." (Ibid, p. 148). In this regard, Kolk is deeply resented about how some parents have the cruelty to abuse their children when he reveals that "I have always wondered how parents come to abuse their kids. After all, raising healthy offspring is at the very core of our human sense of purpose and meaning." Moreover, Kolk warns people from deliberately hurting or neglecting their children because when this cruel and violent treatment occurs "the children becoming more and more inconsolable, sullen, or resistant to their misattuned [sic] mothers. At the same time, the mothers became increasingly frustrated, defeated and helpless in their interactions." (Kolk, 2014: p. 122).

Most of those returning survived veterans who suffer from trauma due to their past upsetting experience have a negative reaction out of their own hands when they are triggered anew by a frightening and shocking event "that is generally outside the range of usual human experience." (American Psychiatric Association, 1980: p. 236) The description about the combat traumatized veterans' reactions written above which is

concluded by the American Psychiatric Association (APA) has been pointedly criticized by the American psychiatrist Judith Herman (born 1942) in her groundbreaking book *Trauma and Recovery; The Aftermath of Violence – From Domestic Abuse to Political Terror* (2015) when she has dejectedly pinpointed that "Sadly, this definition has proved to be inaccurate. Rape, battery, and other forms of sexual and domestic violence are so common a part of women's lives that they can hardly be described as outside the range of ordinary experience. And in view of the number of people killed in war over the past century, military trauma, too, must be considered a common part of human experience; only the fortunate find [sic] it unusual." (Herman, 2015: p. 33).

The reaction against someone or something can be immediately carried out as a reflex action in which the traumatized person does it automatically and without thinking and if this reflex action reaches the extent of self-sufficiency "a large part of the effect will disappear." (Freud and Breuer, 1952: p. 11) Besides, the degree of reactions of the traumatized individuals varies "from tears to act of revenge – into which, as experience shows, emotions are discharged." (Ibid, p. 11) Besides, "People who have endured horrible events suffer predictable psychological harm. There is a spectrum of traumatic disorders, ranging from the effects of a single overwhelming event to the more complicated effects of prolonged and repeated abuse." (Herman, 2015: p. 3). Moreover, most of the traumatized people, including veterans, have not the ability to coexist properly in their communities because they adhere unconsciously to their experience as combat veterans, and this is the very thing that makes most of the ordinary people cannot stand them as "Many traumatized people seem to seek out experiences that would repel most of us," (Kolk, 1989: pp. 389-411) and patients often complain about a vague

sense of emptiness and boredom when they are not angry, under duress, or involved in some dangerous activity." (Kolk, 2014: p. 31) However, it is not the fault of people, including wives, husbands, children, friends and colleagues that they have veterans whose their thinking due their horrible experiences prevent them to behave normally and to cope with the difficulties of the civilian life, especially that most of people cannot comprehend such traumatic experience since "after trauma the world becomes sharply divided between those who know and those who don't. People who have not shared the traumatic experience cannot be trusted, because they can't understand it. Sadly, this often includes spouses, children, and co-workers." (Ibid, p. 18) Therefore "it becomes harder [for veterans] to feel the joys and aggravations of ordinary life, harder to concentrate on the tasks at hand. Not being fully alive in the present keeps them more firmly imprisoned in the past." (Ibid, p. 67)

Furthermore, if traumatized people, including combat veterans, are forced to live new horrific situations, then, anxiety and sensitivity will capture them and their reactions would be odd for those who have not experienced terrible events before. Kolk gives an admirably succinct of the reactions of the traumatized people to move quickly in response to something which is clearly shown in various ways during their daily factual life:

Veterans may react to the slightest cue – like hitting a bump in the road or seeing a kid playing in the street – as if they were in a war zone. They startle easily and become enraged or numb. Victims of childhood sexual abuse may anesthetize their sexuality and then feel intensely ashamed if they become excited by sensations or images that recall their molestation, even when those sensations are the natural pleasures associated with particular body parts. If trauma

survivors are forced to discuss their experiences, one person's blood pressure may increase while another responds with the beginnings of a migraine headache. Still others may shut down emotionally and not feel any obvious changes.

(Ibid, p. 67)

However, the reactions which have been already mentioned above "are irrational and largely outside people's control. Intense and barely controllable urges and emotions make people feel crazy – and makes them feel they don't belong to the human race." (Ibid, p. 67) It is noteworthy to mention that "if the reaction is suppressed the affect remains bound up with the memory," (Freud and Breuer, 1952: p. 11) until "an insult which has been repaid, albeit only verbally, will be remembered differently from one that had to be accepted." (Ibid, p. 11) This change in the process of the psychical and physical consequences is acknowledged by language when it gives an admirably succinct description of "what is suffered in silence as 'injury.'" (Ibid, p. 11).

According to Freud, the suppressed injury which is caused by a previous traumatic event is stored in the subconscious for a long time and it will not emerge and cause hysteria unless another traumatic event attacks the traumatized person, causing him or her uncontrolled excitement, anger, or panic as a result of shock and pain. In this respect, Freud "was told by a woman suffering from chronic parametritis, 'if anything happens it wakens my old pain.'" (Ibid, p. 207) Freud has divided the psyche of man that governs his or her behaviour throughout his or her mental life time into three distinct current of thoughts or "agencies"; they are id, ego and superego:

The id is the oldest and most primitive psychic agency, representing the biological foundations of personality. It is the

reservoir of basic instinctual drives, particularly sexual (libidinal) drives, which motivate the organism to seek pleasure. The ego is a modification of the id that emerges as a result of the direct influence of the external world. It is the “executive” of the personality in the sense that it regulates libidinal drive energies so that satisfaction accords with the demands of reality. It is the center of reason, reality-testing, and commonsense, and has at its command a range of defensive stratagems that can deflect, repress, or transform the expression of unrealistic or forbidden drive energies. The superego is a further differentiation within the ego which represents its “ideal.” The superego emerges as a consequence of the Oedipal drama, whereby the child takes on the authority and magnificence of parental figures through introjection or identification. Whereas the id operates in pursuit of pleasure, and whereas the ego is governed by the reality principle, the superego bids the psychic apparatus to pursue idealistic goals and perfection. It is the source of moral censorship and of conscience.

(Lapsley and Stey, 2011: p. 1)

Moreover, Freud is not hesitated to use infants as an example to show the connection of the abnormal affective reactions to hysteria when he discovers during his study on hysterical conversion that the effects or psychological disturbances in infants are "expressed only through uncoordinated muscular contractions such as arching the body and flailing about... remain the forms of reaction for the maximal excitation of the brain throughout life, whether it be for the purely physical excitation of epileptic attacks or for the discharge of maximal affects as more or less epileptoid convulsions (that is to say, the purely motor component of hysterical attacks)." (Freud and Breuer, 1952: p. 207) Freud points out that:

Abnormal effective reactions such as these are of course part of hysteria, but they also occur outside this illness: they indicate a more or less high degree of nervousness rather than hysteria itself. One can only describe such phenomena as hysterical if they appear not as the consequences of an effect which, although of high intensity, is objectively founded, but as seemingly spontaneous manifestations of an illness. Many observations, including our own, have proved that these phenomena are based on recollections that revive the original effect. Or rather, *they would revive the effect if these very reactions had not already arisen.*

(Freud and Breuer, 1952: p. 207)

Accordingly, Freud concludes that the development of hysteria is bound up to the human beings from infancy onwards and that trauma consists of two inseparable phenomena which are interrelated as there is obviously a connection between them and they have an effect on each other. Freud is thus able to discover the process of the subconscious forces that govern our daily life thoughts and actions through focusing on the development of the sexual instinct in childhood "As in the case of rape, the psychological investigations of domestic violence and child sexual abuse led to a rediscovery of the syndrome of psychological trauma." (Herman, 2015: p. 32) So, any upsetting event that may disturb for example a child such as an early (sexual abuse) which represents the first phenomenon is considered not absolute traumatic at the time of its occurrence because the victim is not yet sexually mature enough to feel the enormity of the experience while the second phenomenon represented by (another event) which is not necessarily traumatic in content but is capable of triggering the memory of the previous genuine event, causing the victim to feel the atrocity and repulsion of the first event. It seems that Freud has no choice but to choose the sexual instinct during his study of

psychoanalysis because "the sexual drive is certainly the most powerful source of long-persisting increases in excitation (and consequently of neuroses),"(Freud and Breuer, 1952: p.203) which is a mental condition that causes people to have unreasonable fears and worries over a long period of time. Besides, "Sexuality has become, as it would remain for Freud, both the cornerstone and the stumbling block of mental life." (Ibid, xxvi)

In the bloom of his youth exactly in the mid -1880s, Freud was so brimful of energy and enthusiasm to study psychology which is the scientific study of behaviour and mind that he spent six months in Paris, only to follow the work of the French well-known neurologist Jean-Martin Charcot (1825- 1893), the specialist in the study of the structure, function, and diseases of the nervous system who "used hypnosis to induce hysterical acts and attacks as a means of demonstrating their typical features," (Ibid, viii) at the Salpetriere hospital where he worked at that time. It is noteworthy to mention that Charcot was the father of the domain of hysteria studies whose "Kingdom was the Salpetriere, an ancient, expansive hospital complex which had long been an asylum for the most wretched of the Parisian proletariat: beggars, prostitutes, and the insane." (Herman, 2015: p. 10) After being interested in his academic subject of psychology and known a lot about it, Freud became a specialist in his study and job as a psychoanalyst who persistently dedicated most of his life to caring for others. Initially, he spent almost a decade of his life to invent new psychological methods for treating people who were mentally ill, rather than using physical methods such as drugs or surgery or even hypnosis, therefore when Freud was at the zenith of his career in which particularly "after ten years of clinical work in Vienna (at first in collaboration with Breuer, an older colleague) he invented what was to become psychoanalysis". (Freud, Breuer: 1952: i) It is important to note

that Breuer is also considered the founder of psychoanalysis just like his younger colleague (Freud) as he cooperated with him in establishing the therapeutic technique of the psychoanalysis to improve the psychological condition of their patients but Breuer disassociates himself evidently by his own words from this achievement as "Initially, psychoanalysis had two fathers. But already by the time of the second edition of the *Studies*, in 1908, Breuer's preface (p.3) clearly marks his distance from what had by then become firmly established as Freud's psychoanalysis (Freud and Breuer: 1952: x). According to Collins Cobuild Dictionary on CD-ROM 2006 psychoanalysis is the treatment of someone who has mental problems by asking him or her about their feelings and their past in order to try to discover what may be causing their condition, while Freud and Breuer define psychoanalysis as "the combination of present conversation coupled with a reinterpretation of the past" (Ibid, viii). The events of the traumatized person's past are so significant in the process of the psychological treatment "Like traumatized people we have been cut off from the knowledge of our past. Like traumatized people, we need to understand the past in order to reclaim the present and the future. Therefore, an understanding of psychological trauma begins with rediscovering history". (Herman, 2015: p. 2).

Although Freud and Breuer make Charcot's theoretical approach as their therapeutic postulate procedure of treating neurotic patients, they differ to some extent with him as their treatment is carried out through dialogue rather than Charcot's technique which he called "The Great Neurosis," (Ibid, p. 11) for controlling the patient's psychological pain through hypnosis which is a state in which a hypnotized person seems to be asleep but can still see, hear, or respond to things said to him or her. Besides, it seems that Charcot was very interested in his job as a therapist

since he "documented the characteristics symptoms of hysteria exhaustively, not only in writing but also with drawings and photographs." (Ibid, 11) Moreover, "Charcot focused on the symptoms of hysteria that resembled neurological damage: motor paralyzes, sensory losses, convulsions, and amnesias. By 1880 he had demonstrated that these symptoms were psychological, since they could be artificially induced and relieved through the use of hypnosis." (Ibid, p. 11). The two colleagues (Freud and Breuer) concentrated on knowing the inner lives of their patients through conversation between them as a method of treating them through talking by catalyzing their conscious patients so that they can remember and talk about their real and dark recollections that disturbed them for years since "a psychical pain remembered in waking consciousness will still produce the secretion of tears later on: *hysterics suffer for the most part from reminiscences*." (Freud and Breuer, 1952: p. 11) Besides, "in Breuer and Freud resonant phrase; for their [patients] suffering to be relieved, the sore past must be allowed to emerge into the present, its pressure relieved." (Ibid, vii). It should be borne in mind that hysteria was the main focus of Charcot "who employed hypnosis to study hysteria in both men and women. He proved that thoughts alone could result in stigmata and other physical symptoms." (Savage, 2018: p. 47) Furthermore, Charcot was originally credited for inventing the field of trauma studies. As a neurologist, Charcot was the first to investigate the powerful connection between trauma and the psychological illness while working on the treatment of his hysterical patients at Salpêtrière sanatorium hospital. It is important to mention that "one feminist writer in 1888 derided Charcot for his 'vivisection of women under the pretext of studying a disease,' as well as for his hostility toward women entering the medical profession." (Herman, 2015: p. 17).

However, the new science of psychoanalysis has been used as a reliable method for treating those "undergoing mental suffering". (Freud and Breuer, 1952: xvii). Anna O., Breuer's female patient and one of the praiseworthy examples out of five other female neurotic patients who are mentioned in the *Studies in Hysteria* (1952), is treated verbally through psychoanalysis when she has been urged to talk about her "an extremely monotonous life in her puritanically minded family, a life that she embellished for herself in a way that was probably decisive in the development of her illness. She systematically cultivated the art of daydreaming, calling it her 'private theatre.'" (Savage, 2018: pp.25-26) where she reveals her past and her current terrible daydreaming at that time so that she can get rid of her mental illness as a depressing and an absent-minded girl whom though "everyone believed her to be present, she was living out fairy tales in her mind." (Ibid. p.26) Hence, the aim of psychoanalysis is to concentrate on making the patient uncovers through words what has been out of sight so that the psychoanalyst can discern it, hence, "the stress fell on the auditory not the visual; not on the patient as a bodily spectacle for assembled observers, but on her words to a single trusted interlocutor". (Freud, Breuer, 1952: viii). What happens exactly during the treatment of Anna O. who has become psychologically ill at the age of twenty-one is that the psychoanalyst represented by Freud asks her to speak freely about her feeling and her past because "when they have appeared to her in their relatedness, and, she has reported on them to Freud, she is freed of their impact". (Ibid, ix) By doing so, Anna O. becomes the viewer and critic of these traumatic events from her past; "setting them out in words could operate as a form of relief." (Ibid, ix).

To protect their identities, like all the other female neurotic characters who are mentioned in Freud and Breuer's book *Studies in Hysteria*, Anna

O., "a character in Breuer's story, later a character in the history of psychoanalysis," (Ibid, p. x) is under the pseudonym as her real name has been Bertha Pappenheim (1859-1936), the Austrian Jewish feminist whose influence on psychology is profound as she has got the credit for naming the new psychological process of curing patients through dialogue (talking through) "which makes any phenomena involving stimuli – cramps, neuralgias, hallucinations – appear once more at full intensity and then vanish forever". (Ibid, p. 10) In the same book which is mentioned above, Freud himself gives her this privilege when writing that "It was Anna O. herself who, famously, named this the 'talking cure', surely the mother of all soundbites, and as telling a catchphrase for what was not yet psychoanalysis as anyone could have dreamt up". (Ibid, ix). After being recovered from her psychological illness, Anna O. "went on to live an exceptional and fruitful life as a social worker, feminist and Jewish activist," (Ibid, x) whom previously was also praised by Freud when he expressed approval for her qualities as she was a girl "of considerable intelligence, remarkably acute powers of reasoning, and a clear-sighted intuitive sense, her powerful mind could have digested, needed even, more substantial intellectual nourishment, but failed to receive it once she had left school." (Ibid, p. 25) In fact, the cause of Anna O.'s mental disorder and sufferings is that "partly due to her not having received an education commensurate with her intellectual capacities". (Ibid, xiii).

However, Anna's innovatory talking cure was renamed the "cathartic method" by Breuer. (Ibid, ix). It was probably easier for Breuer to liken the process of talking through to the cathartic method because the two methods are meant to relieve the tension and stress or the unpleasant feeling of the neurotic patients, causing it less unpleasant so that it would

disappear completely. Moreover, the word cathartic which is taken from the Greek word *kathartikos* has the effect of catharsis which according to Collins Cobuild Dictionary on CD-ROM 2006 is "getting rid of unhappy memories or strong emotions such as anger or sadness by expressing them in some way". For Freud "The Greek word cathartic, adopted to describe the new therapeutic treatment, carries the connotation of a (good) riddance of bodily or emotional matter that would otherwise clog or interfere with a person's health". (Ibid, xii) The title of the tragedy *Oedipus Rex* written by Sophocles was referred to by Aristotle in the *poetics* for his concept of the cathartic effect "which became the paradigm drama of psychoanalysis too." (Ibid, xii). In this respect, Freud and Breuer approved that "hysteria and the cathartic method are seen as decidedly pre-psychoanalytic, the before and achieved after." (Ibid, xvi) It is noteworthy that "Hysteria preceded analysis; it was something else and it also opened the way towards psychoanalysis." (Ibid xvi) Hence, "Hysteria is described as creating 'somatic expressions', physical symptoms, to stand for 'effectively marked idea[s]'" (Ibid, xxxix). Medically speaking, a person who is suffering from hysteria is in a state of violent and disturbed emotion as a result of shock and his or her "reaction to the trauma really has a fully 'cathartic' effect if it is an adequate reaction, like revenge." (Ibid, p. 11). That is why, Freud confirms the significance of hysteria which is historically considered the first mental illness attributed to women as one of the indispensable elements in the emergence and development of the psychoanalysis science for "Hysteria itself becomes, subsequently, the embryonic moment of psychoanalysis. Without hysteria, without Anna O., without the collaboration of Breuer and Freud and the publication of the Studies, there would have been no psychoanalysis." (Ibid, xvi).

Freud likens the process of his psychoanalytic theory to the sequences of persecution and survival by relying on historical events. In his book entitled *Moses and Monotheism* (1939), Freud mentions the story of the Jewish people who have been imprisoned and persecuted by Ramses, an Egyptian pharaoh, and finally released by the Prophet Moses when he has led them out of Egypt. Therefore, Moses is considered the saviour of the Jews as he has changed their situation "from captivity to freedom". (Caruth, 1996: p.12) Similarly and as explained earlier that neurotic patients who lose their mental health for a long time can restore their former healthy condition when a therapist recovers them from their mental disorder by abreaction just like the Jews in Freud's book who have suffered a lot from captivity and finally they got their freedom. Accordingly, one can conclude that mental health can be restored by the presence of a therapist (the saviour) who is trained in methods of treatment and rehabilitation other than the use of drugs or surgery. Therefore, in this mortal world captivity must be followed by freedom while grief and suffering must be followed by happiness just like the sequence of day and night. In fact, Freud's interest in historical events is to understand the "inexplicable traumatic void and the nature of historical experience that is the focus of Freud's great study of Jewish history, *Moses and Monotheism*, in which he compares the history of the Jews with the structure of a trauma." (Caruth, 1995: p. 7)

As compared with the historical belief that hysteria is completely attributed to women, Savage initially agrees in his book *Stop Mass Hysteria* (2018) on the historical fact that hysteria as a psychological disease is connected with women when he confirms that "Women are often prominent in news stories about what we call hysteria, whether perpetrators, victims, or both. The word hysteria itself derives from the

Greek word for womb, *hysterikos* – whence also hysterectomy," (Savage, 2018: p. 45) but this condition of hysteria which has been regarded as "a psychoanalytical diagnosis was seen as a women's disorder," (Ibid, p. 45) continues until the World War I (1914-1918). According to Savage this idea is "changed when returning soldiers exhibited what was then called 'war neurosis' and 'shell shock.'" (Ibid, p.45) As a result, Savage has reached the fact that there is no doubt that the fierce war which is mentioned above with its brutal battles, including the loud and fearful sounds of tanks and heavy artillery fires as well as the shaking of the ground and fences that immediately follows the explosions, causing extreme anxiety and inability of the soldiers to sleep which consequently generates a disgusting combination of rage and despair to the soldiers, leading them to grave physical and psychological health problems. Therefore, it becomes naturally that "women and men are both susceptible to mass hysteria." (Ibid, p.48) Moreover, Savage confirms in his aforementioned book, that hysteria does not only attack women but also men as he writes "Again, I am not saying, as Freud once did, that mass hysteria is solely a female condition." (Ibid, p.47). As a matter of fact that the psychological book *Studies in Hysteria* dealing with women's mental disorder, but its co-author (Freud) confirms that the book is not "presented as studies in femininity.... And then much later, when the question of women's difference was raised as a separate issue in the 1920s, the old theory of hysteria was itself like an unexcavated 'buried city', underlying the emergent theory of women's early development, now in contrast to men's." (Freud, Breuer, 1952: xix) Moreover, Herman asserts that hysteria does not only afflict women but also men when she states firmly "It is now apparent also that the traumas of one are the traumas of the other. The hysteria of women and the combat neurosis of men are one. Recognizing the commonality of affliction may even make

it possible at times to transcend the immense gulf that separates the public sphere of war and politics – the world of men – and the private sphere of domestic life – the world of women." (Herman, 2015: p. 32)

In his theory of seduction which is dealt with the sexual molestation of children under the age of puberty, estimated about 14 in boys and 12 in girls, written in a paper called *The Aetiology of Hysteria* published in 1896, "Freud had privately repudiated the traumatic theory of the origins of hysteria ... [and] stopped listening to his female patients." (Ibid, pp. 13-14). The reason that stands behind Freud's repudiation was the shock he had received when he discovered through his practice on hysteria by what he called "perverted acts against children," that the latter was not only common and strong, and cannot be dealt with easily among children but also among the working class of Paris as well as among the respectable bourgeois families of Vienna," (Bonaparte, Freud, Kris, 1954, pp. 215-216) prompting him to stop treating his female patients, including his famous case of the adolescent Dora, whom was sexually exploited by her corrupt father when he "offered her to his friends as a sexual toy." (Herman, 2015: p. 14) Through treatment's sessions to Dora, Freud concluded that the sexual contact between Dora and her father from one side and Dora with her father's friends from another's was an achievement of her erotic desire and that is why he was so resented that he had described publicly the interaction between him and his malingering client in *his paper (The Aetiology of Hysteria)* as "emotional combat." (Ibid, p. 14) However, "Freud's recantation signified the end of the heroic age of hysteria". (Ibid p.14).

Chapter Four

Trauma of War and Recovery

As far as war and trauma are concerned, enormous and shocking numbers of psychiatric casualties occurred to combat soldiers during the World War the First. According to one estimation, the "mental breakdowns represented 40 percent of British battle casualties [though] military authorities attempted to suppress reports of psychiatric casualties because of their demoralizing effect on the public." (Herman, 2015: p. 20) Generally speaking, it is something natural that the governments of any warring countries during wartime almost transmit through their mass media or their intelligence agencies the traditional belief of manly honour and glory in addition to the patriotic discourses and songs to express the love and loyalty of people for their country to provoke the youthful enthusiasm and high spirits among people, including combat soldiers, so that the latter can be incited to fight and survive in catastrophic times of war but:

Under conditions of unremitting exposure to the horrors of trench warfare, men began to break down in shocking numbers. Confined and rendered helpless, subjected to constant threat of annihilation, and forced to witness the mutilation and death of their comrades without any hope of reprieve, many soldiers began to act like hysterical women. They screamed and wept uncontrollably. They froze and could not move. They became mute and unresponsive. They lost their memory and their capacity to feel. The number of psychiatric casualties was so great that hospitals had to be hastily requisitioned to house them.

(Ibid, p. 20)

The English poet and soldier Siegfried Sassoon (1886-1967) who fought and survived the First World War with combat neurosis had expressed sorrow in a paragraph in his war memoirs about those soldiers who had not been fortunate to survive "the unspeakable tragedy of shell shock," during the aforementioned atrocious war, describing the evil of the shell shock and its horrific effects on the psyches of the soldiers who were in their miserable traumatized conditions before death when writing:

Shell shock. How many a brief bombardment had its long-delayed after effect in the minds of these survivors, many of whom had looked at their companions and laughed while inferno did its best to destroy them. Not then was their evil hour; but now; now, in the sweating suffocation of nightmare, in paralysis of limbs, in the stammering of dislocated speech. Worst of all, in the disintegration of those qualities through which they had been so gallant and selfless and uncomplaining – this, in the finer types of men, was the unspeakable tragedy of shell-shock. ... In the name of civilization these soldiers had been martyred, and it remained for civilization to prove that their martyrdom wasn't a dirty swindle.

(Herman, 2015: p. 23)

Traditionally, a soldier should not yield to terror during war, by contrast, he should revel to achieve glory and honour but "the soldier who developed a traumatic neurosis was at best a constitutionally inferior human being, at worst a malingerer and a coward." (Ibid, p. 21) Hence, soldiers who may pretend to be psychologically ill are called "moral invalids" (Leri, 1919: p. 118) According to Freud, the traumatic neurosis is developed naturally after elapsing a period of time from surviving the shocking accident and foe example:

It may happen that someone gets away, apparently unharmed, from the spot where he has suffered a shocking accident, for instance a train collision. In the course of the following weeks, however, he develops a series of grave physical and motor symptoms, which can be ascribed only to his shock or whatever else happened at the time of the accident. He has developed a 'traumatic neurosis.' This appears quite incomprehensible and is therefore a novel fact. The time that elapsed between the accident and the first appearance of the symptoms is called the 'incubation period,' a transparent allusion to the pathology of infectious disease.

(Caruth, 1995: p. 7)

Like other soldiers who were accused of malingering and cowardice during the Great War, Sassoon who was well-known for his bravery and for his war poetry in which he described the horror of the trenches of warfare, had got notoriety while he was still serving as an officer in combat field because he openly condemned the gory realities of war and showed his real anarchic attitude and complete disrespect for the authorities who had the ability to prolong or to terminate it in an antiwar statement in his *Soldier's Declaration* which was written in 1917:

I am making this statement as an act of wilful defiance of military authority, because I believe that the war is being deliberately prolonged by those who have the power to end it.

I am a soldier, convinced that I am acting on behalf of soldiers. I believe that his war, upon which I entered as a war of defence and liberation, has now become a war of aggression and conquest. ... I have seen and endured the sufferings of the troops, and I can no longer be a party to prolong these sufferings for ends which I believe to be evil and unjust.

(Fussell, 1983: xiv)

Sassoon's furious protest against the gory details of war and its warmongers has caused him a court-martial and that is why a good friend of his named Robert Graves (1895 –1985), the English poet and also one of Sassoon's fellow officers arranges for Sassoon to be hospitalized under the care of the English neurologist and psychiatric W. H .R .Rivers (1864-1922) so that "His antiwar statement could then be attributed to a psychological collapse." (Herman, 2015: p. 22). In fact, Sassoon like most of his soldier peers could not escape the high psychological pressure of the war atrocities as "He was restless, irritable, and tormented by nightmares," (Ibid, p. 22) and was well-known by the nickname (Mad Jack) for his "bad state of nerves," (Graves, 1957: p. 263) as Graves described.

In his treatise *Hysterical Disorders of Warfare* (1918), the British psychotherapist Lewis Ralph Yealland (1884-1954) who believes "in the view of traditionalists, a normal soldier should glory in war and betray no sign of emotion," (Herman, 2015: p. 21) has recommended a psychological treatment approach, basing on shaming, threats and punishment. Patients who have the symptoms of hysteria such as mutism, sensory loss, or motor paralysis are treated with electric shocks and when an electric shock for example is applied to a patient, Yealland boosts his morale by telling him to "remember, you must behave as the hero I expect you to be. ... A man who has gone through so many battles should have better control of himself." (Ibid, p.21) While patients who are denounced for their cowardice and idleness and who show the "hideous enemy of negativism," (Ibid, p. 21) they have to be threatened with court martial as a punishment. The English physician and psychologist Charles Samuel Myers (1873-1946) who has coined the term "shell shock" attributes in his book *Shell Shock in France* (1940) the symptoms of soldiers' mental breakdowns to the "concussive effects of exploding shells and called the

resulting nervous disorder 'shell shock,'" (Herman, 2015: p. 20) which according to Herman that the mental breakdown is not only triggered by physical cause but also by psychological trauma since "it soon became clear that the syndrome could be found in soldiers who had not been exposed to any physical trauma." (Ibid, p.20) As compared with Herman's explanation over the real cause of the mental breakdown as a result of trauma, the professor of comparative literature Laurie Vickroy (born 1954) defines trauma in her book *Trauma and survival in Contemporary Fiction* (2002) as a "response to events so overwhelmingly intense that they impair normal emotional or cognitive responses and bring lasting psychological disruption". (Vickroy, 2002: ix).

Since time memorial, one of the functions of literature, including drama, is to convey the past events that leave touches on the sense of passions and emotions of its protagonists and antagonists which form their characters because "Without the exploration of contemporary history's impact on the psyche, characters are unredeemed, and society stays mired in endless repetition of the same fatal violent sacrifice of the young that is and always has been war." (Malpede, 2011: xxx). Thus, skilled authors, including playwrights, have to take in consideration the influence of the history, environment and heredity on the psyches of their characters and dive deeply at the same time into the current deepest feelings and attitudes of their characters to see what is going on so that they can understand the required characters' reactions to something that have happened or something that they have experienced and is what they feel, say, or do because of it since "Fiction, myth, and folklore similarly inform the history of hysteria in its earliest expressions, a mixture of rage and despair, resulting in irrational fits." (Savage, 2018: p. 48) In the Sumerian *Epic of Gilgamesh* which is one of the most ancient sagas dated

approximately 2500 B.C. "the titular hero, a great leader and demigod, loses his dear friend Enkido to disease. Gilgamesh reacts by running wild, driven to mayhem by the thought of his own mortality. What we now call hysteria ensues." (Ibid, p. 48) Moreover, William Shakespeare's plays are littered with examples about the deleterious effects of war on the psyches of those who survived it. For instance, in *King Henry IV* part 1, (1597) the female character Lady Percy was so upset and confused that her husband Hotspur after returning home from war did not care about her and he was not eating well, as well as sweating and babbling on and on about cannons, gunfire, prisoners and the like repeatedly during his sleep in the nights. She expressed suspicion about the dramatic reasons that stand behind of his repulsion to her when asking "What is't that takes from thee thy stomach, pleasure, and thy golden sleep,?" (Bevington, 1987: p. 173) as a reference to hysterical symptoms resulted from mental illness which is mostly caused by the dominant traumas of war.

It is noteworthy that veterans' organizations recognize that the "psychological trauma as a lasting and inevitable legacy of war," (Herman, 2015, p. 27) because it is very difficult for the veterans who are traumatized by the harsh realities of wars to exorcise the much pain they suffer easily as "psychic trauma involves intense personal suffering, but it also involves the recognition of realities that most of us have not begun to face." (Caruth, 1995: vii) The problem of trauma is renewed in the years after the end of Vietnam War and this what has been asserted by Kolk's own words when he works as a psychiatrist in the VA (Veterans Affairs Medical Center) in the United States as saying "As I noted earlier, when I started to work with Vietnam veterans, there was not a single book on war trauma in the library of the VA, but the Vietnam War inspired numerous studies, the formation of scholarly organizations, and the

inclusion of a trauma diagnosis, PTSD, in the professional literature. At the same time, interest in trauma was exploding in the general public." (Kolk, 2014: p. 190) In 1980 "the American Psychiatric Association included in its official manual of mental disorders a new category, called 'post-traumatic stress disorder.'" (Herman, 2015: p. 28) Historically, the aftermath of traumatic disorder has gradually taken diverse names, starting with psychological injury, shell shock, war neurosis and "Today we call the aftereffects of combat posttraumatic stress disorder (PTSD)." (Savage, 2018: p. 45) Furthermore, the term (PTSD) has gained an official recognition as a mental disease by the American Psychiatric Association (APA), a professional organization of psychiatrists and trainee psychiatrists in the United States, in the third edition of *Diagnostic and Statistical Manual of mental disorders* (DSM-III) in 1980. (Kolk, 2014: p. 192) Earlier in the same aforementioned year, the DSM-III also "recognized the existence of memory loss for traumatic events in the diagnostic criteria for dissociative amnesia: 'an inability to recall important personal information, usually of a traumatic or stressful nature, that is too extensive to be explained by normal forgetfulness.' Memory loss has been part of the criteria for PTSD since the diagnosis was first introduced." (Ibid, p. 192) Herman has classified the numerous symptoms of PTSD into three main types "These are called 'hyperarousal,' 'intrusion' and 'constriction.' Hyperarousal reflects the persistent expectation of danger; intrusion reflects the indelible imprint of the traumatic moment; constriction reflects the numbing response of surrender." (Herman, 2015: p. 35) In her book, *Trauma Explorations in Memory* (1995), Caruth defines PTSD and its symptoms as "a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviours stemming from the event, along with numbing that may have begun during or after the

experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event." (Caruth, 1995: p. 4) According to Caruth's aforementioned definition, one can conclude that PTSD could be triggered by a horrible and unendurable event and its symptoms appear during or after the involvement. The American Psychiatric Association (APA) has explained the different reasons that stand behind the manifestation of PTSD which "may be experienced alone (rape or assault) or in the company of groups of people (military combat). Stressors producing this disorder include natural disasters (floods, earthquakes), accidental man-made disasters (car accidents with serious physical injury, airplane crashes, large fires), or deliberate man-made disasters (bombing, torture, death camps)". (American psychiatric Association, 1980: p. 236)

Moreover, the APA has reached the fact that when the disorder or psychological injury which refers to psychiatric condition is caused by natural disasters such as hurricanes, floods, earthquakes, volcanic eruptions and the like, its harm would be less than man-made evil acts such as wars, explosions, genocides, tortures, accidents with serious wound etc., because "the disorder is apparently more severe and longer lasting when the stressor is of human design." (Ibid, p. 236) In the meantime, psychological researchers have continued persistently to document the psychiatric fatalities of the American soldiers after the U.S. invasions of Afghanistan and Iraq in 2001 and in 2003 respectively and they have found that "since 2004, the U.S. Army suicide rate has increased, with deaths by suicide in some years exceeding the number of death in combat." (Herman, 2015: pp. 250-251) Herman has attributed the growing number of suicides in America to war trauma whose deleterious effects almost appear in the aftermath of war because "In a recent survey

of veterans returning from combat duty in Iraq and Afghanistan, investigators found that close to one in four (23 percent) had symptoms of PTSD," (Ibid, p. 251) that "included the symptoms of what had previously been called shell shock, combat stress, delayed stress syndrome, and traumatic neurosis, and referred to responses to both human and natural catastrophes." (Caruth, 1995: p3). Furthermore, Malpede has found out that the number of veterans who commit suicide in America is more than the number of them who are killed abroad as "Eighteen American war veterans kill themselves every day. One thousands former soldiers receiving care from the Department of Veterans Affairs attempt suicide every month. More veterans die of suicide than are dying in combat overseas." (Malpede, 2011: xvii) Moreover, Malpede confirms that "these numbers, widely reported, on *CBS News* among other places, come from the Centers for Disease Control and Prevention (CDC). In May 2009, *CBS News*, also reported that the Veterans Administration had hidden the suicide numbers from public view." (Ibid, xvii) Furthermore, Malpede has elucidated that the violence rate among the veterans themselves or against some of their family members is growing up since "incidents of veterans' violence against others are also on the rise – often the horrific murders of wives or lovers, sometimes strangers, and also soldiers-on-soldier violence." (Ibid, xvii)

One of the real traumatic stories occurs to a combat veteran who has recently served with the U.S. army in Iraq is documented in the *City of Death* (2018). Coauthored with Scott McEwen, Ephraim Mattos, a former U.S. Seal, tells in his book *City of Death* a true and traumatic story which has happened to him during his military service in the U.S. military that changed his thought of admiration about the military aggrandizement and

war fascination while struggling as a frontline combat medic volunteer during the fierce battle to liberate the city of Mosul, some 400 km north of Baghdad, from what so called the Islamic State in Iraq and Syria (ISIS) which has taken control of it in June 2014 – the deadliest war in the human history the world has ever seen or heard since WWII. Ephraim is a descendant of military and religious parents as his father Lonnie Mattos, a former flight engineer, served with the Workhorse unit in the U.S. army while his mother was a devout Christian. As a loving son, Ephraim in the early beginning of his book is proud of his father's patriotism because "After 9/11 and the US invasion of Iraq in 2003, Dad, along with the rest of the 440th, answered the call and went to the war. He flew dozens of combat stories over Iraq, carrying troops and supplies and evacuating the wounded." (Mattos, Mcewen: 2018: p.5). Malpede attributes the reason that stands behind her country's invasions to Afghanistan and Iraq after the unbelievable and controversial attacks of Sept. 11, 2001 to a psychological disease which has plagued the American people and made them so suspicious and afraid of other people that they wrongly believe that other people are trying to harm them as "the almost unimaginable events of 9/11 and the resulting plunging of American society into an ongoing paranoia, justifying almost continuous foreign military engagements." (Malpede, 2017: xi)

In his childhood, Ephraim proceeded along with his mother, Bernice Mattos, who was also a "devout Baptist," (Mattos and Mcewen: 2018: p.5) to practice their religious rituals in the small Independent Fundamental Baptist Church in the city of Milwaukee, the fifth largest city in the Midwestern America where they live. Even the school he attended together with his only brother, Zebulun, was run by the same church. By the time when Ephraim was in his early adolescence, he

became so interested in religion that he "wanted to become a missionary in Africa. My plan was to graduate from a Bible college and move to the deepest part of the continent, carrying salvation in the form of a Bible and prayer". (Ibid, p.6) But when Ephraim grew up, he no longer enjoyed the way of his life of following the instructions for practicing the Church life which according to him were extremely strict because "Movie theaters were forbidden, and so was music with drumbeats. We couldn't go out on dates or even sit next to a girl in church". (Ibid p.5) Ephraim felt the profound change in his viewpoint over his future life when he was "Only fifteen years old at the time, my perspective had changed, and I couldn't blindly accept the Independent Fundamentalist Baptist way of life. These were good people, but I understood I was no longer one of them. The only problem was I knew nothing else." (Ibid, pp. 8-9) Although Ephraim's attitude towards the church strict practices has normally become alien as he confesses by his own words "I respectfully disagree," (Ibid p.8) he acknowledges in his book that the influences of both the church represented by his mother and the military represented by his father have shaped his personality and made him a humanitarian warrior when he points out:

Alas, the two great influences of my youth were the church (my mom) and the military (my Dad). Mom and Dad mixed the two worlds together very well, and this technique mixture has made me who I am today: a fighter who has no problem going toe-to-toe with ISIS or the Taliban, but also a humanitarian who cringes at the very thought of hurting someone innocent.

(Ibid p.6)

Ephraim himself explains the change in his attitude towards his plan of becoming a missionary by justifying that "Like so many young people,

my view of the world and my place within it was forever changed by a discussion with one of my schoolteachers. It began with a simple question," (Ibid, p.6) when Mr. Scheldt, the tenth-grade history instructor in the Independent Fundamental Baptist Church, where Ephraim takes religious lessons there, has been so traumatized by the 9/11 horrific event, asking "Why, ... did God allow 9/11 to happen?". (Ibid. p.6) Apparently, Mr. Scheldt's confidence in God was badly shaken, thus, Ephraim discussed the matter confidently with him, responding "Because God had a bigger purpose." (Ibid, p. 6) It seems that Mr. Scheldt had not been persuaded by Ephraim's answer, thus, he angrily and ironically concluded "So, it was God's will that innocent people be slaughtered?" (Ibid, p.6) then he continued to ask "But then, how can you say that God is a loving and caring God? There were children and babies killed on 9/11. Did he want them to die, too?" (Ibid, p.7) Here, Ephraim had no answer while his schoolteacher proceeded to ask irritably "What about this? ... What if God never wanted 9/11 to happen? What if God had nothing to do with it all?" (Ibid, p.7) Clearly the schoolteacher was having hysterics as he was in a state of uncontrolled excitement, anger and panic, saying blasphemy by showing disrespect for God and forgetting the fact that al-Mighty God is omniscient and has the power over everything in this universe but He is free to allow or stop any good or bad event according to His wisdom. Besides, He plants goodness and evil inside the hearts of the human beings and gives them the free will to do good or bad and in the hereafter, He will reward the righteous people by allowing them to live in the heavens and punish the wicked ones by sending them to the Hell.

For Ephraim, the discussion between him and Mr. Scheldt was "meant something much more personal – I was free. If God did not have a specific path for us, then I was able to choose my own way. Of course, I wanted to do good for others (not evil)." (Ibid, p. 8) Apparently, Heredity

and environment have much influence on forming the personality of Ephraim because he seemingly looks humanitarian just like his mother and a warrior just like his father. In fact, the inclination of Ephraim towards the military was much more than anything else in the world as he made up his mind to be one of the team of U.S. Navy SEAL in which the word SEAL "is an acronym for Sea Air Land". (Ibid. p.11) Besides, the technology of internet also prompted Ephraim to join the military when he was doing a research online. After reading articles and watching videos on his computer about several U.S. military units such as "Green Berets, Air Force Pararescue, Navy SEALs, Marine Recon, etc. And every time I saw something about the SEALs, I'd think, that would be cool," (Ibid. p. 9) therefore, the idea of joining the Navy SEALs team arose in his mind and he had ended up a "Navy Seal, carrying not the gospel but an AK-47 into one of the bloodiest battles in modern history," (Ibid, p. 6) which was the war against ISIS in Iraq's Mosul city during (2016-2017).

After experiencing the gory and traumatized realities of the war in Iraq against ISIS, Ephraim has been unconsciously changed to be a pacifist who believes that violence is wrong, refusing like Sassoon, to take part in wars any longer when he expresses a grave concern at the real meaning of war in his book *City of Death* (2018). Previously, Ephraim has been adhering to the illusion of the military aggrandizement and the adventure of war but after being volunteered and experienced the disasters and miseries of war in the age of twenty-four when he has served as a frontline combat medic during the historic and horrified war against ISIS, he has confessed that the war has changed his thought of illusion about the fascination of it because the war he has recently experienced is completely different from what he used to think as "The noise, the stench, the fear, the scenes of eviscerated bodies and bloated

corpses, the cries of the wounded – all combine to spin those in combat into another universe." (Malpede, 2011: viii) The changing in thinking of Ephraim towards the illusion of war's adventure and its fascination is crystallized in his mind after experiencing horrible situations during the battle of Mosul. Chris Hedges (born 1956), who is known for his poignant criticism of war and his country, writes bluntly in his forward to Malpede's book *Acts of War, Iraq and Afghanistan in Seven Plays* (2011) that:

War exposes the lies we tell ourselves about ourselves. It rips open the hypocrisy of our religions and secular institutions. Those who return from war have learned something which is often incomprehensible to those who have stayed home. We are not a virtuous nation. God and fate have not blessed us above others. Victory is not assured. War is neither glorious nor noble. And we carry within us the capacity for evil we ascribe to those we fight.

(Ibid, vii)

In one of emergency surgeries, Ephraim is shocked when he has wrapped up the eviscerated guts inside a torn abdomen of an American soldier who is severely wounded during the abovementioned fierce battle against ISIS. At another pathetic situation, Ephraim has wept tears of pain over an Iraqi traumatized innocent little girl who has already escaped terrified from the frightening sounds of gunfire and explosions and has slumped to the ground near a group of American soldiers, including Ephraim, in a faint. Ephraim has carried "the unconscious little girl's limp hand" to a safe place where he and other American soldiers from the U.S. Navy Seal military unit are waiting for an armoured ambulance to come back and take the wounded soldiers along with their medical equipment and supplies in addition to the inflicted little girl to their a new garrison.

Traumatized by war, Ephraim depicts the real bloody and gloomy images of the battle against ISIS and how he is disillusioned with war and its gory and harsh realities, resembling war to a hell while waiting for the ambulance to come in Mosul:

Sitting there, sporadic bursts of muffled gunfire and the occasional explosion still echoing from somewhere in the distance, I realized I'd lost any and all illusions about the adventure of war. The initial flurry of action had passed, the adrenaline was gone, and all that was left was a harsh, bloody, and exhausting reality. Until today, war had been nothing to me but an object of excitement. Sure, there'd been fear and danger, but I had always been on the side that won without taking any serious hits. War had been a chance to prove my manliness and courage. It was a game to be played. But today, while I helped wrap a bandage that held a soldier's guts in, the illusion of that game began to fade. While I wept and held an unconscious little girl's limp hand, that illusion was erased forever. War was real, and truly it could only be described as hell.

(Mattos, McEwen: 2018: p.140)

On the cover page of *City of Death* there is a praise for the humanitarian attitude of Ephraim during his participation in Iraq's war written by Hamody Jasim, the Author of *The Terrorist Whisperer* and a Sergeant Major in the Iraqi Army, saying "In combat it's not about the number of lives you take, it's about the number of lives you save. Ephraim did not only fight the toughest terrorists in the world during the Battle of Mosul, but he also saved numerous innocent Iraqi lives. He is the true definition of an American freedom fighter." (Ibid, Cover Page)

In his foreword, the American journalist Christopher Hedges (born 1956) explains that "the crisis faced by combat veterans returning from

war ... is not simply a profound struggle with trauma and alienation. It is often an existential crisis – for those who can slice through the suffering to self-awareness." (Malpede, 2011: vii) As compared with Malpede, Caruth has explained that the traumatized people continue to suffer not only during the terrifying event but also after surviving the experience and by relying on Freud's vision of this matter, she has found a mysterious relationship between crisis and survival this way: "Understood as an attempt to explain the experience of war trauma, Freud's difficult thought provides a deeply disturbing insight into the enigmatic relation between trauma and survival: the fact that, for those who undergo trauma, it is not only the moment of the event, but of the passing out of it that is traumatic; that *survival itself*, in other words, *can be a crisis*." (Caruth, 1995: p. 9) A year after WWII, the two American psychiatrists, J. W. Appel and G. W. Beede have conducted a statistic about to what extent the psyche of soldiers for example can endure the painful and difficult situations of the combat fatigues of war and they have concluded that "200-240 days in combat would suffice to break even the strongest soldier." (Herman, 2015: p.25)

However, Hedges likens those who have survived Iraq war (2003), speaking out about the truly severe reality of it to modern "prophets" when he says that: "such as members of the Iraqi Veterans ... are our contemporary prophets," (Malpede, 2011: vii) whose words are "painful" because they explain honestly and publicly the real psychic and physical pain of combat soldiers resulted from war which "is neither glorious nor noble. And we carry within us the capacity for evil we ascribe to those we fight." (Ibid, vii) Moreover, Hedges begins to blame himself and his people for not having been more careful and helpful for those (prophets) who are ready to sacrifice their life and everything valuable up for other

people. Moreover, he expresses sorrow about them who despite their bravery and self-sacrifice, are "like all prophets ... condemned and ignored for their courage. They struggle, in a culture awash in lies, to tell what few have the fortitude to digest." (Ibid, vii) Furthermore, the reality of combat is distorted as returning soldiers often feel traumatized once again when they are faced by severe public criticism and refusal of the war they have already fought and this fact is confirmed when " A Vietnam veteran addresses this universal tendency to deny the horror of war: 'If at the end of a war story you feel uplifted, or if you feel that some small bit of rectitude has been salvaged from the larger waste, then you have been made the victim of a very old and terrible lie.'" (Herman, 2015: p, 70) Once again, Hedges reproaches his people, including himself, for their denial of those (prophets), accusing them, including himself, of hypocrisy who pretend to have qualities, beliefs, or feelings that they do not really have and of oppression as they are cruel and unfair when treating their traumatized combat veterans unjustly by saying honestly and frankly that "We, as a nation, prefer to listen to those who speak from the patriotic script. We prefer to hear ourselves exalted. If veterans speak of terrible wounds visible and invisible, of lies told to make them kill, of evil committed in our name, we fill our ears with wax ... We, the deformed, brand our prophets as madmen. We cast them into the desert." (Malpede, 2011: pp. vii-viii) In return, his people justify their revulsion towards those veterans who have been involved in the war for a long time and currently they try to piece themselves together so that they can adapt themselves to cope with their psychic complexities in the civilian life that "Many traumatized people seem to seek out experiences that would repel most of us." (Kolk, 1989: 389-411) At this point Kolk has also given his approval for people's repudiation towards some veterans when he explains that they "often complain about a vague sense of emptiness and

boredom when they are not angry, under duress, or involved in some dangerous activity." (Kolk, 2014: p. 31) As compared with Kolk's explanation, Hedges defends the dignity of those veterans, justifying that they have experienced past horrific events and bitter situations of war which generate complex feelings of shame and fear inside them that make up their life when he pinpoints that "those who return from war have learned something which is often incomprehensible to those who have stayed home." (Malpede, 2011: vii) Apparently, many of those (prophets), as Hedges calls them, feel depressed, finding themselves increasingly isolated from the community around them "And this is why so many veterans are estranged and enraged. This is why so many succumb to suicide or addictions." (Ibid, viii)

As a matter of fact, humane values such as dignity, compassion, appreciation, respect, endearment, friendship and love urge people spontaneously to act in a kind and sympathetic way towards others, even towards people they do not agree with or like. Malpede seems to be one of those people who cares not only about the American veterans but also about the Iraqi and Afghan people, whether they are veterans or civilians, including children and women, who suffer the trauma and atrocities due to the American invasion and occupation of their countries when she wonders "Then, there is the question almost never to be asked: how many Iraqi and Afghan civilians (and fighters) have these wars killed, maimed, displaced; caused to suffer the loss of relatives, stability, property; and traumatized forever? At least we know the names and number of the Americans and British soldiers dead in the two conflicts we fight. But is it 90,000 or more than one million Iraqis killed thus far? (Ibid, xvii) Malpede has quoted the American General Tommy Franks as saying:

We don't do body counts, when the Iraq conflict began. Thus, we have no good idea of how many Iraqis have died because of the invasion and the occupation. The estimates vary wildly from the conservative numbers posted on www.Iraqbodycount.org, which listed "documented civilian deaths from violence" as "94,243-102,835" on November 23, 2009, to the high-end medical journal *Lancet's* study figure of 654,965 excess deaths through the end of June 2006, which was based on household survey data. Nor can we guess how many more will die from continued conflict, cluster or other unexploded bombs, birth defects from exposure to battlefield toxins, wounds, and suicide. We know upward of four million Iraqis have been internally or externally displaced. The effects of all this loss on civil society are staggering. 'Ninety percent of Iraq's 180 hospitals do not have basic medical and surgical supplies ... Iraqis also have disproportionately high rates of infant mortality, cerebral palsy and cancer. Exacerbating the problem, Iraqi and American officials [say], is that hundreds of thousands of Iraq's professional class have fled or killed during the war, leaving behind a population with too few doctors, nurses, engineers, scientists and the like.

(Ibid, xxxi)

Likewise, Malpede reproaches the U.S. army for making significant errors when carrying out some air strikes in western Afghanistan especially in Farah village and wonders at the same time about "How many children were among the 147 civilian dead in the May 2009 bombing of the Afghan village whose name we can no longer recall? How many Afghan civilians are yet to be killed in the escalation of that war?" (Ibid, xvii) Besides, Hedges is also so indignant over so many atrocities and brutalities which are committed by the U.S. army such as the murdering of innocent people in Iraq and Afghanistan that he pours

his anger and censure on religion in particular when he has ironically asked "If the New Testament prohibitions of sexual misconduct are to be stringently interpreted, why, then, are Jesus' injunctions against violence not binding in the same way? In other words, what does the commandment 'Thou shalt not kill' really mean?" (Ibid, viii) Additionally, Hedges does not only accuse the U.S. army of murdering plenty of Iraqi and Afghan people, including children and women, but also of expelling many of them from their areas after demolishing their homes when he compares between killing and murdering, blaming people worldwide for their awkwardly long silence. According to him, killing someone who tries to kill you is called (killing) while causing someone who is not intended to offend you to die is called (murder), "but in the wars in Iraq and Afghanistan, where the enemy is elusive and rarely seen, murder occurs far more often than killing. Families are massacred in air strikes and drone attacks. Children are gunned down in neighborhoods after an improvised explosive device goes off near a convoy. Artillery shells obliterate homes. And no one stops to look. The dead and maimed are left behind." (Ibid, viii-ix)

It is a matter of fact that the veterans who are involved in crimes of violence against innocent people during any war will not automatically be granted amnesty by their states or even forgiveness by their communities, but for the U.S. administration, it has invented fabrications in order to deceive the public opinion. Herman in her book *Trauma and recovery* (2015) reveals honestly in a single paragraph the real nature of the American policy towards the unfair wars in Iraq and Afghanistan and how it reverses the facts of wars atrocities under the pretext of the protection of the national security this way:

Fighting in Iraq and Afghanistan, like the operations of CIA 'black sites' and NSA surveillance became all but invisible: outsourced, undeclared, off the books. A docile citizenry could go about its business, apparently unaware of or indifferent to the atrocities committed on its behalf, in the name of national security, by the U.S. military or by legions of clandestine 'contractors' who wore no uniforms. The active collusion of members of the legal profession enabled the pretense that war crimes were not war crimes. The active participation of members of the healing professions, particularly psychologists, in the sadistic rites of 'enhanced interrogation' enabled the pretense that torture was not torture.

(Herman, 2015: p. 249)

As long as recovery is concerned, the communities where combat veterans live, should share a part of responsibility for embracing veterans as a whole who have served in the armed forces and have been involved in the wars of their country for a long time as an expression of gratitude for their spirits of self-sacrifice on their behalf: "Sharing the traumatic experience with others is a precondition for the restitution of a sense of a meaningful world. In this process, the survivor seeks assistance not only from those closest to her but also from the wider community. The response of the community has a powerful influence on the ultimate resolution of the trauma." (Ibid, p. 70) In view of the fact that naturally any individual would be exposed to the dangerous and unpleasant situation of trauma during his or her lifetime and he or she may be susceptible to a psychological disease which causes him or her suffering injury to their feelings that is why he or she would expect to receive a moral support which should be psychological more than physical from his or her community as "It was recognized for the first time that any man could break down under fire and that psychiatric casualties could be

predicted in direct proportion to the severity of combat exposure." (Ibid, p. 25) Besides, those communities should not cast their veterans aside because they are no longer necessary or useful to them as they think "in part, this is due to the declining status of the veteran after a war." (Kardiner, Spiegel, 1947: p. 1) It is important to mention that "Returning soldiers have always been exquisitely sensitive to the degree of support they encounter at home. Returning soldiers look for tangible evidence of public recognition. After every war, soldiers have expressed resentment at the general lack of public awareness, interest, and attention; they fear their sacrifices will be quickly forgotten." (Herman, 2015: p. 70)

The roots of repudiation towards traumatized combat veterans belong to the WWI when there was discrimination against the English veterans for example since "early in the war the British created the diagnosis of 'shell shock,' which entitled combat veterans to treatment and a disability pension. The alternative, similar, diagnosis was 'neurasthenia,' for which they received neither treatment nor a pension. It was up to the orientation of the treating physician which diagnosis a soldier received," (Kolk, 2014: pp. 186-187) despite their many sacrifices during the aforementioned brutal war when there was "more than a million British soldiers served on the Western Front at any one time. In the first few hours of July 1, 1916 alone, in the Battle of the Somme, the British army suffered 57,470 casualties, including 19,240 dead, the bloodiest day in its history." (Ibid, p. 187) Moreover, the denial of those traumatized soldiers during the same war (WWI) was aggravated when the British General Staff issued a statement in 1917, which indicated "In no circumstances whatever will the expression 'shell shock' be used verbally or be recorded in any regimental or other casualty report, or any hospital or other medical document. All soldiers with psychiatric problems were to be

given a single diagnosis of 'NYDN' (Not Yet Diagnosed, Nervous)." (Ibid, p. 187) What is striking for Kolk, is that the British combat soldiers who have survived WWI "flail, have facial tics, and collapse with paralyzed bodies, the following generation talks and cringes. Their bodies still keep the score: Their stomachs are upset, their hearts race, and they are overwhelmed by panic." (Ibid, p. 189) For the American soldiers who have survived the WWI, their fortune has not been better than the British soldiers though "they had been welcomed as national heroes, just as the soldiers returning from Iraq and Afghanistan are today. In 1924 Congress voted to award them a bonus of \$ 1.25 for each day they had served overseas, but disbursement was postponed until 1945." (Ibid, pp. 187-188). Thus, a lot of American jobless and poor veterans camped on a Mall in the American capital in a protest to demand their bonuses during the Great Depression exactly on May, 1932 when America was under the reign of the 31st President Herbert Clark Hoover (1874-1964) who a month later "ordered the army to clear out the veterans' encampment. ... [So] soldiers with fixed bayonets charged, hurling tear gas into the crowd of veterans. The next morning the Mall was deserted and the camp was in flames. The veterans never received their pensions." (Ibid, p. 188) In recent history, a disgraceful example of the rejection of wars in general, including Vietnam War, which is conducted publicly by American people when the U.S. administration has conscripted and dispatched millions of soldiers to the "undeclared" war which has claimed countless lives of them. After the end of the war, the survived soldiers have been received at home "as individuals, with no opportunity for organized farewells, for bonding within their units, or for public ceremonies of return. Caught in a political conflict that should have been resolved before their lives were placed at risk, returning soldiers often felt traumatized a second time when they encountered public criticism and rejection of the war they have

fought and lost." (Herman, 2015: p. 71) According to the real and eloquent description of Ken Smith, one of the Vietnam War veterans, to the Vietnam War Memorial Wall in the U.S. capital (Washington, D.C.), the large wall construction seems to be the most influential and therapeutic public contribution to combat veterans when he expresses his appreciation for what he has incredibly felt during his first visit to it:

I remembered certain guys, I remembered certain smells, I remembered certain times, I remembered the rain, I remembered Christmas eve, I remembered leaving. I'd been in a couple of nasty things there; I remembered those. I remembered faces. I remembered. ... To some people, it's like a cemetery, but to me it's more like a cathedral. It's more like a religious experience. It's kind of this catharsis. It's a hard thing to explain to somebody: I'm a part of that and I always will be. And because I was able to come to peace with that, I was able to draw the power from it to do what I do.

(Ibid, p. 71)

As long as trauma of war and its recovery is concerned, Kolk acknowledges that "The talking cure, an offshoot of Freudian psychoanalysis, was still the primary treatment for mental illness at MMHC [Massachusetts Mental Health Center]." (Kolk, 2014: p. 22) For Caruth, she has classified the different traditional methods of treatment in which "indeed, the more we satisfactorily locate and classify the symptoms of PTSD, the more we seem to have dislocated the boundaries of our modes of understanding – so that psychoanalysis and medically oriented psychiatry, sociology, history, and even literature all seem to be called upon to explain, to cure, or to show why it is that we can no longer simply explain or simply cure." (Caruth, 1995: pp. 3-4) At the advent of the current century, the desensitization therapy is commonly prescribed by

psychiatrists to patients who suffer from pain, anxiety and fear to cause them react less strongly to their suffering. Like Kolk, the American neuroscientist Jean Decety (born 1960) criticizes the aforesaid prevailing treatment since according to him "desensitization to our own or to other people's pain tends to lead to an overall blunting of emotional sensitivity." (Kolk, 2014: p. 224) Besides, the therapy proves failure according to a statistic which is carried out by the Veterans Affairs Medical Center (VA) in the United States which shows that a very low rate of veterans have interested in that therapy as " A 2010 report on 49,425 veterans with newly diagnosed PTSD from the Iraq and Afghanistan wars who sought care from the VA showed that fewer than one out of ten actually completed the recommended treatment." (Ibid, p. 224).

Recently, the two American psychiatrists and neurologists Roy Grinker (1900-1993) and John Spiegel (1911-1991) have "noted that the situation of constant danger led soldiers to develop extreme emotional dependency upon their peer group and leaders. They observed that the strongest protection against psychological breakdown was the morale and the small fighting unit." (Herman, 2015: p. 25) For Kolk, he has a different point of view over treating the mental disorder patients, regarding it as one of the essential ways of recovery which depends on the patients themselves who should have to know and judge their own characters well, since:

At the core of recovery is self-awareness. The most important phrases in trauma therapy are 'Notice that' and 'What happens next?' Traumatized people live with seemingly unbearable sensations: They feel heartbroken and suffer from intolerable sensations in the pit of their stomach or tightness in their chest. Yet avoiding feeling these sensations in our bodies increases our vulnerability to being overwhelmed by them.

(Kolk, 2014: p 210)

Kolk's suggestion is steadily gaining acceptance since it conforms to the fact which is mentioned by Herman that "The mental health system is filled with survivors of prolonged, repeated childhood trauma. This is true even though most people who have been abused in childhood never come to psychiatric attention. To the extent that these people recover, they do so on their own." (Herman, Trocki, 1986: p. 143) Like Kolk, Herman advocates the self-confidence treatment in which

Insight to the recovery process may also be gained by drawing upon the wisdom of the majority of trauma survivors worldwide, who never get formal treatment of any kind. To the extent that they recover, most survivors must invent their own methods, drawing on their individual strengths and the supportive relationships naturally available to them in their own communities. Systematic studies of resilience in untreated survivors hold great promise for developing one more effective and widely adaptable methods of therapeutic intervention.

(Herman, 2015: p. 240)

Moreover, Freud is remarkably adroit in diving deeply into the psyche of the patient who "must find the courage to direct his attention to the phenomena of his illness. His illness must no longer seem to him contemptible, but must become an enemy worthy of his mettle, a piece of his personality, which has solid ground for its existence, and out of which things of value for his future life have to be derived." (Herman, 2015: p. 175) Besides, Kolk believes that "the challenge of recovery is to reestablish ownership of your body and your mind – of yourself. This means feeling free to know what you know and to feel what you feel without becoming overwhelmed, enraged, ashamed, or collapsed." (Kolk, 2014: p. 205) For Caruth, she explains a way of treatment, suggesting

Freud's early method as a perfect way to cure patients who suffer from mental disorder "To cure oneself – whether by drugs or the telling of one's story or both – seems to many survivors to imply the giving-up of an important reality, or the dilution of a special truth into the reassuring terms of therapy. Indeed, in Freud's own early writings on trauma, the possibility of integrating the lost event into a series of associative memories, as part of the cure, was seen precisely as a way to permit the event to be forgotten." (Caruth, 1995: vii)

Nowadays, many veterans confirm that they are within the psychological care "As the conflicts have dragged on, year after year, the sheer numbers of returning veterans have ensured that some public attention had to be paid to the costs of war. The term *posttraumatic stress disorder*, or PTSD, now well established in the diagnostic cannon, has also become part of the common idiom." (Herman, 2015: p. 250) Caruth considers the symptoms of PTSD are the symptoms of history because "if PTSD must be understood as a pathological symptom, then it is not so much a symptom of the unconscious, as it is a symptom of history. The traumatized, we might say, carry an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess." (Caruth, 1995: p. 5) As long as recovery is concerned, Herman supports and encourages the idea of forming groups consisting of veterans who have almost the same experiences since in view of the fact that traumatic events terminate the sustaining connections among the community's individuals while "The solidarity of a group provides the strongest protection against terror and despair, and the strongest antidote to traumatic experience." (Herman, 2015: p. 214) Besides, Herman makes a comparison between "Trauma" and "the group" when she recognizes that "Trauma isolates; the group re-creates a sense of belonging. Trauma shames and stigmatizes; the group bears witness and affirms. Trauma

degrades the victim; the group exalts her. Trauma dehumanizes the victim; the group restores her humanity." (Ibid, p. 214) Forming groups show up success as they "have proved invaluable for survivors of extreme situations, including combat, rape, political persecution, battering, and childhood abuse." (Kolk, 1987: pp. 153-72) It is a matter of fact that isolation and loneliness disintegrate the social fabric of any community and "The restoration of social bonds begins with the discovery that one is not alone. Nowhere is the experience more immediate, powerful, or convincing than in a group." (Herman, 2015: p. 215) It is significant to mention that members who are involved in groups find solace in simply being existed with other traumatized people who have experienced almost similar past shocking situations and accidents. Ken Smith, a member in a group for combat veterans of the Vietnam War, expresses his satisfaction and content over the combat veterans group, describing his new experiment this way:

Since Vietnam I'd never had a friend. I had a lot of acquaintances, I knew a lot of women, but I never really had a friend, someone I could call at four o'clock in the morning and say I feel like putting a 45 [caliber slug] in my mouth because it's the anniversary of what happened to me at Xuan Loc or whatever the anniversary is. ... Vietnam vets are misunderstood, and it takes another Vietnam vet to understand us.

(Ibid, p. 215)

However, it is not the fault of the war survivors especially combat soldiers to suffer the cruel infliction of pain and suffering during and after war because they act on orders from their military leaders to experience and endure the war traumatic events which one of their horrific consequences is to "destroy the sustaining bonds between individual and

community. Those who have survived learn that their sense of self, of worth, of humanity, depends upon a feeling of connection to others." (Ibid, p. 214) Phil Klay who is one of the U.S. army veterans describes ironically "the many disconnections" of his returning after serving seven months of fighting in Iraq as a Marine sergeant in the American army as saying "We took my combat pay and a lot of shopping. Which is how America fights back against the terrorists." (Ibid, p. 249) In fact, Klay is so absolutely outraged that he suffers a lot from post-traumatic stress disorder and his pathos of personal isolation from other people for he cannot integrate successfully into his community way of life in Wilmington city where he and family currently live as "returning soldiers, who brought with them indelible experiences of the battlefield, were left to traverse as best they could the immense divide between knowing and not knowing, military and civilian life" (Ibid, p. 249) As a traumatized veteran, Klay, for example, imagines that he is in a battle while walking with his wife in the city, mentioned above, when his mind forms pictures of his past catastrophic experience as a combat soldier in Iraq, describing angrily and painfully his mental illness this way:

So here's an experience. Your wife takes you shopping in Wilmington. Last time you walked down a city street, your Marine on point went down the side of the road, checking ahead and scanning the roofs across from him. The Marine behind him checks the windows on the top levels of the buildings ... and so on down until your guys have the street level covered. In a city there's a million places they can kill you from. ... In Wilmington, you don't have a squad, you don't have a battle buddy, you don't even have a weapon. You startle ten times checking for it and it's not there. You're safe, so your alertness should be at white, but it's not. ... outside, there're people walking around by the windows like it's no big deal.

People who have no idea where Fallujah is, where three members of your platoon died. People who've spent their whole lives at white.

(Ibid, p. 250)

Apparently, the growing sense of Klay that he is adrift and isolated makes him so confused and depressed that he can hardly think rationally when he feels so vulnerable and alone. Moreover, the war survivor Damon Armeni, A major in the U.S. army, reveals his true feelings of deep shame of hiding his symptoms of mental illness for years when he admits openly and sadly the evil and seriousness of PTSD, saying : "I feel an obligation to tell my story, because so many others are suffering through the darkness and pain. Americans must know that the scars from PTSD are very real, and in many ways, more painful than the ones caused by bullets or shrapnel. I know. I have both." (Ibid, p. 250) Seemingly, Armeni is psychologically and physically affected badly by his terrifying experience as he has reacted testily to the traumatic events that he has experienced in the past, prompting him to talk publically over his military involvement as a combat soldier when he loses his equanimity during his bitter experience and later in his civilian life after his returning from war in Iraq and Afghanistan, describing his real feelings of hesitancy, confusion and disturbance of his mind, as saying "Imagine half your mind telling you that you are in a combat zone, under attack, that you need to take action to defend yourself, and the other half telling you that all you need to do is stop and breathe. You don't know what is real and what isn't." (Ibid, p. 250) Relying on Armeni's aforementioned quotation, it is undoubtedly that he suffers from schizophrenia whose one of the most common symptoms of it is hearing voices "warning of danger or accusing them of heinous crimes." (Kolk, 2014, p. 25) Moreover, Armeni seems

obviously is so numb with his severe experience of trauma that he apparently shocked, frightened, upset and cannot think clearly or feel any emotion. However, those veterans who suffer mental breakdown struggle to overcome their shame of failure to be as perfect as they are expected to be among their people so that they can cope with the complexities of their life in their communities. Herman expresses concern over those traumatized veterans who feel nearly die of shame when they just try to ask for psychological help:

Sadly the men who most needed mental health services were the least likely to seek help. When asked to name possible concerns that might prevent them from seeking counseling, 65 percent of the men in one study said they feared they "would be seen as weak." These soldiers believed that their leadership or members of their unit might have less confidence in them if they were known to have spoken to a counselor. The shame of failing to live up to an invulnerable warrior ideal silenced these men and condemned them to suffer in isolation.

(Herman, 2015: p. 251)

In fact the biology of these mental diseases is terribly complicated since for example those veterans who suffer a lot from their harsh experience recollections cannot easily get rid of them "in spite of everything the recollection is operative, that is, present. A large part of what we call mood comes from this source, namely from ideas that exist and are operative below the threshold of consciousness. – Indeed our entire way of life is continuously influenced by subconscious ideas. It is a matter of daily observation that in mental decline, at the onset of paralysis for example, inhibitions that would otherwise prevent many actions become weaker and disappear." (Freud, Breuer 1952: p. 224) Besides, those traumatized people who suffer psychological illness with PTSD

symptoms like flashbacks confront difficulty of communicating with others as "Preliminary results of brain scanning studies of patients with PTSD, using the sophisticated techniques of positron emission tomography, suggests that during flashbacks, specific areas of the brain involved with language and communication may indeed be inactivated," (Herman, 2015: p. 240) therefore, those traumatized people feel so depressed, isolating themselves from people and this state causing them to lose their friends in their communities due to their spontaneous adherence to their experience memories and the solution that would be agreeable to all those traumatic survivors lies in joining groups because "survivor groups have a special place in the recovery process. Such groups afford a degree of support and understanding that is simply not available in the survivor's ordinary social environment. (Ibid, p. 215) The encounter with others who have undergone similar trials dissolves feelings of isolation, shame, and stigma." (Ibid, p. 215)

Deeply and intimately acquainted with the lives of his traumatized patients, including veterans, Kolk confirms that trauma has its so long negative aftereffect on their psyches that it prevents them from even communicating with other people successfully as they find a difficulty to express their feelings and ideas, causing them to feel bashful, embarrassed, humiliated, hopeless and scared, thus, "Whether the trauma had occurred ten years in the past or more than forty, my patients could not bridge the gap between their wartime experiences and their current lives. Somehow the very event that caused them so much pain had also become their sole source of meaning. They felt alive only when they were revisiting their traumatic past." (Kolk, 2014: p. 18) Therefore, most of the traumatized people are rowdy, behaving in a noisy, rude, or violent way in public and they are in despair because they feel that everything is wrong

and it is unlikely that anything can be done to improve them: "Feeling out of control, survivors of trauma often begin to fear that they are damaged to the core and beyond redemption." (Ibid, p. 2) Kolk attributes the abnormal behaviour of traumatized people to the overwhelming sense of molestation and guilt they have experienced before, wondering "Why can't we just be reasonable? And can understanding [sic] help? The rational, executive brain is good at helping us understand where feelings come from (as in : 'I get scared when I get close to a guy because my father molested me' or ' I have trouble expressing my love toward my son because I feel guilty about having killed a child in Iraq')." (Ibid, p. 207).

It is noteworthy to mention that the reminiscences about past horrible experiences are painful and fixed in the minds of the trauma survivors for a long time and terrifying events and images consolidate the memory of them as well and they only can be reappeared after a period of time or as the American neurobiologist James McGaugh (born 1931) puts it "when something terrifying happens, like seeing a child or a friend get hurt in an accident, we will retain an intense and largely accurate memory of the event for a long time. As James McGaugh and colleagues have shown, the more adrenaline you secrete, the more precise your memory will be." (Ibid, p. 178) Scientifically speaking, when someone is angry, scared, or excited his or her body produces the substance of adrenaline that makes his or her heart beats faster and gives him or her more energy, preventing those survivors from behaving normally in their communities. Moreover, the American psychiatrist Robert Jay Lifton (born 1926) describes the memory of any person, especially veterans, who survive the trauma of war as an "indelible image" or "death imprint," (Lifton, R. J., 1980: pp. 113-26) which is improbable to be forgotten. Additionally, these war terrible unforgettable events and images are described by Lifton as an "ultimate

horror," (Herman, 2015: p. 38) since they are fairly static and fixed in veterans' minds for a long time and even unlikely to be changed and this state has been confirmed publicly as "there have in fact been hundreds of scientific publications spanning well over a century documenting how the memory of trauma can be repressed, only to resurface years or decades later. Memory loss or amnesia has been reported in people who have experienced natural disasters, accidents, war trauma, kidnapping, torture, concentrations camps, and physical and sexual abuse." (Kolk, 2014: p. 192) Therefore, it will be difficult for those traumatized people, including children whose "total memory loss is most common in childhood sexual abuse, with incidence ranging from 19 percent to 38 percent," (Ibid, p. 192) to remove their painful experience from their memories so that they can get relived and this is the very thing which creates a big problem, as far as recovery is concerned, not only for the patient but also for his or her therapist who "plays the role of a witness and ally, in whose presence the survivor can speak of the unspeakable. The reconstruction of trauma places great demands on the courage of both patient and therapist. It requires that both be clear in their purpose and secure in their alliance," (Herman, 2015: p. 175) and that is why Caruth elucidates that "the difficulty of listening and responding to traumatic stories in a way that does not lose their impact, that does not reduce them to clichés or turn them all into versions of the same story, is a problem that remains central to the task of therapists, literary critics, neurobiologists, and filmmakers alike." (Caruth, 1995: vii). Researches discover that people who suffer from amnesia after surviving traumatic experience such as "disasters, terrorist attacks, and combat have demonstrated that people who enter a dissociative state at the time of the traumatic event are among those most likely to develop long-lasting PTSD." (Herman, 2015: p. 239). Although "Recovery requires remembrance and mourning," (Ibid, p. 242)

dissociation is regarded as a kind of "merciful protection" for those who cannot endure the horror of traumatic events such as terrorist attacks, natural disasters and war fighting since:

Previously, many clinicians, myself included, viewed the capacity to disconnect mind from body as a merciful protection, even as a creative and adaptive psychological defense against overwhelming terror. It appears now that this rather benign view of dissociation must be reconsidered. Though dissociation offers a means of mental escape at the moment when no other escape is possible, it may be that this respite from terror is purchased at far too high a price.

(Ibid, p. 239)

Like Drama which is a genre of narrative fiction full of plays dealing with wars and their terrible effects on the psyches of people so that the latter can be fully aware of the dangers of wars and their horrible aftereffects to their societies, "Trauma narratives, I contend, are personalized responses to this century's emerging awareness of the catastrophic effects of wars, poverty, colonization, and domestic abuse on the individual psyche. They highlight postcolonial concerns with rearticulating the lives and voices of marginal people, rejecting Western conceptions of the autonomous subject and describing the complex negotiations of multicultural social relations." (Vickroy, 2002: x). The American novelist Tim O'Brien (born 1946) who is well known for his book *The Things They Carried* (1990) which is a collection of short stories, dealing with suffering and death of people, including soldiers, and who he has experienced the Vietnam War (1955-1975) confirms that the gory death and disgusting scenes of the aforementioned terrible war are still recalled by his traumatic memory, as saying " I remember the white bone of an arm. I remember the pieces of skin and something wet and

yellow that must've been the intestines. The gore was horrible, and stays with me. But what makes me up twenty years later is Dave Jensen singing 'Lemon Tree' as we threw down the parts." (O'Brien, 1990: p. 89)

Kolk asserts on the first page of his book *The Body keeps the Score* (2014) that the deleterious impacts of traumatic experiences are so profound that they do not only affect severely the traumatized person but also his or her surroundings and community life in general for a long time because "traumatic experiences do leave traces, whether on a large scale (on our histories and cultures) or close to home, on our families, with dark secrets being imperceptibly passed down through generations. They also leave traces on our minds and emotions, on our capacity for joy and intimacy, and even on our biology and immune systems." (Kolk, 2014: p. 1). But dissociation which according to Merriam Webster Dictionary is the separation of whole segments of the personality (as in multiple personality disorder) or of discrete mental processes (as in the schizophrenias) from the mainstream of consciousness or of behaviour can play an important role in the disorders of trauma because it can be used "As evidence of the central importance of dissociation in traumatic stress disorders has continued to accumulate, it has also become apparent that dissociation offers a window into consciousness, memory, and the links between body and mind." (Herman, 2015: p. 240). A good example is that of Kolk's case whose name is Tom, an American veteran who has survived Vietnam War precariously with symptoms of PTSD. Ten years of much suffering and pain after being discharged from the armed services, Tom has made a visit exactly in 1978, to the Boston Veterans Administration Clinic where Kolk works as a psychiatrist to seek treatment because he has been severely traumatized by the aforementioned atrocious war as he "knew from previous years'

experience that the noise, the fireworks, the heat, and the picnic in his sister's backyard against the backdrop of dense early-summer foliage, all of which reminded him of Vietnam, would drive him crazy. When he got upset he was afraid to be around his family because he behaved like a monster with his wife and two young boys." (Kolk, 2014: p.8). Kolk in his book *The Body Keeps The Score* (2014) justifies scientifically the disorderly behaviour of trauma survivors, as saying:

Trauma produces actual physiological changes, including a recalibration of the brain's alarm system, an increase in stress hormone activity, and alterations in the system that filters relevant information from irrelevant. We now know that trauma compromises the brain area that communicates the physical, embodied feeling of being alive. These changes explain why traumatized individuals become hypervigilant to threat at the expense of spontaneously engaging in their day-to-day lives. They also help us understand why traumatized people so often keep repeating the same problems and have such trouble learning from experience. We now know that their behaviours are not the result of moral failings or signs of lack of willpower or bad character – they are caused by actual changes in the brain.

(Ibid: p. 3)

Kolk's accumulation of experience and knowledge over the "physiological changes" of people's traumatized brains due to trauma's severe impacts that govern their aggressive and cruel behaviours enable him to discover new methods to alleviate the psychological injury despite the fact that:

Nobody can 'treat' a war, or abuse, rape, molestation, or any other horrendous event, for that matter; what has happened cannot be undone. But what *can* be dealt with are the imprints

of the trauma on body, mind, and soul: the crushing sensations in your chest that you may label as an anxiety or depression: the fear of losing control; always being on alert for danger or rejection; the self-loathing; the nightmares and flashbacks; the fog that keeps you from staying on task and from engaging fully in what you are doing; being unable to fully open your heart to another human being."

(Ibid, p. 205)

Accordingly, Kolk confirms that "We can now develop methods and experiences that utilize the brain's own natural neuroplasticity to help survivors feel fully alive in the present and move on with their lives." (Ibid, p. 3). Hence, Kolk has invented three basic methods of recovery as following:

- 1) top down, by talking, (re-) connecting with others, and allowing ourselves to know and understand what is going on with us, while processing the memories of trauma; 2) by taking medicines that shut down inappropriate alarm reactions, or by utilizing other technologies that change the way the brain organizes information, and 3) bottom up: by allowing the body to have experiences that deeply and viscerally contradict the helplessness, rage, or collapse that result from trauma.

(Ibid, p. 3)

It is important to mention that Tom's pathological case confuses Kolk when he prescribes an effective drug for Tom to reduce his psychological immense pain and eventually he may improve his situation and life so that he can at least put his nightmares behind but after two weeks as scheduled Tom tells his doctor that he abstains himself from taking any of the pills, justifying: "I realized that if I take the pills and the nightmares go away ...

I will have abandoned my friends, and their deaths will have been in vain. I need to be a living memorial to my friends who died in Vietnam." (Ibid, p. 10). Apparently, Tom seems so loyal to his dead soldier peers, preventing him from recovering himself from his mental illness. Because of his traumatic experience, Tom is always angry and annoyed and he finds his only pleasure in drinking or riding his Harley motorbike at treacherously high speed. According to Kolk, Tom suffers a lot from depression and he is so testy that even "the noise of his kids made him so agitated that he would storm out of the house to keep himself from hurting them. Only drinking himself into oblivion or riding Harley-Davidson at dangerously high speeds helped him to calm down." (Ibid, p.8). Most of traumatized people resort to alcoholic drinks or drugs as an attempt to forget their life traumatic experiences or to get rid of remembering their panic attacks so that they can restore their composure and feel a tremendous sense of relief and exultation. According to the American professor of psychiatry James Douglas Bremner (born 1961) "People have always used drugs to deal with traumatic stress. Each culture and each generation has its preferences – gin, vodka, beer, or whiskey; hashish, marijuana, cannabis, or ganja; opioids like oxycontin; tranquilizers such as Valium, Xanax, and Klonopin. When people are desperate, they will do just about anything to feel calmer and more in control." (Bremner, 1994: pp. 43-64) Nowadays, the most common psychological illness among traumatized people is schizophrenia which according to Collins Cobuild Dictionary on CD-ROM 2006 is a serious mental illness. People who suffer from it are unable to relate their thoughts and feelings to what is happening around them and often withdraw from society, Kolk is therefore acknowledges by his own words his approval and recommendation over a French medication which helps traumatized patients who suffer the pain of mental health problems, including those

who are diagnosed with schizophrenia, to improve their mental condition when writing "However, in the early 1950s a group of French scientists had discovered a new compound, chlorpromazine (sold under the brand name Thorazine), that could 'tranquilize' patients and make them less agitated and delusional. That inspired hope that drugs could be developed to treat serious mental problems such as depression, panic, anxiety, and mania, as well as to manage some of the most disturbing symptoms of schizophrenia." (Kolk, 2014: pp. 22-23).

Chapter Five

5.0: Summary of the study

The study is mainly concerned with focusing on the trauma of war and its horrific consequences which inflicts not only the veterans but also the civilians who are far away from it.

5.1: Conclusions

Drama is so significant globally that it shows universal themes such as the follies of man in spreading evil such as war and its horrific impacts on the conflicting communities. William Shakespeare whose powerful words are always present almost in every theme of his literary works, considering "all the world's a stage," (Webber&Feinsilber, 1999: p. 9) indicating that the whole world is just like a platform on which people are to perform their roles when he for example makes the character (The Duke) in Act II, Scene VII of his masterpiece *As You Like It* (1599), expressing this idea when he says that:

This wide and universal theatre

Presents more woeful pageants than the scene

Wherein we play in. (Ibid, p. 9)

As long as war is concerned, Malpede believes that drama is competent and the perfect accompaniment to war and thus it may be the cure of what is wrong or harmful in order to correct or improve it when she explains that drama is not only a supplement but it also works as a wonderful remedy to war that helps people to overcome the horrific and unpleasant situations of it. Therefore, theatre can be deemed the best

medium to enlighten people who are totally ignorant of war and its horrific events when it gives them more knowledge and greater understanding about the experiences of other people especially at wartime so that they can be cautious in order to avoid possible dangers. Thus, theatre does not only unify people who look for entertainment, catharsis and knowledge but it also warns people about the possible dangers of war so that they are aware of it as theatre though it affords enjoyment through displaying its plays, it may show the real atrocities of war which leaves deep scars not only on the veterans who have served in the armed forces of their country, especially during a war, but also on the civilian people who are far away from it, in addition to the glory of the country's history of the audiences, moral lessons, experiments of others and the like. Furthermore, theatre provides people, including children and adults, with inspiration to relieve them of their unpleasant feelings while enjoying, thinking, dreaming and imagining through watching the series of events of the characters' life which is so significant more than the catastrophes of war because the stories about the life of characters give new ideas and experiences which create entertainment and a strong feeling of enthusiasm about all walks of life inside the spectators themselves who may sympathize with the characters over their horrible situations, thus theatre of war can be truly considered the useful and meaningful gathering for the audiences since it works indirectly as an interconnect between the community dilemma and the individual ability to understand and feel the risks of war and the stories about the lives of the characters while watching plays.

War and its long horrific impacts on people whether they are combat soldiers or civilians is tragic, unbearable and undesirable because it results in disrupting the fabric of the society when traumatizing its individuals

who find themselves increasingly isolated from other people within the same community . The traumatized person is a self-conscious individual who is easily embarrassed and nervous because he or she feels that everyone is looking at them and judging them and this problem may be solved by watching drama to know about the stories of the characters that are forced to live dreadful situations and how they are changed to the better since one of the functions of drama is to show dramatic action in which conflict, suspense, uncertainty, tension and fear are available inside the psyches of the characters who live through a series of events which force them to be caught in bad situations.

Since time immemorial, drama has its significant role in revealing the gory realities of war. As has been already known that the most Greek playwrights such as Aeschylus, Sophocles and Euripides are combat veterans and this feature gives them the ability to employ their experiences and feelings when depicting their plays because they previously know very well that their audiences have the ability to watch, listen, and contemplate, so that the spectators or readers of their plays who ignore anything about wars and their atrocities can learn how to suffer and endure the heavy burden of war through watching for example the character of the hero when he takes a fierce and violent action and how he becomes a self-reflective person who has the ability to endure, suffer and understand the heavy burden of the situation surrounding him or her. The Greek playwrights who excel in carving the concept of the individual who achieve an impressive and difficult achievement from feats of battle because they are originally warriors, experiencing the gory scenes of battles and then transform their experience to the audiences and readers through their writing plays.

Nowadays, trauma is familiar for all people because of the abundance of wars and disasters worldwide. Not only during wartime, trauma may happen at any time and any place and it takes a long time to recover. As long as trauma is concerned, people especially those who live in unstable societies often experience particular and upsetting situations during their lifetime and are affected by them when for example they encounter problems or difficulties which may cause psychological damages and stresses of one kind or another, shaping at the same time their personalities. Trauma may be caused by sexual molestation, domestic violence or of losing a house or an accident happens when for example a vehicle hits a person, causing injury or damage or even when someone hears bad news about something unpleasant happens to someone whom he or she loves. Kolk who has exerted considerable time and effort for more than thirty years in treating "thousands of traumatized children and adults: victims of child abuse, natural disasters, wars, accidents, and human trafficking; people who have suffered assaults by intimates and strangers," (Kolk, 2014: p. 3) believes that the recovery process depends profoundly on the nature of the traumatized person and his or her particular problem and confirms that traumatized people in general can gain control over the remains of their past trauma only by expressing their thoughts, ideas or feelings when they talk to each other or to other people and listening carefully to what the other people say to understand what they mean in addition to take medications which help them to reduce their high enthusiasm and vitality. Moreover, Kolk finds the communication among people is so useful to exchange thoughts and ideas and recommends at the same time that people, including the traumatized, should make groups and experience social activities such as exchanging visits, practicing sports, and competitive leisure activities which need physical effort and skill so

that they can indirectly get rid of rage, collapse and helplessness which are part of trauma in order to achieve self-mastery.

Psychological studies of survivors of wars, terrorist attacks, and disasters have explained that people who produce mental abstraction or dissociation as a result of a serious severe shock while facing traumatic events are the mostly vulnerable to have post traumatic severe disease (PTSD) that persists for a long time. Like schizophrenia, dissociation is also a mental disease since people who suffer from it are unable to relate their thoughts and feelings to what is happening around them and often withdraw from society. Although dissociation which according to Merriam Webster Dictionary is the separation of whole segments of the personality (as in multiple personality disorder) or of discrete mental processes (as in the schizophrenias) from the mainstream of consciousness or of behavior, it is considered something benign that the brain creates a dissociative state during the traumatic event as a kind of a deeply compassionate defense against irresistible horror. Therefore, Herman suggests a remarkable recovery for those traumatized people who feel estranged from their society due to their horrific experiences to form groups which according to her is so significant in the recovery process since the members of the group will meet and talk and understand each other so that they can get relieved and indirectly improve at the same time their psychological health, thus, they gradually get rid of PTSD. Apparently, Herman is so confident of the success of recovery that such groups provide their members with support and understanding that is not attainable in the normal social environment of the traumatized people. An excellent example of the accomplishment of making groups when a combat veteran expresses a state of almost psychological ecstasy over the mutual relationship among his veterans' group when saying: "It was

reciprocal because I was giving to them and they were giving to me. It was a real good feeling. For the first time in a long time it was like, Wow! I started feeling good about myself." (Herman, 2015: p. 216) Moreover, Herman is very optimistic over the promising future of the treatment of making groups when observing that the process of recovery is intended to cure not only traumatized people but also traumatized communities as the obvious increasing interesting of the global diplomatic, military and humanitarian efforts to restore fundamental safety almost worldwide especially in the countries that are partially or completely destroyed by wars. In this respect, Herman is so concerned about safety when she calls for the international community to enact laws to prevent wars and their horrific consequences all over the world when she remarks that safety will not be achieved unless putting an immediate system of rules to halt violence, repression, and human rights abuses and responding at the same time to the needs of the victims.

5.3: Recommendations

Based on the findings of the study, the candidate recommends the following recommendations:

- 1- It is a matter of fact that our mortal world has goodness and evil and all people should know and expect that trauma which is a kind of evil may happen suddenly to them at any place and any time. Therefore, they will be aware of it and its horrific impact would be less harmful to them.
- 2- Because of the significance of war plays which show the atrocities and traumas of war in addition to the experiences of characters during war and its aftermath, people especially those who do not

experience wars and disasters should watch them from time to time so that they would have a greater understanding and psychological ability to avoid falling in trauma.

- 3- During wars, disasters or any evil events, people should cooperate and help each other so that they can overcome the horrific situations of any evil act.
- 4- People in general should believe that trauma is something horrific and it really exists in life and that traumatized people need help because they are rendered helpless victims due to an overwhelming force.

5.4: Suggestions for further studies

Building upon conclusions, the candidate suggests that:

- 1- Researchers should observe the development of the PTSD and methods of treatment to meet the needs of the modern world.
- 2- Researchers in their writings should recommend teachers to show consideration for traumatized students by paying attention to the needs, wishes or feelings of them especially children who have experienced grave childhood trauma such as domestic violence, negligence, sexual abuse, natural disasters and the like that make them psychologically suffer during their life time.
- 3- Nowadays trauma is considered the biggest health issue which inflicts people; therefore researchers should focus in their writings on explaining how to avoid falling in this psychological grave disease by encouraging people to keep control of themselves during a horrific event by preventing themselves behaving in an angry or emotional way.

4- Researchers should foster new ideas that help traumatized people, including students, to feel safe so that they can express emotions healthily instead of showing their agony, pain and suffering through aggressiveness.

5.5: Two Plays Discussed: *9 Circles* and *Prophecy*

5.5.1. *9 Circles*

Although *The Divine Comedy* which is written by the Italian famous poet Dante Alighieri in 1321 dealing with imaginary journey of souls after death, *9 Circles* tells the real journey of the antihero Daniel Edward Reeves' descent into the nine circles of hell "through terrible darkness into transforming light. ... As for many of us, it is not the darkness within that it is unbearable, but the light," (Cain, 2013: pp. 5-6) which introduces Reeves publically to his unspeakable acts of atrocities committed after the U.S. - led invasion to Iraq in 2003. *9 Circles* "was suggested by the true story of Steven Dale Green, a high school with a troubled emotional history who was in prison on his third misdemeanor charge just days before he was allowed to enlist in an army desperate for recruits." (Malpede, 2011: xxv). The play is written by the American playwright Bill Cain (born 1947) in 2010 and published in 2013 as a reaction to war crimes committed in Iraq's war-torn country in the recent past by the U.S. army private soldier Steven Dale Green (1985-2014) called Daniel Edward Reeves in the play which is basing not only on the real civilian trial of Reeves' war crimes committed in Iraq but also on political ideas which reveal the real face of the American policy in enlisting some wicked people like Reeves in its armed forces who does not care about the dignity and the lives of the victims, feeling aggressive towards all Iraqis as if they are his real enemy and abusing at the same time all of them through his worst audacity when saying: "GUILTY! GUILTY! I meant to say, 'Hand me over to Iraqis. Let them bury me up to my neck in sand and stone me to death. Televisé it. I'll sing 'God bless America' till I'm dead and people will see what I'm made of and who those fucking people are.'" (Cain, 2013: p. 23).

Reeves' war crimes have been brought to light when returning home after being honourably discharged from the U.S. army. His atrocities have been occurred in March 2006 in the house of six Iraqi family members, atrocities which have become the subject matter of the play *9 circles*. The afflicted house is situated near an American traffic checkpoint in the Al-Yusufiyah village near Al-Mahmudiyah town, some 30 km south of Baghdad, where Reeves, the hot-headed soldier who acts too quickly and wickedly, without thinking of the terrible consequences of his massacre, shot the father, mother and their six-year-old daughter dead before raping, murdering the other 14-year-old daughter Abeer Qasim Al-Janabi whose name in the play is Hayat which means (Life) in English and setting her body on fire. The information is obtained from

an American soldier. Talking to a counselor. ... Well – it says Private Daniel Reeves and several of his squadmates – currently in the brig in Iraq – went to a house. There Private Reeves herded an Iraqi man, woman and child into the bedroom where he shot and killed them. Then he went into the living room where two of the soldiers were holding a woman down and he raped then killed her. Afterwards, they set her body on fire."

(Ibid, p. 21).

The treacherous and disgraceful attack on an innocent family left accidentally the two family remaining sons who were at school during the massacre, orphans. The professor Judith Herman elucidates that "The problem of coming to terms with endemic abuses of power also pertains to crimes of sexual and domestic violence. Because subordination of women and children has been so deeply embedded in our culture, the use of force against women and children has only recently been recognized as a violation of basic human rights. (Herman, 2015: p. 244).

Like Freud, Cain is interested in literature, stories in particular, to understand what is going on around him: "Stories are my way of understanding the world. I think that's true for most of us. We can understand an event if we can fit it into a story – so we must be careful with our stories." (Cain, 2013: p. 4). Apparently, the reason that stands behind the serious influence of literature on forming the personality of Cain is that when he was only five years old and introduced by his parents for the first time in his life to watch a children movie which "made a tremendous, foundational impact on me. It was an allegory about a coalition of the Good who defeat absolute Evil with the help of God and brutal, murderous violence. It was called Walt Disney's *Snow White and the Seven Dwarfs*. It is the children's version of a story that shapes a great deal of our understanding of the world." (Ibid, p. 4) Reeves (19 years old), who has served in the American army during the U.S.-Iraq war in 2003 as a private soldier whose rank is the lowest among other military ranks seems clearly that he desperately desires to remain working for the army but "the world changed around him," (Ibid, p. 5) due to his cold-blooded murders committed in Iraq. Reeves' grievous journey into the hell for committing serious crimes against Iraqi people starts when he has been summoned by his officer in charge the (Lieutenant), another character in the play (9 Circles), telling him that he is formally dismissed from the army with a certificate of "Honorable Discharge." (Ibid, p. 9) As soon as Reeves hears the aforementioned phrase, he obviously confirms to the Lieutenant his strong desire to remain in the army: "Sir, I want to stay here until we win this war, SIR." (p. 10) Moreover, after hearing the letter of his discharge from the armed services, Reeves is shocked as he recites unconsciously his oath of loyalty to the Lieutenant with a sense of frenzy since he begins to lose control of his feelings:

I, Daniel Edward REEVES, do SOLEMNLY SWEAR I will SUPPORT AND DEFEND the Constitution of the United States AGAINST ALL ENEMIES, FOREIGN AND DOMESTIC; that I WILL BEAR TRUE FAITH and allegiance to the same; and that I WILL OBEY THE ORDERS OF THE PRESIDENT OF THE UNITED STATES and the orders of the officers appointed over me, according to regulations and THE UNIFORM CODE OF MILITARY JUSTICE. SO – HELP – ME – GOD. So help me God the first time I said it – I knew it was the truest thing I ever said.

(p. 14)

The play reveals the traumatic experience in wartime through displaying how war violence leads to traumatic injury not only to the members of the armed forces but also to the civilian people since it develops the combatants and non-combatants mentality in understanding the real and hidden meaning of war. Besides, the play shows the real intentions of America in invading and occupying Iraq through the conversation between the Lieutenant and Reeves in the first Circle of the play which discloses and refutes the blatantly false claims of the U.S. military campaign against Iraq of liberating the country from its dictatorship and it also shows the real policy of America in transforming some soldiers like Reeves into an evil and killing machine:

REEVES. Some things don't bother me the way they bother other people.

LIEUTENANT. Like?

REEVES. The basics, sir. Killing people. It bothers some people, sir.

LIEUTENANT. It doesn't bother you?

REEVES. Sir, we came here to kill people, sir.

LIEUTENANT. (Gung-ho.)

Soldier, we came here to help build a nation. That is our mission. Operation Iraqi Freedom. And that's a very unusual expression because it's both a euphemism AND oxymoron. You don't see a lot of them but when you do, run, because it means there are no words to describe the unspeakable fuck-up you are in.

REEVES. (Gung-ho-er.) hesitated

Sir, I don't mean we're here to kill *all* the people. Just the ones who hate freedom. Whoever is left when the killing stops – that's the nation.

LIEUTENANT. Son, I don't know why they're sending your home. Seems to me you're everything we want in a soldier. (checking his file.) You're nineteen? (pp. 10-11)

According to the aforementioned conversation between the Lieutenant and Reeves one can also conclude the contradiction between the alleged mission of the U.S. Administration which is "Operation Iraqi Freedom" and what really happens on the ground. Hence, the aforesaid slogan (Operation Iraqi Freedom), which involves obviously the two contradictory terms (euphemism and oxymoron) simultaneously is an inoffensive expression hiding an oxymoron that combines two opposite qualities or ideas and therefore it seems impossible to achieve because "That's oxymoron. Military intelligence. Euphemism. Like somebody who wouldn't say shit if he had a mouth full of it." (p. 10)

Seemingly, the U.S. government moulds the personality of its soldiers whatever it likes them to be such as war criminals like Reeves in the play who frankly sums up and elucidates clearly the American mission in Iraq after occupying it in 2003 in a very few words to the Lieutenant: "Sir, we came here to kill people, sir." (p. 11). The real and brief above-mentioned explanation of Reeves has so amazed the Lieutenant who without thinking shows the real ugly face of their country in manufacturing the combat soldiers' evil thoughts when he expresses sorrow over the

discharge of Reeves from the army when replying: "Son, I don't know why they're sending you home. Seems to me you're everything we want in a soldier." (p.11). Nevertheless, the Lieutenant has dismissed Reeves from the army according to orders from above, as saying: "You're discharged. Honorably. ... Your war is over, son," (p. 14) despite his short service in the army which lasted "less than a year" (Ibid, p. 9) Being discharged, Reeves becomes very angry, especially when he is also informed by the Lieutenant to "keep anything that isn't stamped Property of the U.S. Government," (p. 15) expressing his rage and dissatisfaction with his government's unfair decision as he furiously "checks the inside of his cap. It's the government's. He hurls it to the ground. Checks his jacket. The government's. Damn! Hurls it to the ground. As transition music plays, he checks all of his clothes until he is naked on stage." (p. 15) In his poignant foreword in Malpede's *Acts of War, Iraq and Afghanistan in Seven Plays* (2011), Chris expresses his own feelings about war, its makers and victims as well as its high psychological pressure, including the combat stress, which is followed by terrible consequences on those who fight it, pouring his anger, despair and frustration at the political and religious institutions of his society (America) where young people are exploited and disappointed by those institutions:

War is always about betrayal. It is about betrayal of the young by the old, of cynics by idealists, and of soldiers and Marines by politicians. Society's institutions, including our religious institutions, which mold us into compliant citizens, are unmasked in war. This betrayal is so deep that many never find their way back to faith in the nation or in any god. They nurse a self-destructive anger and resentment, understandable and justified, but also crippling. Ask a combat veteran struggling to piece his or her life together about God and watch the raw

vitriol and pain pour out. They have seen the corruption and staggering hypocrisy essential to war. Those of us who refuse to heed their suffering and their words, brought to life in the hands of these playwrights, become complicit in the evil they denounce.

(Malpede, 2011: x)

In the United States of America where Reeves settles down after returning home, he is arrested some months later for DUI (Driving Under Influence) of alcohol and that is why he ends up in a police station. In the station he meets a young female lawyer (YFL), another character in the play, who has overtaken him by three formal accusations for crimes that he has committed recently abroad. The first charge which occurred "*On or about April 16, 2006. ... Daniel E. Reeves, did, with malice aforethought, unlawfully kill a person, an Iraqi man by shooting.*" (Cain, 2013, p. 18). The second charge which also happened on the same aforementioned place and time "*Daniel E. Reeves did – with malice aforethought – unlawfully kill another person. An Iraqi – An Iraqi woman.*" (Ibid, pp. 18-19). The third charge also took place on the same aforementioned place and time "*Daniel E. Reeves, did unlawfully kill – an Iraqi child.*" (p. 19). At this very moment, Reeves becomes serious and thoughtful, confessing indirectly that "Fuck. *Everything* we did over there is a crime over here." (p. 19). YFL explained that TCP2 (Traffic Control Point 2) which was situated "200 meters from the residence where the crime occurred," (p. 21) had passed the confidential information leading to his worst atrocious crimes of raping and murdering an Iraqi girl in addition to the murder of three of her family members when reading a paper:

Well – it says Private Daniel Reeves and several of his squadmates – currently in the brig in Iraq – went to a house.

There Private Reeves herded an Iraqi man, woman and child into the bedroom where he shot and killed them. Then he went into the living room where two of the soldiers were holding a woman down and he raped then killed her. Afterwards, they set her body on fire.

(p. 21)

Judith Herman in her groundbreaking book *Trauma And Recovery* (2015) has quoted M. C. Bassiouni and M. McCormick in their book: *Sexual violence: An Invisible Weapon of War in the Former Yugoslavia* (1996), as saying "The flagrant, systematic use of rape as a tool of warfare in many parts of the world has created a horrible occasion for consciousness raising." (Bassiouni, McCormick: 1996). Moreover, Malpede assures that "There is no question, however, given the contemporary rape culture and the devastating global refugee crisis that rages on as I write in 2017, that women – privileged or not – continue to be targeted with horrific outcomes." (Malpede, 2017: p. 271). However, rape has now been recognized internationally as a violation of human rights, and crimes against women and children have been accorded (at least in theory) the same gravity as other war crimes." (Bouvard, 1996: p. 238)

For his part, Reeves has denied all the allegations of raping an Iraqi girl and murdering her along with her peaceable family, accusing "insurgents" of committing such crimes and claiming that they "don't DO things LIKE THIS. *Insurgents* did this. *We investigated* it. That report – it's *nothing* but *lies*." (Cain, 2013: p. 21). In her groundbreaking book *Plays in Time* (2017), Malpede criticizes the notorious sociological concept of rape culture in which sexual violence is unfortunately prevalent against women as "There is no question, however, given the contemporary rape culture and the devastating global refugee crisis that rages on as I write in 2017, that women – privileged or not – continue to be targeted with horrific outcomes." (Malpede, 2017: p. 271). However,

the denial of Reeves to the formal accusations does not make difference because his series of gruesome crimes are documented by vital evidence and witnesses. Eventually, Reeves' capital crimes were confirmed by the Pastor, another character in the play, who told him: "Son, you raped a girl, led others to do the same and then you killed her and her whole family. ... Then you set fire to that girl's body and tried to put the blame on others. If you swore while you were doing it, you broke all ten of the Lord's commandments at one crack and broke 'em hard." (Cain, 2013: p. 33). Therefore, Reeves is not only a war criminal but also a liar and hypocrite despite the assertions of the YFL to him that "There is only one name in this report. In this whole report, there is only *one* name [Daniel E. Reeves]." (p. 21). After hearing the blame of the Pastor for his responsibility over the atrocities, Reeves breaks down as he loses control of himself and starts crying, justifying his capital crimes of raping the innocent girl and murdering her along with her family when addressing the Pastor that: "You know what they did to my friends after I left? They cut off their dicks, put them in their mouths, cut off their heads and then took pictures of themselves – laughing. That's what those people are like." (p. 34). The Lawyer, another character in the play, has refuted the pretext of Reeves by explaining to him indignantly and bluntly that the killing of the men is an act of vengeance in return for his terrible crime against the Iraqi innocent girl: "You feel bad for the men you left behind. The ones who were beheaded and mutilated – because of what you did to the girl." (p. 44). As long as Christian religion is concerned, Malpede is so indignant at the many atrocities and brutalities committed by criminals such as Reeves and his peer soldiers in Iraq and Afghanistan, believing that religion is responsible for causing evil actions to happen and she is thus wondering: "If the New Testament prohibitions of sexual misconduct are to be stringently interpreted, why, then, are Jesus' injunctions against

violence not binding in the same way? In other words, what does the commandment 'Thou shalt not kill' really mean?" (Malpede, 2011, viii).

Eventually, "*Reeves is stripped of his civilian clothes and is redressed in an orange jumpsuit,*" (Cain, 2013: p. 22) so that he can be transformed to a "FEDERAL PRISON," (p. 22) where he is so irritated, pretending to be patriot while abusing Iraqi people in the presence of the "ARMY ATTORNEY," another character in the play, shouting: "GUILTY! GUILTY! I meant to say, '*Hand me over* to the Iraqis. Let *them* bury me up to my neck in sand and *stone* me to death. *Televise* it. I'll sing '*God bless America*' till I'm dead and people will see what I'm made of and who those fucking people are." (p. 23) In fact, Reeves is not only a villain who deliberately harms other people or breaks the law in order to get what he wants as he confesses by his own words: "I make people nervous. People get – careful – when they're around me," (p. 17). but according to the Army Attorney, he is so debauched young man that he has a sexual relationship with his mother "You did what you could for her – your mother. You tried to help out. My guess is that she relied on you as the man of the house.... That's a kind of incest, Mr. Reeves," (p. 25) who does not deny having sexual intercourse with his mother, asking the lawyer only that "Didn't anybody teach you not to talk about somebody's mother?" (p. 25). Moreover, Reeves is so reprimanded by the Army Attorney for being arrogant and he is the embodiment of hostility and malice of his mother towards men when telling him that "Teachers, coaches, cops – they all tried to wake – you – the – hell – up before you did something destructive of self and others but they couldn't because you thought you were The Man when all you were – all you *really* were – was your mother's anger at men." (p. 25). Furthermore, the Army Attorney reveals the real wicked nature of Reeves who are prepared so well to do

innocent people grievous bodily harm and warns him at the same time from "not going to manipulate me like you manipulated those men – good men probably – in your squad. You got them to kill and to rape – and you did it easily - because that is what you were trained to do," (p. 25) and this is the very thing that underlines the real evil nature of the American policy in teaching some of its soldiers how to harm innocent people which has been confirmed earlier by the Lieutenant when he expresses sorrow over the discharge of the murderer Reeves who is the creation of the American policy. Besides, the Army Attorney accuses and blames Reeves at the same time for the enormity of his former atrocious acts in Iraq that scare the "Heads of state" and wage the U.S.–Iraq war once again because: "If this happened in Midland, Texas, they wouldn't have cared. But it didn't. It happened in the middle of their war and you have scared them, Mr. Reeves. You tore the war open. You did the unimaginable." (p. 27). For the Army Attorney, Reeves is the embodiment of evil and that is why the Army Attorney seemingly is so indignant and annoyed by Reeves' wicked acts that he compares him unfavourably with "A naked girl burning with napalm running down a highway. ... She's now a housewife with two children in Ontario, Canada. She ended a war," (p 31) which was the Vietnamese resistance war against the United States of America (1955-1975).

In the jail some weeks later, Reeves was taken aback by the Lawyer as the latter surprised him that he had a black history in the criminal underworld before entering the army when Reeves in fact got through several trials for some petty crimes such as handbag-snatching and minor break-ins which have a deleterious effect on community life. Reeves acknowledges the aforesaid fact, justifying that he has "to get off the medication they have me on, I have to be on an emotional even keel. Talking this way helps, sir. I've been through trials in civilian life, sir.

Three. Drugs, alcohol, fights." (p. 42). According to Reeves' above-mentioned quotation, he suffers from PTSD before entering the army and that is why he takes medication for his condition. In capital letters, Reeves asserts that "PEOPLE SEEM TO SPEAK TO ME ONCE AND THEN NEVER RETURN, SIR." (p. 42). People hate to be with Reeves because it is probably of his bad and strange behaviour in the community as he is a mentally disorder patient when he confesses that by his own words as saying: "I have a personality disorder. I don't feel things." (p. 47). In this regard, Kolk attributes people's repudiation towards the mentally disorder patients like Reeves or any one likes him to their unacceptable behaviour in their community as they "often complain about a vague sense of emptiness and boredom when they are not angry, under duress, or involved in some dangerous activity." (Kolk, 2014, p. 31). Earlier, Reeves discloses his mental condition to the Army Attorney when he tells him that "There's a lot I don't feel. I got. I got this – disorder." (Cain, 2013: p. 31). Besides, he complains to the Lawyer about the sudden strong pain in his muscles he currently suffers, blaming the medication he takes for instigating the spirit of killing inside him: "Cramps, sir. I can't shit, sir. It's the medication. I killed the hajjis. We went to their shack and I killed them. I'm guilty." (Ibid, p. 42) Moreover, Reeves himself asserts that he cannot control his behaviour that is why he apologizes to the Lieutenant by saying "Sorry, sir. Things come together in my head sometimes and I laugh inappropriately, sir." (p. 14). For the Army Attorney, Reeves has an "antisocial personality disorder", thus, he warns him to "Beware of that. Don't let it destroy what hope there is." (p. 30). In fact, Reeves (Green) should not be enlisted in the army because of his violent criminal history that's why it is not surprising that he commits heinous acts especially he is armed and well trained to do that or as Malpede remarkably puts it "If Green was 'damaged goods' before he

entered into combat, why should we be surprised when he rapes, murders, and burns the body of a fourteen-year-old Iraqi girl after murdering her family, including a toddler?" (Malpede, 2011: xxv)

Ironically, Reeves reveals to the Army Attorney the reason that stands behind his current mental disorder by saying: "My squad. We were traffic cops. Our sergeant goes out to stop a car. Puts his hand out. Guy in the car shoots him. I don't know – the guy in the car – maybe he had antisocial personality disorder. What do you think? 'Cause I think – yeah, probably. Me? I stayed with my sergeant till the end. I looked in his eyes all the way. You can tell a lot from a person's eyes," (Cain, 2013: p. 30) prompting the Army Attorney to ask him abruptly "Did you tell the psychiatrist about that?," which asserts the mental disorder condition of Reeves whose although his pathetic story shows that he is sad and kind, he is in fact a merciless and self-centered figure who is only concerned about his own self-indulgences and personal needs and never thinks or shows any concern for the effect of his evil acts on other people such as the innocent girl whom as soon as Reeves mentions her, the Lawyer suddenly confirms that "This is the crime. What happened with the girl. That's what the crime is about. What you demand to be guilty for. And yet you don't feel bad about her?" (p. 44) The psychological expert Bessel Van Der Kolk explains the abnormal sexual satisfaction behaviour of psychiatric patients when he quotes Eugen Bleuler's *Dementia Praecox or the Group of Schizophrenias* (1950) as saying:

Among schizophrenic body hallucination, the sexual ones are by far the most frequent and the most important. All the raptures and joys of normal and abnormal sexual satisfaction are experienced by these patients, but even more frequently every obscene and disgusting practice which the most extravagant fantasy can conjure up. Male patients have their

semen drawn off; painful erections are stimulated. The women patients are raped and injured in the most devilish ways.... In spite of the symbolic meaning of many such hallucinations, the majority of them correspond to real sensations.

(Bleuler, 1950: p.227)

Probably, Reeves' mentally disorder motivates him indirectly to kill and torture not only people but also animals for enjoyment. While serving in Iraq, Reeves kills a dog by throwing it off a roof of a house and when he is asked by the Lawyer for the reason of the killing of the poor animal, he reluctantly replies "I thought it was – (*What?*) – funny," (Cain, 2013: p.46) and this is the very thing that angers the Lawyer too much "Funny, Funny? Killing a dog? Did other people find it –." For Reeves killing is enjoyment, hence, he argues the Lawyer over the killing of the dog "Really? You know what a dog thinks? *You* do? You can *prove* the dog *didn't* think it was funny. Dogs think *everything* is funny. Maybe the dog thought it could *fly* – *what the fuck* are we talking about? Look, am I being charged with *cruelty to animals*?" (p. 46) At this point the Lawyer who is still shocked by Reeves' cruel act of killing the dog replies that Reeves and his buddies "are being charged with rape and murder. Capital crimes." (p. 46). It is noteworthy that Malpede has elucidated that the violence rate among the veterans themselves or against some of their family members or strangers is growing up since "incidents of veterans' violence against others are also on the rise – often the horrific murders of wives or lovers, sometimes strangers, and also soldier-on-soldier violence." (Malpede, 2011: xvii) Moreover, Herman in her book *Trauma and Recovery* (2015) warns people worldwide from using violence and committing atrocities which generate only evil, including trauma which becomes an international psychological illness when she notices that in

the recent past, atrocities and flagrant violation of human rights which are committed not only during wars but also during peacetime have aggravated all over the world as "In the five years since the book's publication, new victims of violence have numbered in the millions. The massive communal atrocities committed during the course of wars in Europe, Asia, and Africa have focused international attention on the devastating impact of violence and have fostered the recognition that psychological trauma is indeed a worldwide phenomenon." (Herman, 2015: p. 237).

However, Reeves is left alone to receive his capital punishment when the Lawyer reveals and taunts him about his soldier peers who have joined him the crime of raping and murdering the girl as they have recently betrayed him when he tells him that they are "testifying against you, Daniel. They are lining up to testify – they are falling over themselves to testify against you. They're going to nail your hide to the barn door, Mr. Reeves, your brothers-in-arms. See, they know who they are in the story. They're the ones who are out on parole in ten years – all because they are willing to throw you off the roof, Daniel." (Cain, 2013: p. 46). The flagrant event of murdering the Iraqi innocent family was used as a fabricated evidence to accuse rebels of conducting it and Reeves is thus innocent as he had been told by the Lawyer that his buddies who had joined him the hideous crime have only" fifteen photographs of the crime scene. That's all they have and those photographs were used as a proof that the killings were the work of insurgents. Everyone up-and-down the line signed on to that. Fifteen photos and the testimony of your squadmates – every single one of whom is seriously and repeatedly perjured. They've got nothing. There is no evidence against you," (p. 9) but the truth is publically disclosed by mass media when the Al Jazeera channel transmitted the story of murdering the three American soldiers

who were in the checkpoint near the victims' house as well as the story of the unspeakable war crimes which had been concealed for a long time because "Nobody said a word – not a word – about the girl or her family. The story didn't come out for *weeks*. Then Al Jazeera combined the two stories and created a propaganda bonanza. Why would they sit on a story that was that good if there was any truth to it at all? People believe it because it is a terrible story." (p.48). Reeves is extremely cruel and violent to carry out his flagrant murders, including, the savage sexual assault on the young girl who was at crime time in pain and very frightened, screaming hysterically and asking him to save her by saying the Arabic word "Sa'idny"? (p. 47) which means in English (help me), before raping, murdering and setting her body on fire. The Lawyer who was "Sensing his sympathy for the girl," (Ibid, p. 47) while listening attentively to Reeves felt that the latter carried out his crimes with a cold blood, believing that Reeves is a mentally disorder patient. Therefore, The Lawyer asked him to tell his crimes to the Shrink (psychiatrist), another female character in the play, who sums up all these evil acts, including war on Iraq are "just a mistake," (p. 53) when she expresses by her own words grave concern at American wrong invasion and occupation of Iraq, wondering why that America has not withdrawn its troops from Iraq after knowing the truth, as saying "We invaded the wrong country and – ever since – everything's fucked up. And the puzzle is – once we knew it was the wrong place, why we didn't pull out. That's what I think of this fucked-up war." (p. 53) In fact, America has invaded Iraq less than nearly two years after the suicide attacks of September 11, 2001 or 9/11 attacks against U.S. World Trade Centre and Pentagon amid false accusations against Iraq of having Weapons of Mass Destruction. Moreover, Malpede accuses her country (America) of creating terror after 9/11 for political reasons as "Fear has

been used since September 11, 2001, to fuel the wars we fight. Fears and its companion, rage." (Malpede, 2011: xix)

Stating his strong desire to commit more atrocities, Reeves tells the female Shrink that he wishes to stay in the service of the army, expressing his fear of "*killing everybody, ma'am. But you don't want to hear me say that, ma'am. You're afraid to hear me say that. That's what you're afraid of.*" (Cain, 2013: p. 54) The Shrink concluded that Reeves has a mental illness as he is so numb with fear that he cannot feel any emotion or think clearly and that is why she explains to Reeves that man should have humane values that encourage people to act in a kind and sympathetic way towards others, even towards people they do not agree with or like, besides, man has to feel the suffering of others and react sympathetically towards them because "It's an emotional thing. It confuses the brain. It's what makes us human. Even in a movie. You have a sympathetic response. Watching a football game, you take sides – you feel you win when your team wins." (p. 58) According to the foregoing, Reeves apparently is so shocked, frightened and upset that he cannot feel any emotion towards others and this condition is called "Numbing" which according to Kolk "is the other side of the coin in PTSD. ... While reliving trauma is dramatic, frightening, and potentially self-destructive, over time a lack of presence can be even more damaging." (Kolk, 2014: pp. 72-73)

The trial of Daniel Edward Reeves starts when the Defense begins his speech by blaming the U.S. recruiting office for inducting Reeves into the army, considering his mere enlistment in the army is a crime "began in a recruiting office in Texas. (Then.) There – a recruiting officer met a deeply troubled nineteen-year-old with convictions for alcohol, drug abuse, violence. He had a personality disorder and everybody in town knew it." (Cain, 2013: p. 64) Furthermore, the Defense, a character in the

play, has also accused Reeves of telling anyone "who would listen he intended to kill. He wanted to kill everybody. More specifically, all Iraqis." (Ibid, p.66) Furthermore, the Prosecution accuses Reeves of depriving the victim (Hayat) of "the protection of her family when he herded her father, her mother, and four-year-old sister into the family bedroom and murdered them in cold blood." (p.64) Reeves who is standing terrified in the trial court confesses his war crimes when he narrates his story this way: "This is my story. I did it. I raped her and I killed her family. I wish I didn't but I thought about it and I honestly don't see how anything could have been different. I don't have a daughter. I regret that." (pp. 68-69). After making his confession, all the court staff has left the place and Reeves by now is alone, recalling the entreaties of the sympathetic victim's words during his sexual assault on her, uttering in a fragmented language in front of the audience that "She saw. Me. Last one in the world. Who could. Help. Sa'idny. No act. I knew. I knew what she said. I'm smart. Sa'idny. I knew what she said. Help me. Help me. She said – Help. Me. (*To her –*). ... (She speaks.) 'Halini A'ish.' What? 'Halini A'ish.'... Halini A'isssssssh. Let me live. ... Halini A – Bang. I ended it." (Ibid, p.74). Eventually, Reeves' life is ended after saying his last words "Oh, God. Let. Me. (*Blackout. A breathing out of a spirit into the darkness.*)" (p. 75). It is noteworthy to mention that the play does not change the horrible facts of Reeves (Green) acts but actually the latter has not been given a death penalty as it is written in the play because for a fact he receives a life sentence as Malpede remarks: "The play does not alter these basic facts; Steven Dale Green is currently serving a life sentence for the crime. Cain, who wrote the play before the trial, gives his character, Reeves, the death penalty." (Malpede, 2011: xxv).

Chapter Five

5.5.2. *Prophecy*

The atrocities and brutalities which are committed by some American soldiers against Iraqi innocent people after the U.S.,-led invasion of Iraq in 2003 do not end as Karen Malpede reveals and documents another war crime in her masterpiece *Prophecy* (2008) which is the second and last play in this thesis that based on real horrible crimes against humanity committed by the U.S. veteran whose name is Jeremy Thrasher Augury while serving as a combat soldier in Iraq. In this respect, Malpede expresses her disapproval of the long silence of her country (America) over the crimes and torments committed during wars in general and praises at the same time drama for documenting and immortalizing them when dealing with the injustice and futility of wars and their terrible consequences as she launches into a tirade against the people of her society, including herself, this way: "In the United States, more, perhaps, than in the United Kingdom, we have blinded and numbed ourselves to our own crimes, much to the detriment of our common life. It is precisely here that theater has a role to play, where there has been no justice there might yet be drama that bears witness to the manifold costs of doing war and torture." (Malpede, 2017: p. 5) *Prophecy* which encompasses the wars in Iraq, Vietnam and Lebanon does not only explore the physical and psychic much pain of some veterans like Jeremy due to the trauma of war and his a gruesome murder when serving in Iraq but also civilian people like Sarah Golden, another character in the play, who suffers the loss of her nineteen-year-old lover from her youth whose name is Lukas Brightman in Vietnam, thus, the play is glugged with "numerous flashbacks, including those of Sarah and a young lover from the Vietnam

War era, who happens to strongly resemble Sarah's most gifted student, Jeremy Thrasher, an Iraq War veteran (the same actor plays both these roles)." (Ibid, p. 272) The play which consists of two acts begins when Sarah "late fifties, smart, lively, actress and acting teacher," (Malpede, 2011, p. 182) of Greek drama is startled by the sudden and unexpected interception of Jeremy "twenty-one, an acting student," (Ibid. p. 182) as she hurries along the aisle of the theatre while on her way to the rehearsal room, telling her that he is confused over his roles in the plays they practice, including the Greek tragic play *Antigone* which is written by Sophocles who is one of the greatest Greek writers. As soon as Sarah sees Jeremy, her "memories of her lover who died in Vietnam become increasingly vivid until, at the moment her Iraq-war veteran student, Jeremy, kills himself offstage, the young Lukas appears to her. These two young men become one in Sarah's mind eye, where she will hold them all her life – all their loveliness sacrificed to war." (Ibid, xxix) In this regard, Jeremy unintentionally succeeds in getting his teacher's attention since he strongly resembles Lukas in appearance that is why she expresses her deep sympathy to her dead lover when she says her soliloquy that "Jeremy Thrasher grabbed me, like a hand from under the earth. I saw Lukas the minute Jeremy Thrasher started to speak." (Ibid, p.188)

For that reason which has been already mentioned above, Sarah is amazed by Jeremy and she is therefore attracted to him. In the rehearsal room, she and Jeremy speak in unison quotations of a play dealing with the atrocities of Vietnam War, including a memory scene recited by Sarah about Lukas:

JEREMY: I was afraid.

I turned quickly, tested the burnt-sacrifice,

Ignited the altar at all points –

SARAH: We were more frightened than either of us knew.

We saw every night on television, flames coming
Out of the backs of children running from the napalm

JEREMY: But no fire,
The god in the fire never blazed.
Not from those offerings ... over the embers

SARAH: Whole villages burning up. Babies, charred,
In the arms of their mothers, because of our bombs,
Blood coming out of their mouths.

JEREMY: Slid a heavy ooze from the long thighbones,
Smoking, sputtering out, and the bladder
Puffed and burst – spraying gall into the air –
And the fat wrapping the bones slithered off

SARAH: Body counts. Body bags.
When he moved from under me,
When he pulled himself out,
Lukas was coated with my blood.

JEREMY: And left them glistening white. No Fire!
The public alters and sacred hearths are fouled,
One and all, by the birds and dogs with carrion
Torn from the corpse.

SARAH: Blood of life, we said, not death.
We felt we had done something sacred
To counteract the shame in the world.

(Ibid, p.188)

Shortly afterwards, when Jeremy utters the following words during the rehearsal: "And so the gods are deaf to our prayers, they spurn. ...They're gorged with the murdered victim's blood and fat." (Ibid. p. 189) He becomes suddenly so irritated and begins to tremble with anger that he

turns at the mirror and "*grabs the chair and flings it at the mirror which shatters and breaks.*" (Ibid. p. 189) Sarah who has been scared stiff, shocked and terrified by Jeremy's abrupt, wrong and horrible behaviour "*pulls the curtain across the broken mirror, in the process she cuts her hand.*" (Ibid. p. 189)

Like Reeves in Bill Cain's *9 Circles* who annoys and disturbs people with his violent and odd behaviour, Jeremy behaves cruelly and aggressively during the rehearsal because of his mentally disorder illness due to the trauma of war when serving as a combat soldier in Iraq as if he has a flashback to a past experience and he seems that he relives a violent situation that has happened to him in the past. In his groundbreaking book *The Body Keeps The Score* (2014), Kolk scientifically explains that "Once again, we were witnessing a brain region rekindled as if the trauma were [sic] actually occurring. ... other unprocessed sense fragments of trauma, like sounds and smells and physical sensations, are also registered separately from the story itself. Similar sensations often trigger a flashback that brings them back into consciousness, apparently unmodified by the passage of time."(Kolk, 2014: p. 44) At that very moment when Jeremy performs his role in the play, he apparently imagines that he is experiencing it again and this is the very thing which instigates him to hurl the chair suddenly and violently at the mirror during performing his role of Tiresias's speech from *Antigone* which deals with war and its horrible events in which the latter in general affect people psychologically, including combat soldiers, or causes them to change in some way since "It is the fact of war itself, not its ultimate end, which alters and corrupts human character and social interaction." (Malpede, 2011: xv) The American adjunct professor Robert Bazell and the chief science and health correspondent in NBC News elucidates and confirms in an essay that many of U.S. combat soldiers who have served in Iraq, including Jeremy, have survived the war with

unbearable brain injury due to the terrible explosions there as he points out that "Many more soldiers than ever return home not in caskets but bearing serious physical wounds, often debilitating brain injuries because the very helmets that save their lives rattle their brains under the force of nearby explosions." (Bazell, 2006) Bazell's aforementioned explanation in addition to the foregoing analyses give the reasons that stand behind Jeremy's bad and unexpected behaviour when he may have a horrible flashback returning him to a traumatic event in the past. Moreover, Kolk explains the strange and sudden behaviour of people who suffer from mental disorder such as Jeremy by justifying that "Flashbacks and reliving are in some ways worse than [sic] the trauma itself. A traumatic event has a beginning and an end – at some point it is over. But for people with PTSD a flashback can occur at any time, whether they are awake or asleep. There is no way of knowing when it's going to occur again or how long it will last." (Kolk, 2014: pp. 66-67).

Apparently, Jeremy has a mental breakdown and may be identified with schizophrenia as he has two opposite feelings existing at the same time and in general people who suffer from this serious mental illness are unable to relate their thoughts and feelings to what is happening around them. Eventually, Jeremy dares to knock angrily at the door of his teacher's house after midnight, prompting Sarah to cry with anger, asking him indignantly before opening the door "Do you normally fuck up people's lives?" (Malpede, 2011: p.193) In fact, Sarah is annoyed by Jeremy's former act of throwing a chair at the mirror in the rehearsal room which may be understood by her as his complete disrespect for her and the class. In the house, he apologizes to Sarah over his bad act, justifying that his previous strange and aggressive behaviour happens spontaneously as if something suddenly strikes his mind during the rehearsal process and forces him to

throw the chair violently while doing Tiresias's speech from Sophocles' tragic play *Antigone*, when he says:

Tiresias's speech, the blind guy, and he's giving this prophecy when all of a sudden, he is saying that the fat isn't burning, that the alters are glutted with the fat thigh bones smoking, that the gods aren't hearing, that they won't take the offering in. And that's when it hits me, shit, fuck, like a truck, it hits. We have been cut off. We're floating free in space and even the gods aren't listening; they don't care anymore. We've gone too far. They won't take our offerings.

(Ibid, p. 196).

Jeremy's above-mentioned speech confirms Kolk's previous psychological analysis about those who have PTSD, including Jeremy, whose previous terrible act is out of control as "These reactions are irrational and largely outside people's control. Intense and barely controllable urges and emotions make people feel crazy – and makes [sic] them feel they don't belong to the human race." (Kolk, 2014: p. 67)

After Jeremy leaves Sarah's house, she suddenly becomes agitated as she looks by chance at the white rug that covers the floor of her bedroom, remembering "what happened here in 1981," (Malpede, 2011: p.198) when she returns home "(... and sees something on the floor, a pair of black silk women's underwear.) (Ibid ,p. 200) accusing her husband "of fucking some bitch," (Ibid. p. 198) on her rug. It is noteworthy that Sarah is terribly upset in her youth after getting married because she is unfortunately barren, prompting her current husband Alan Golden "late sixties, Sarah's husband, executive director of the Refugee Relief Committee," (p. 182) to have a pretext for having a baby from his girlfriend and colleague at work named Hala Jabar "twenties, and, then, in her forties, Alan's associate; a

Palestinian-Lebanese human rights worker," (p. 182) whose baby from Alan is by now in her twenties called Mariam Jabar. Therefore Sarah hates the white rug on which her husband has betrayed her with Hala but she loves the old red one because when she has been traumatized by the American sudden incursion into Cambodia in 1970 along with most American common people when it instigates the bitterness and anger of them, including Lukas, who as a reaction take to the streets to protest against the incursion in the very night she has an affair with Lukas on the red rug "where Lukas and I slept, I rolled up and stored in the basement because I cannot bear to throw it out. The night we protested the 'secret' invasion of Cambodia. The night we thought the war would never end. I pulled Lukas off the street. I was forever pulling Lukas away from the police." (p. 202) The red rug leaves painful memories to Sarah about Lukas whom she remains devoted to his memory. In fact, Sarah seems that she loves Lukas strongly and intimately and wants him to travel to Canada so that he can avoid the draft, but he insists on joining the U.S. army and he finally is killed in Vietnam, telling him while lying on the red rug "Please. I'll come to you, there.' I leaned down to taste him again. When finally we finished, when he lay beside me on the red rug and I cradled him in my arms, he smiled and said he had figured out what he should do. He would leave school and get himself drafted." (p. 203)

For Alan, he admits that he has an affair with Hala, justifying his infidelity by revealing his desire to have a child which he has been deprived of because of Sarah's infertility despite the latter's resentment and refusal. Sarah confides the cause of her infertility to Hala when she meets her accidentally at a restaurant in 1982 when the massacre of Sabra and Shatila is taken place in Beirut, the capital of Lebanon, revealing to Hala that "Alan wants a child, from his loins, such a strange expression that, like

a cut of beef; yes, he wants a son, but Sarah is barren since Lukas's child was dug out of her, like a wad of fat cut from a lamp chop. I was half mad. I said 'yes,' that is, to Alan. I had the abortion." (p. 211) In fact, Sarah is very deeply grieved by Alan's extreme reluctance to her because she aborts Lukas's child upon his request in addition to the latter's inclination to his beloved Hala especially when he spends most of his time with her immediately after Sabra and Shatila genocide, accusing him of planning previously to have a baby from Hala not from her, thus, "It wasn't a mad fit of passion, a late night when you couldn't think straight, after Sabra and Shatila, or some other horrible event? Overwhelmed, distraught. It wasn't on our rug. You had sheets. You spoke about when and where in the yellow light of late afternoon. You planned." (p. 208) Furthermore, Sarah is also shocked when Alan confirms to her that "Hala will be the mother of my child," (Ibid, p. 209) because Hala is really pregnant from him and at the end of her meeting with Sara at the restaurant, Hala tells her that she will travel to settle down in her country, Lebanon, and ask her to "tell Alan for me that I choose this child of ours, I'll have a girl. I will call her Mariam. Good night. Alan need not worry about us." (p. 212)

As soon as Sarah returns to the present, Jeremy enters the house and begins to remember and talk spontaneously in front of Sarah what he has hidden in his mind despite the psychological difficulty he faces in revealing and expressing his feelings and thoughts. In this regard, Kolk elucidates that "Even years later traumatized people often have enormous difficulty telling other people what has happened to them. Their bodies reexperience terror, rage, and helplessness, as well as the impulse to fight or flee, but these feelings are almost impossible to articulate." (Kolk, 2014: p. 43) So, Jeremy has a flashback to his war crime scene in Iraq when he has asked angrily an Iraqi old man where he hides the Improvised Explosive Device

which is a roadside bomb that can be exploded for example near a U.S. passing patrol as long as the American army is concerned and it can cause serious injuries, saying:

I had my gun, I took my gun. I jabbed
My gun into that Haji's head, talk or I'll
Blow your fucking brains out. I kicked that
Bastard until he bled. Where is the fucking IED?
... Whre's the bomb, rag head? Tell me, I'll let you
Go. I'll let your sorry ass live. The mother fucker
Grabs at my leg. I take my rifle, hit him hard.

His jaw breaks. Blood spurts out and bone. (Malpede, 2011: p. 214).

Jeremy continues to talk about his crime despite Sarah's demands to stop:

Stop. His wife starts to scream. She starts pulling

At my Jacket. Begging. She grabs for my gun.

My gun starts to go off. She's screaming, stop. (Ibid, p. 214)

Once again, Sarah continues begging him to stop but he remains talking until he mentions the final scene of his atrocities by saying:

Shut the fuck up. It doesn't stop.

I can't take my hand off. I don't know

She's pregnant. I see pieces of baby fall

Out. He's down on his knees, begging.

At that moment, the old man begins to cry with anger, frustration and weakness along with Jeremy who has been frightened by now due to the tragic scene of the dying woman when she is bleeding to death, saying:

And we're crying. We are, all of us,

Crying. My gun is on the floor, next
to her. Her hair comes loose from that scarf.
Her black hair spreads out on the floor.
He's kneeling, stroking her hair. (p. 214).

It is something unnatural to see a murderer like Jeremy crying over the dead body of his victim but apparently he has been shocked, terrified and numbed by the enormity of the terrible consequences of his atrocity against the innocent family. Herman elucidates that "The men who did commit war crimes learned that there were consequences. Among the 'harmers,' almost two-thirds (63 percent) developed PTSD, compared with 15 percent of the men who had never harmed noncombatants. Moreover, at the time of the study, 40 percent of the harmers still had PTSD, compared to 6 percent of those who never harmed civilians and prisoners." (Herman, 2015: p. 252)The tragic scene of the dying woman as she is bleeding to death prompts Jeremy to react spontaneously and emotionally to the horrible and heart-breaking event because "These reactions are irrational and largely outside people's control. Intense and barely controllable urges and emotions make people feel crazy – and makes them feel they don't belong to the human race." (Kolk, 2014: p. 67).

In his masterpiece *Arms and the Man* (1898), the Irish famous satirist dramatist George Bernard Shaw (1856-1950) explicitly remarks that exploitation and murdering innocent people are the art of cowards when he makes his character Sergius reveals a new idea about war because he no longer finds it a scene of heroism and romance: "Soldiering ... is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak." (Shaw, 1973: p. 42) It is noteworthy to notice that Jeremy who is a twenty-one year old while Reeves in Bill Cain's *9 Circles* (2013) is only 19 which gives the hint that they are still young

men, having little experience and are not supposed to be engaged in meaningless and brutal wars like the war in Iraq where they commit unjustifiably and unnecessarily atrocities as Malpede describes:

Those whose young adult years (university years in my case on two of the most radical US campuses) were marked by the war in Vietnam, with friends drafted and dead (or fleeing the draft), body counts, images of children burnt by napalm and by young people shot on college campuses, most readily grasped the horrors that would inevitably follow the invasion of Iraq."

(Malpede, 2017: p.5)

Just like the protest in 1955 against the American war in Vietnam (1955-1975) in addition to the angry demonstrations in 1970 against the American's sudden incursion into Cambodia, the American angry common people also "opposed Gulf War I [1990-1991] and, obviously, the full-scale illegal invasion of Iraq when it came in 2003." (Ibid. p. 5)

After Jeremy tells Sarah about what has happened to him, he threatens to kill her if she tells anyone anything she hears about his war crime then he "*(falls to the floor, moaning and sobbing, SARAH gets down next to him and she gently lays a hand on his back).*" (Malpede, 2011: p. 215). Meanwhile, Alan and "*(A young woman, MARIAM, dressed in jeans, sneakers, a long-sleeved form-fitting top, with a hijab on her head, steps into the room in front of ALAN, SARAH shakes her head, and waves her other hand in a gesture that says "go away,")*" (Ibid, p. 215) because she does not want to embarrass Jeremy who by now "*(jumps up, terrified as he sees the woman in the hijab.)*" (p. 215) Apparently, Mariam in the hijab reminds him of the veiled and innocent woman he previously kills in Iraq. Shortly afterwards, Mariam explains the purpose of her visit to her father and expresses her anger and frustration over the hostility of Americans in

general to Muslims when she asks Alan a question and threatens him ironically at the same time that she has carried a bomb in her handbag, saying "But let me ask you, Alan, one thing. I have come here just to ask you. Why when you tip the balance, as you say, why is it always Muslims who must die? Why does the balance never tip the other way? There is a bomb ticking right now inside my bag. Please answer soon." (p. 228) In fact, Mariam was born in Lebanon and lived most of her life there, witnessing the Lebanese Civil War which lasted from 1975 to 1990 and claimed the lives of many people. Thus, she is so indignant that she does not only grow up without her father who is still an executive director of the Refugee Relief Committee but also that she realizes how serious injustice imposing on her people under the pretext of the "new world," blaming her father for the miscarriage of justice by his society (America) when telling him:

I thought it would be nice if you knew me, if you understood everything in your last minutes, if your whole life flashed before you, and you got to know at the very last moment that this child who was supposed to bring in the new world, only you never got to watch her grow up, unfortunate, that, but there was always a war on, after all, and how could you leave your important job to go there, anyway. It was always so unsafe. But, I wanted you to know, now, at last, about the new world you made with your big dreams, your empty words, and the murderous actions they cover up, the peace plans, the road maps running every which way, they have to bulldoze so many houses to get there, and put up such a big wall, build a fence around Gaza, such a nice prison they built, to keep the fishermen from being able to fish, and there is nowhere to run, you get blown up if you go the beach, if you leave, you can't get back in, and, then, why not send Lebanon back to the stone age, the people, after all, are so primitive. But none of that

matters, now, at all, because most of all I wanted to see your face at the moment you understand it is your own flesh who is going to blow you up.

(p. 229).

At that exact moment, "(Alan is frozen in terror; he doesn't want to believe her, yet he does. MARIAM opens the bag and dumps its contents onto the floor: lipsticks, pens, her passport, a diary, a wallet, keys, the usual stuff, a book. ALAN feels like a fool, but he relaxes.)" (p. 230)

After performing his audition in the play, Jeremy along with Mariam enter the left wing of the stage into a Japanese restaurant, revealing to Mariam that "The minute I saw you, I thought you were perfect. Then you applauded. You clapped for me, for something I'd done. It was the most amazing feeling. I think I fell in love with you then." (p. 246) It is significant to mention that Jeremy seems very attracted to Mariam because she reminds him of his female victim who greatly resembles Mariam: "You remind me of ... you look so much like this woman I saw in Iraq. Someone I didn't even know, but she was beautiful, like you. ... Someone who, well, she had black hair. Her scarf came loose and her hair spilled out all over the floor. How beautiful, that's what I thought, how beautiful." (pp. 245-246) Like Reeves in Bill Cain's *9 Circles*, Jeremy admits willingly that he is forced indirectly to have a brainwash when his commanders in the army warn them continually to beware of all Iraqis, including civilians, because as they fabricate that they are "armed and dangerous" when he reveals that: "They tell us everyone is armed and dangerous. They tell us all the women have bombs under those robes; they just look pregnant. That they'll blow themselves up just to kill us. They tell us not to trust." (p. 246)

At that very moment, Mariam becomes so shocked and angry that she intends to leave the restaurant but Jeremy behaves rudely as he grabs her roughly from behind and pulls her hijab, prompting her to be so nervous and disgusting that she leaves him alone. Immediately after Mariam exits, Jeremy has suffered a nervous breakdown and said his last fragmented words before committing a suicide: "Forgive, please. Fore, but bode, that has the feeling, Foul, yes, deaf. Splatter and burst. Cut off. Gorged on the flesh. With such beautiful hair. Cracked Jaw bones glisten. Please. Stop. No, not listening. Glutted with blood. Not good. Not good enough. (Jeremy runs out,)" (p. 246) and kills himself offstage. Malpede confirms that "The play ends with the suicide of the young veteran – a plot twist mirroring a persistent, tragic reality for veterans today, multiplied by many thousands each year. A recent study (July 7, 2016) reveals that 20 US veterans commit suicide every day." (Malpede, 2017: p. 272) Furthermore, Malpede justifies the reasons that stand behind Jeremy's suicide when she says that "Jeremy, the Iraq veteran in *Prophecy*, kills himself, and yet, he has been ennobled by his need to remember the night he killed a pregnant woman and wept with her husband over the corpse. Jeremy's death is determined not by any flaw in Sarah's listening but by his own belief that the severity of what he's done has forever violated his growing awareness of how a good life must be lived. In this sense, Sarah's passionate teaching of Greek drama both awakens Jeremy and dooms him." (Malpede, 2011: xxvi-xxvii) Malpede who is the playwright of *Prophecy* makes her own view about the traumatized people due to wars and their struggle to survive in the modern world which is swarmed with wars and their enormity of atrocities in which "Expectations are exploded and barriers based on constructs of and assumptions about gender, geography, culture, age, religion and education are dissolved, broken erased. We come face to face with wounded bodies and psyches at war

that strive to survive and build lives together in the tumult of modern-day war zones." (Malpede, 2017: p. 271)

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كلية الدراسات العليا

كلية اللغات

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رسالة

مقدمة الى مجلس كلية اللغات/جامعة السودان للعلوم والتكنولوجيا ضمن متطلبات

نيل شهادة الدكتوراة في فلسفة الادب الانكليزي

من قبل

غسان عواد ابراهيم صالح

باشراف

الاستاذ الدكتور محمود علي احمد عمر

أيار 2021

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