



**AN ECOFEMINIST STUDY OF CARYL
CHURCHILL'S ESCAPED ALONE & MIKE
BARTLETT'S EARTHQUAKES IN LONDON**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ahmed Abdulwahid YASEEN titled “AN ECOFEMINIST STUDY OF CARYL CHURCHILL’S ESCAPED ALONE & MIKE BARTLETT’S EARTHQUAKES IN LONDON” is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis.
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The degree of Master of Science by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

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

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

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Signature :

FOREWORD

I would like to express my appreciation to my supervisor, Assist. Prof. Dr. Mustafa CANLI, for his support, guidance and helpful encouragement while writing my thesis. I could not have completed this thesis Without his academic help. I am particularly grateful to my professors at Karabük University, English Language and Literature Department, for their consistent support and significant efforts.

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ABSTRACT

This thesis analyzes and explores the intersection of contemporary British theater and ecofeminism as a theory through the analysis of the selected plays Caryl Churchill's *Escaped Alone* (2016) and Mike Bartlett's *Earthquakes in London* (2010). By employing ecofeminism as a theory, this thesis examines how the connected oppression of nature and women is criticized under capitalist systems and patriarchal structures in both plays. Environmental exploitation, the marginalization based on gender, and dualism are key themes in both plays.

Qualitative methodology is used in this thesis. It combines textual analysis with ecofeminist criticism in order to analyze the narrative structure and style, and the dynamics of the characters. In *Escaped alone* Churchill uses disturbed and fragmented monologues with nightmarish and dystopian imagery to address the ecological destruction, climate change, and the lack of female contributions in ecological issues from the perspective of women, on the other hand, in *Earthquakes in London* Bartlett uses non linear narrative style, employing three periods of time, shifting between the past, present and the future to expose the gendered impact and repercussions of ecological destruction. Additionally, he implies both male and female voices, showing the greed of males and the closeness of female characters. In both plays, the lived experience of women is taken as sites of resistance.

The findings of this thesis disclose that what both playwrights implied and depicted corresponds the core principles of ecofeminism by associating the exploitation of nature to patriarchy and its domination, challenging dualistic thinking and hierarchies such as culture/nature, reason/emotion, and male/female, advocating for totalitarian solutions. The contribution of this thesis to ecofeminist literary criticism is lies in demonstrating the ability of theater in conveying serious ecological and feminist discourses to encourage the audience to participate and confront the recurring stoical and ecological injustice under patriarchy and capitalism. Eventually, the thesis reaffirms that the potential of drama can foster environmental and social awareness

Keywords: Ecofeminism; British Theater; Environmental Exploitation; Patriarchy; Gender Marginalization; Climate Change; Feminist Resistance



ÖZ

Bu tez, çağdaş Britanya tiyatrosu ile ekofeminizm kuramının kesişim noktasını, Caryl Churchill'ın *Escaped Alone* (2016) ve Mike Bartlett'in *Earthquakes in London* (2010) adlı oyunlarının analizi yoluyla incelemekte ve tartışmaktadır. Ekofeminizm kuramsal bir çerçeve olarak kullanılarak, her iki oyunda doğa ve kadınların kapitalist sistemler ve ataerkil yapılar altında maruz kaldığı bağlantılı baskıların nasıl eleştirildiği analiz edilmektedir. Çevresel sömürü, cinsiyete dayalı dışlanma ve düalizm (ikili karşıtlık) her iki oyunun da temel temaları arasında yer almaktadır.

Bu tezde nitel araştırma yöntemi benimsenmiştir. Anlatı yapısı, üslup ve karakter dinamiklerini analiz etmek amacıyla metin çözümlemesi ile ekofeminist eleştiri bir arada kullanılmaktadır. *Escaped Alone* oyununda Churchill, ekolojik yıkımı, iklim değişikliğini ve kadınların çevresel sorunlardaki yetersiz temsilini kadın bakış açısından ele almak için bozulmuş ve parçalı monologlarla birlikte kâbusvari ve distopik imgeler kullanmaktadır. Öte yandan, *Earthquakes in London* oyununda Bartlett, geçmiş, şimdi ve gelecek arasında gidip gelen doğrusal olmayan bir anlatı biçimi kullanarak ekolojik yıkımın toplumsal cinsiyete dayalı etkilerini ve sonuçlarını ortaya koymaktadır. Ayrıca, hem erkek hem de kadın seslerine yer vererek erkek karakterlerin açgözlülüğünü ve kadın karakterlerin birbirine olan yakınlığını vurgulamaktadır. Her iki oyunda da kadınların deneyimleri birer direniş alanı olarak sunulmaktadır.

Tezin bulguları, her iki oyun yazarının ortaya koyduğu temsillerin ve göndermelerin ekofeminizmin temel ilkeleriyle örtüştüğünü göstermektedir. Bu oyunlar doğanın sömürsünü ataerki ve onun tahakküm yapılarıyla ilişkilendirerek kültür/doğa, akıl/duygu ve erkek/kadın gibi ikili karşıtlıkları ve hiyerarşileri sorgulamakta; bütüncül çözümleri savunmaktadır. Bu tezin ekofeminist edebi eleştiriye katkısı, tiyatronun ekolojik ve feminist söylemleri güçlü bir biçimde aktararak izleyiciyi toplumsal ve ekolojik adaletsizliklerle yüzleşmeye ve mücadele etmeye teşvik etme potansiyelini ortaya koymasında yatmaktadır. Sonuç olarak tez, tiyatronun çevresel ve toplumsal farkındalığı artırma potansiyelini yeniden teyit etmektedir.

Anahtar Kelimeler (Keywords in Turkish): Ekofeminizm; Britanya Tiyatrosu; Çevresel Sömürü; Ataerkillik; Cinsiyete Dayalı Dışlanma; İklim Değişikliği; Feminist Direniş



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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Caryl Churchill'ün <i>Escaped Alone</i> ve Mike Bartlett'in <i>Earthquakes in London</i> Oyunlarının Ekofeminist İncelemesi
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SUBJECT OF THE RESEARCH

The subject of this thesis revolves around Ecofeminist studying of Caryl Churchill's *Escaped alone* and Mike Bartlett's *Earthquakes in London*.

THE SIGNIFICANCE OF THE STUDY

Many aspects of the connection and intersection between drama and ecofeminism are still underexplored though this theory has been applied widely to many literary works, environmental activism, and philosophy, it requires further academic attention especially the works of Caryl Churchill and Bartlett Mike to fulfill the relevance in modern theater. Such studies are significant, especially in this dark era that everything is seen as a resource to be exploited. This study is significant and crucial to raise the awareness of people toward environmental exploitation and to address the danger that lies behind the unjustified actions and behaviors of patriarchal and capitalist systems. By providing an ecofeminist interpretation of these two plays the study seeks to close the gaps in this field by tackling the themes, gender dynamics, and the ecological crises through deep examination of the linguistic, structural, and thematic components of these two plays.

METHOD OF THE RESEARCH

This study relies on using a qualitative research approach, it uses textual analysis and ecofeminist criticism to examine both works Caryl Churchill's *Escaped Alone* and *Earthquakes in London* by Bartlett Mike within an ecofeminist framework. The methodology is designed to explore the interaction between gender, environmental concerns, and theatrical expression by exploring the intersection of the study, focusing on how Bartlett Mike and Churchill's work critiques patriarchal and ecological oppression through dramatic structure, language, and themes.

RESEARCH DESIGN

The main analytical and interpretive components of this work are based on:

1. The Ecofeminist literary criticism that serves as a tool to examine how the exploitation of nature and women are both linked within the patriarchal systems.
2. The Thematic analysis which is essential to identify key ecofeminist themes in *Escaped Alone* and *earthquakes in London* and the significance of them in the broader context of environmental discourse and feminist resistance.
3. Dramatic structure analysis is included to explore the use of fragmented narrative, surreal monologues, and character interactions of both playwrights for conveying ecofeminist concerns.

DATA COLLECTION

The study relies on primary and secondary sources, including:

1. The Primary Texts: Like *Escaped Alone* by Caryl Churchill and *Earthquakes in London* by Bartlett Mike, these plays serve as the central focus of the study.
2. Secondary Sources: like
 - theoretical texts about ecofeminists (authentic works of the main scholars in this field such as Vandana Shiva, Carolyn Merchant, and Greta Gaard) in order to create a conceptual framework.
 - Academic articles and books on ecofeminism in literature and theater place the plays in their larger context.
 - Critical essays on both works that focus on the narrative techniques and feminist themes used in both works.

RESEARCH PROBLEM AND QUESTIONS

Intensified academic works and research were conducted on the environmental destruction, gender, and power and how they intersect due to the rapidly growing number of ecological crises in the world especially in the 21st century. Ecofeminism, as a theoretical framework argues that patriarchal and capitalist systems are the main cause of exploiting nature and oppressing the female gender. Despite the wide application of this perspective to literary works and cultural studies. Yet deeper

exploration is needed in some areas especially in the works of Caryl Churchill and Mike Bartlett to fulfil its presence. Churchill's play *Escaped Alone* (2016) presents a perfect depiction of ordinary women and dystopian concepts of environmental disasters and crises. These disasters promote implied critique about the collapses that are environmental and social. This implication can be analyzed by ecofeminism. Furthermore, *Earthquakes in London* present ecological problems with the consequences of them through the main characters depicting the inseparable connection between nature and women in addition to that, the play can be considered as a perfect example of gender dynamics. This study focuses on the gaps in both plays and seeks deeper exploration. By examining *Escaped Alone* (2016) and *Earthquakes in London* by the lens of ecofeminism. The study will focus on the methods and ways used by the playwrights to criticize the degradation of both nature and women by the patriarchal systems as well as the destruction that happens to the nature additionally the marginalization against women and the urgent call for awareness will be tackled in this study. By examining what is mentioned above, the study will contribute to the broader discussions of ecofeminist theater, environmental ethics in drama, and feminist perspectives on dystopian narratives.

RESEARCH QUESTIONS

1. How do *Escaped Alone* and *Earthquakes in London* reflect core ecofeminist themes, particularly the connection between environmental destruction and patriarchal oppression?
2. In what ways do Churchill and Mike Bartlett use fragmented structure and odd dystopian imagery to critique contemporary ecological crises?
3. How do the voices of the female characters in the play contrast with the apocalyptic monologues, and what does this contrast reveal about gendered perspectives on ecological disaster?
4. What does Churchill's use of language, repetition, and narrative fragmentation suggest about ecofeminist resistance and the urgency of environmental awareness?

Tackling these questions provides a profound understanding of the theater of ecofeminism, and that emphasizes how these works challenge the patriarchal power structures, gender inequality, and the distraction of nature.

OBJECTIVES OF THE STUDY

This thesis aims to:

1. Analyze *Escaped Alone* and *earthquakes in London* from an ecofeminist perspective, highlighting their critique of gender and environmental exploitation.
2. Explore the use of structure, language, and character interactions to reinforce ecofeminist ideas.
3. Contribute to the broader field of ecofeminist literary criticism by examining how drama engages with ecological and feminist concerns.

INTRODUCTION

The intersection of environmental degradation and gender oppression has been a key concern in both literature and activism. In the field of ecofeminism, literature serves as a mirror to society's exploitation of both nature and woman. Ecofeminism as a field which appeared in the 1970s, addresses the connection of the oppression against women and the exploitation against the environment in many ways. Some scholars including Carolyn Merchant and Vandana Shiva indicate and argue that the reasons for viewing women and nature as resources to be controlled and dominated are the capitalist and patriarchal systems because they historically viewed them that way. This perspective that condemns those systems is highly noticeable in literature, where fiction and drama were used as tools by authors to criticize the destruction of nature and the marginalization of females in addition to that, ecofeminism dives deep into the gender dynamics as well as the dualism. The dualistic thinking that divides men from women, culture from nature, and reason from emotion is criticized by ecofeminists, who contend that these divisions and ways of thinking are used to be an excuse for gender injustice and ecological exploitation in addition to that Ecofeminism emphasizes the mutual dependence of nature and humans and it encourages holistic and integrated ways of thinking. Theater and literature offer vital platforms for discussing these issues, including stories that highlight environmental disasters and the unequal representation of women. The intersections of gender, sexuality, embodiment, and the natural world as they are voiced in work of literature, ranging from Shakespeare to modern literature, are examined in *Literature and Ecofeminism*. In order to advance the conversation between ecocriticism and ecofeminism and show the continued relevance of ecofeminism for promoting critical readings of literature, this volume, which brings essays from a global group of contributors together, drawing on Spanish, South African, Taiwanese, Indian literature, and American literature as well as. By doing this, the book creates new avenues for literary interpretation as well as several paths for ecofeminist concepts and actions. Students and academics studying literature, gender studies, ecofeminism, ecocriticism, and the environmental humanities will find this extensive volume to be very interesting. (*Literature and Ecofeminism*, 2018).

Therefore through the lens of ecofeminism, we will have the opportunity to address these issues and what is implied in *Escaped Alone* and *Earthquakes in London*. *Escaped Alone* (2016), which is written by the famous playwright Caryl Churchill who is now regarded as one of the most prominent and inventive authors for the modern stage after presenting her extreme, revisionist vision of societies in professional theater for more than thirty years. As a young child, she started writing, creating primarily brief poems and tales. As she says

“I know quite well what kind of society I would like; decentralized nonauthoritarian, communist, nonsexist- a society in which people can be in touch with their feelings, and in control of their lives. But it always sounds both ridiculous and unattainable when you put it into Words.” (Aston, 2010, p.3)

Churchill remembers listening to the radio instead of television during her early years in the 1940s, when she was mostly in London, and her teenage years in the 1950s, when the family had moved to Montreal, Canada. The impact of this medium can be seen in her writing as a young adult. *You've Got No Need to Be Frightened*, a play for voices, is one of her earliest pieces. It was created in 1959, while Churchill was studying in Oxford, England, from 1957 to 1960. Despite being a writer for television, *The Ants* (1962) was her first professional production and it was submitted for broadcasting on radio based on the recommendation of her agency, Margaret Ramsay. Many of the stylistic elements and thematic issues of Churchill's later theatrical plays are present in her early work. The early plays show some creative styles while still keeping to some classic ways of putting a show together, especially in how she uses time, storytelling, and dialogue. Several radio dramas, like *The Ants* (1962), *Lovesick* (1967), *Abortive* (1971), *Henry's Past* (1972), and *Perfect Happiness* (1973), explore the dynamics of power in marriages and family relationships. *Identical Twins* (1968) and *Schreber's Nervous Illness* (1972) present identity in crisis, and *Not Not Not Not Enough Oxygen* (1971) portrays madness... sweeping the country in a world lacking of natural resources. The stage play that was not performed *The Hospital at the Time of the Revolution*, written concurrently with Churchill's early television drama and *Schreber's Nervous Illness*, examines madness once more, but this time in the particular setting of colonial war. *The Judge's Wife* (1972) uses revolutionary action to challenge regressive politics. Instead of reviewing all this first phase. (Aston, 2010, p4).

Since her early stage at writing, she tackled significant subjective social issues like sexuality, the abuse of power and authority, and cultural identity. Although her works belong to the mid-1960s and 1970s, yet they raise critical issues that are related to feminism and gender deconstruction. Her important work in this study is *Escaped Alone* which depicts the four old female characters like, Mrs. J, Lena, Sally, and Vi, gathering outside, an outdoor space. The four women in the play are old, and they are no less than 70 years old, and enjoy their free time in a normal and simple garden.

The title of this play refers to two books, the Book of The line "I only escaped alone to tell thee" (Churchill, 2016). Appears in the two books, "Job in the Bible" and *Moby Dick* by Herman Melville. Actors in this play speak briefly, distributed by long and descriptive monologues in addition to that a song performed by the quadtones, within these descriptive monologues Mrs. Jarrett express the environmental devastation that exists in the invisible external world to the audience with. Mrs. Jarrett delivered a message. The environment is safe, yet Mrs. Jarrett's monologues reveal twisted and evil information. In a series of personal speeches, every personality shares Details concerning how they live their lives, and the particular difficulties must be faced. *Escaped Alone* concludes with a foursome expressing that it is enjoyable to spend some time inside the gardens. Ehnström (2022).

Escaped Alone explores the complex nature of climate change's threatening interactions. *Escaped Alone*'s style aligns with Esslin's Theatre of the Absurd requirements, challenging the established structure of narrative and dialogue in playwriting. The play's ideas and presentation form complement one another to create a poetic image. (Ehnström, 2022, p.28).

This section provides an overview of essential concepts and theories for interpreting this play. The analysis focuses on the environmental impacts that this drama presents. The second work that will be studied is "Earthquakes in London" by Mike Bartlett. Bartlett was born in 1980 to a mother who was a head educator and very ethical, and a father who worked as an educational psychologist. There is no question that two factors contributed to his mother's moral character. Firstly is the father, a clergyman man and a World War II conscientious objector (His actions would serve as inspiration for the novel *Not Talking*, in which a character's decision to not counter during the second World War left a huge impact on his family's subsequent generations.) secondly, his mother attended Oxford to study theology. One of the

characteristics of his works, which includes individuals dealing with moral dilemmas, will be the character of ethical decisions as well as the complexities around them.

The interest of Bartlett's father in mankind behavior and subjective decisions left an impression on him, even though his mother's entity of the family might have affected the investigation of moral dilemmas. As he grew up, he heard his father remark things like, 'Look at that person's behavior. Do you believe there is a cause for that? Although Bartlett acknowledges that he monitors conversations and observes how people behave, he still finds himself paying attention to other people and challenging their actions and decisions. He uses these observations to enhance both the themes and the characters in his plays. Characters in several plays the he wrote such as "Cock" "Earthquakes in London" and "Snowflake" and tv series like "Doctor Foster" "Trauma " and "Press" are forced to face the consequences of their choices, and the drama that follows centers on their internal conflict over these misleading scenes. Similar discussions occurred in the Bartlett home, with his parents serving as the model. (Boles, 2024 p7).

Earthquakes in London is a play written in 2010 by Mike Bartlett, a politically heated and emotionally complex drama. It examines the connections between capitalism, personal relationships, and climate change. Three sisters Sarah, Freya, and Jasmine are followed as they discuss their personal hardships against the backdrop of an imminent environmental disaster in this nonlinear, fragmented narrative piece. Climate scientist Robert, their unloved father, had warned of the catastrophic effects of human activity on the earth a long time ago, but his warnings were mostly disregarded. The drama examines the social and psychological ramifications of environmental degradation while showing and presenting political and personal storylines to show how institutional power systems in charge have failed to address the climate catastrophe. "Earthquakes in London" is a solid criticism of patriarchy and its structures which take advantage of females and the environment when perceived across an ecofeminist lens. ecofeminism provides The essential foundation for comprehending how the play depicts gendered experiences in connection to climate fear and ecological collapse, which associates exploiting natural with the dominance against women. The three sisters in the play represent different responses to environmental degradation. Sarah, a government minister, stands for women's struggles in political arenas dominated by men, where they feel forced to sacrifice

moral principles and personal convictions in order to maintain societal stability in those areas. Pregnant and overcome with existential dread, Freya represents the enduring bond between females and the natural world as well as the concerns about the next generation. The youngest and most disobedient Jasmine challenges social norms in the play and she is an example of ecofeminist opposition to repressive systems that cause environmental damage.

The ecofeminist critique of patriarchal political and scientific institutions is further supported by Robert's persona. Although his climate change warnings were ignored as a scientist, he personally maintains an emotional distance from his daughters, highlighting the larger gap between women's lived experiences and logical, male-dominated institutions of knowledge. The play questions how authority figures are typically portrayed, and it makes the case that adopting sustainable, alternative, and more connected lifestyles ideas that are consistent with ecofeminist ideas is the way of the future. Earthquakes in London raise issues of responsibility, agency, and hope while presenting a nightmarish image of environmental collapse through its compelling, rapid narrative. The play emphasizes how the climate catastrophe is not just a scientific problem but also a profoundly social and ethical one by exploring the connections between gender and ecological degradation. In the end, Bartlett's writings are a call to acknowledge the means in which females and the environment are oppressed together and to look for revolutionary answers that oppose the dominant, harmful structures that are forming the contemporary world. This play is a perfect work of literature to be analyzed and studied through the lens of ecofeminism due to the themes and issues included and tackled by the playwright that highly evoke the reader's emotions and emphasize the importance and consequences of ecological issues. It also educates people to respond to these matters that are neglected by the dominant systems and people in charge. Additionally, the playwright addresses the ecological issues and consequences through the main characters in the play, each character represents something that leads back to ecological awareness and problems. (Gulter, 2022 p123).

THEORETICAL FRAMEWORK

The intersection of environmental degradation and gender oppression has been a key concern in both literature and activism. In the field of ecofeminism, literature serves as a mirror to society's exploitation of both nature and woman. Ecofeminism as a field which appeared in the 1970s, addresses the connection of the oppression against women and the exploitation against the environment in many ways. Some scholars including Carolyn Merchant and Vandana Shiva indicate and argue that the reasons for viewing women and nature as resources to be controlled and dominated are the capitalist and patriarchal systems because they historically viewed them that way. This perspective that condemns those systems is highly noticeable in literature, where fiction and drama were used as tools by authors to criticize the destruction of nature and the marginalization of females in addition to that, ecofeminism dives deep into the gender dynamics as well as the dualism. The dualistic thinking that divides men from women, culture from nature, and reason from emotion is criticized by ecofeminists, who contend that these divisions and ways of thinking are used to be an excuse for gender injustice and ecological exploitation in addition to that Ecofeminism emphasizes the mutual dependence of nature and humans and it encourages holistic and integrated ways of thinking. Theater and literature offer vital platforms for discussing these issues, including stories that highlight environmental disasters and the unequal representation of women. The intersections of gender, sexuality, embodiment, and the natural world as they are voiced in work of literature, ranging from Shakespeare to modern literature, are examined in *Literature and Ecofeminism*. In order to advance the conversation between ecocriticism and ecofeminism and show the continued relevance of ecofeminism for promoting critical readings of literature, this volume, which brings essays from a global group of contributors together, drawing on Spanish, South African, Taiwanese, Indian literature, and American literature as well as. By doing this, the book creates new avenues for literary interpretation as well as several paths for ecofeminist concepts and actions. Students and academics studying literature, gender studies, ecofeminism, ecocriticism, and the environmental humanities will find this extensive volume to be very interesting. (*Literature and Ecofeminism*, 2018).

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“I know quite well what kind of society I would like; decentralized nonauthoritarian, communist, nonsexist- a society in which people can be in touch with their feelings, and in control of their lives. But it always sounds both ridiculous and unattainable when you put it into Words.” (Aston, 2010, p.3)

Churchill remembers listening to the radio instead of television during her early years in the 1940s, when she was mostly in London, and her teenage years in the 1950s, when the family had moved to Montreal, Canada. The impact of this medium can be seen in her writing as a young adult. *You've Got No Need to Be Frightened*, a play for voices, is one of her earliest pieces. It was created in 1959, while Churchill was studying in Oxford, England, from 1957 to 1960. Despite being a writer for television, *The Ants* (1962) was her first professional production and it was submitted for broadcasting on radio based on the recommendation of her agency, Margaret Ramsay. Many of the stylistic elements and thematic issues of Churchill's later theatrical plays are present in her early work. The early plays show some creative styles while still keeping to some classic ways of putting a show together, especially in how she uses time, storytelling, and dialogue. Several radio dramas, like *The Ants* (1962), *Lovesick* (1967), *Abortive* (1971), *Henry's Past* (1972), and *Perfect Happiness* (1973), explore the dynamics of power in marriages and family relationships. *Identical Twins* (1968) and *Schreber's Nervous Illness* (1972) present identity in crisis, and *Not Not Not Not Enough Oxygen* (1971) portrays madness... sweeping the country in a world lacking of natural resources. The stage play that was not performed *The Hospital at the Time of the Revolution*, written concurrently with Churchill's early television drama and *Schreber's Nervous Illness*, examines madness once more, but this time in the particular setting of colonial war. *The Judge's Wife* (1972) uses revolutionary action to challenge regressive politics. Instead of reviewing all this first phase. (Aston, 2010, p4).

Since her early stage at writing, she tackled significant subjective social issues like sexuality, the abuse of power and authority, and cultural identity. Although her works belong to the mid-1960s and 1970s, yet they raise critical issues that are related to feminism and gender deconstruction. Her important work in this study is *Escaped*

Alone which depicts the four old female characters like, Mrs. J, Lena, Sally, and Vi, gathering outside, an outdoor space. The four women in the play are old, and they are no less than 70 years old, and enjoy their free time in a normal and simple garden.

The title of this play refers to two books, the Book of The line "I only escaped alone to tell thee" (Churchill, 2016). Appears in the two books, "Job in the Bible" and Moby Dick by Herman Melville. Actors in this play speak briefly, distributed by long and descriptive monologues in addition to that a song performed by the quadtones, within these descriptive monologues Mrs. Jarrett express the environmental devastation that exists in the invisible external world to the audience with. Mrs. Jarrett delivered a message. The environment is safe, yet Mrs. Jarrett's monologues reveal twisted and evil information. In a series of personal speeches, every personality shares Details concerning how they live their lives, and the particular difficulties must be faced. *Escaped Alone* concludes with a foursome expressing that it is enjoyable to spend some time inside the gardens. Ehnström (2022).

Escaped Alone explores the complex nature of climate change's threatening interactions. *Escaped Alone's* style aligns with Esslin's Theatre of the Absurd requirements, challenging the established structure of narrative and dialogue in playwriting. The play's ideas and presentation form complement one another to create a poetic image. (Ehnström, 2022, p.28).

This section provides an overview of essential concepts and theories for interpreting this play. The analysis focuses on the environmental impacts that this drama presents. The second work that will be studied is "*Earthquakes in London*" by Mike Bartlett. Bartlett was born in 1980 to a mother who was a head educator and very ethical, and a father who worked as an educational psychologist. There is no question that two factors contributed to his mother's moral character. Firstly is the father, a clergyman man and a World War II conscientious objector (His actions would serve as inspiration for the novel *Not Talking*, in which a character's decision to not counter during the second World War left a huge impact on his family's subsequent generations.) secondly, his mother attended Oxford to study theology. One of the characteristics of his works, which includes individuals dealing with moral dilemmas, will be the character of ethical decisions as well as the complexities around them.

The interest of Bartlett's father in mankind behavior and subjective decisions left an impression on him, even though his mother's entity of the family might have affected the investigation of moral dilemmas. As he grew up, he heard his father remark things

like, 'Look at that person's behavior. Do you believe there is a cause for that? Although Bartlett acknowledges that he monitors conversations and observes how people behave, he still finds himself paying attention to other people and challenging their actions and decisions. He uses these observations to enhance both the themes and the characters in his plays. Characters in several plays he wrote such as "Cock" "Earthquakes in London" and "Snowflake" and tv series like "Doctor Foster" "Trauma" and "Press" are forced to face the consequences of their choices, and the drama that follows centers on their internal conflict over these misleading scenes. Similar discussions occurred in the Bartlett home, with his parents serving as the model. (Boles, 2024 p7).

Earthquakes in London is a play written in 2010 by Mike Bartlett, a politically heated and emotionally complex drama. It examines the connections between capitalism, personal relationships, and climate change. Three sisters Sarah, Freya, and Jasmine are followed as they discuss their personal hardships against the backdrop of an imminent environmental disaster in this nonlinear, fragmented narrative piece. Climate scientist Robert, their unloved father, had warned of the catastrophic effects of human activity on the earth a long time ago, but his warnings were mostly disregarded. The drama examines the social and psychological ramifications of environmental degradation while showing and presenting political and personal storylines to show how institutional power systems in charge have failed to address the climate catastrophe. "Earthquakes in London" is a solid criticism of patriarchy and its structures which take advantage of females and the environment when perceived across an ecofeminist lens. ecofeminism provides The essential foundation for comprehending how the play depicts gendered experiences in connection to climate fear and ecological collapse, which associates exploiting nature with the dominance against women. The three sisters in the play represent different responses to environmental degradation. Sarah, a government minister, stands for women's struggles in political arenas dominated by men, where they feel forced to sacrifice moral principles and personal convictions in order to maintain societal stability in those areas. Pregnant and overcome with existential dread, Freya represents the enduring bond between females and the natural world as well as the concerns about the next generation. The youngest and most

disobedient Jasmine challenges social norms in the play and she is an example of ecofeminist opposition to repressive systems that cause environmental damage.

The ecofeminist critique of patriarchal political and scientific institutions is further supported by Robert's persona. Although his climate change warnings were ignored as a scientist, he personally maintains an emotional distance from his daughters, highlighting the larger gap between women's lived experiences and logical, male-dominated institutions of knowledge. The play questions how authority figures are typically portrayed, and it makes the case that adopting sustainable, alternative, and more connected lifestyles ideas that are consistent with ecofeminist ideas is the way of the future. *Earthquakes in London* raise issues of responsibility, agency, and hope while presenting a nightmarish image of environmental collapse through its compelling, rapid narrative. The play emphasizes how the climate catastrophe is not just a scientific problem but also a profoundly social and ethical one by exploring the connections between gender and ecological degradation. In the end, Bartlett's writings are a call to acknowledge the means in which females and the environment are oppressed together and to look for revolutionary answers that oppose the dominant, harmful structures that are forming the contemporary world. This play is a perfect work of literature to be analyzed and studied through the lens of ecofeminism due to the themes and issues included and tackled by the playwright that highly evoke the reader's emotions and emphasize the importance and consequences of ecological issues. It also educates people to respond to these matters that are neglected by the dominant systems and people in charge. Additionally, the playwright addresses the ecological issues and consequences through the main characters in the play, each character represents something that leads back to ecological awareness and problems. (Gulter, 2022 p123).

1. CHAPTER ONE: THEORETICAL FRAMEWORK

Over the last decade, several periodicals, anthologies, and books written by a single author have been published on ecofeminism or ecological feminism, advocating that there is significant connection between how one can deal with the nonhuman nature and how one deals with people of color, women, and the inferior class, is known as ecological feminism. None of these numerous publications have offered an interdisciplinary viewpoint on ecofeminist scholarly subjects. This volume achieves exactly that. It offers a critical analysis of ecofeminism from a range of interdisciplinary and cross-cultural viewpoints. It is therefore a significant contribution to the realm of work on ecofeminism. (Warren, 1997, p.xi).

Between the end of the 1970s and the beginning of the 1980s, several social movements, such as the feminist, peace, and ecological movements, gave rise to ecofeminism, which is a new label for a legacy prudent. Although Françoise D'Eaubonne coined the phrase, it wasn't until the countless demonstrations and acts against the degradation of the environment that were firstly prompted by reoccurring natural crises that gained popularity. Many women in the United States gathered in the initial conference that is considered ecofeminist, "Women and Life on Earth" the first Conference that tackles Eco-Feminism in the Eighties," it occurred in 1980 in Amherst, as a result of the Three Mile Island collapse. The intersection between feminism, healing, militarization, and ecology had been examined at this meeting. As one of the conference organizers, Ynestra King. The link and completeness of concept and the practice are essential to ecological feminism. It confirms for each thing living on earth special power and safety. In their opinion, the snail darter and a community's demand for freshwater go hand in hand, as does the porpoise's need for fish and the potential food for Skylab. As a movement identified by women, they think they have a unique task to perform in these critical periods. they perceive the corporate warriors' destruction of the planet and all living things and the military warriors' threat of nuclear war as feminist issues. This is the same masculinist mindset that would limit our autonomy over our bodies and sexuality. Which, in order to get its way, depends on several systems of state authority and dominance. As with feminism, ecofeminism and ecofeminist philosophy are not one and the same. (Sollund, 2015).

What contributed to the popularity of ecofeminism is not merely the collapse of three mile Island, however, the release of the forty tons of pesticides in India, which were toxic gas that result in three thousand deaths at the time of the disaster and affected more than four hundred thousand people by this chemical exposure. the majority of the affected people from that disaster were women, also they were the most determined and serious about justice. Their protests and high voices did not stop and continued to demand justice and to be a reminder to patriarchy of the losses, that people still suffer and people's lives and health can't be restored with money. Quoting a poor Muslim woman who was severely affected, "We will not stop our fight till the fire in our hearts goes quiet — this fire started with 3,000 funeral pyres — and it will not die till we have justice." (Mies & Shiva, 1993, p.15). additionally, the females in Sicily and their protest and rejection to the mass destruction weapons on their lands, and the germen women who are not all of them feminists, strongly fought against the decision of construction nuclear power stations, although they were able to see the link and intersection between the repression against females and the exploitation of nature. A Russian woman says "Men never think of life. They only want to conquer nature and the enemy" (Mies & Shiva, 1993, p.15). all these incidences as well as the progress in technology that led to concerning consequences, the genetic modifications, and biotechnology explained the intersections for women.

Ecological feminism's roots can be seen in diverse scales of feminism, including Black and Third World feminisms, radical and socialist feminisms, liberal feminism, and Marxist feminism. The assertion that naturism that is, the dominance against nature and nonhumans is considered as feminist issues and it is what distinguishes ecofeminism. The theory of ecofeminism extends well-known feminist criticisms of dominant social ideologies (such as racism, sexism, classism, heterosexism, ageism, and anti-Semitism) to nature (i.e., naturism). Nature is a feminist concern, according to ecofeminists. In fact, feminism, science, and local community life all depend on an awareness of the overlapping and intersecting character of domination. For this reason, it is useful to picture ecofeminist philosophy as the intersection of three spheres. This visual representation of ecofeminist philosophy holds that it develops from and expands upon the related concepts of science, technology, feminism, and local viewpoints. Ecofeminist philosophy applies

all of feminist philosophy's instruments to problems. These Efforts outside would not be considered specifically ecofeminist. (Warren, 1997. P.4).

1.1. Connection Between Women and Nature

Ecofeminism looks at how women connect with nature. It believes that women and the environment are closely linked. This idea grew from studying this relationship, which is a key part of ecofeminist research.

Ecological feminism is the name given to a variety of positions that have roots in different feminist practices and philosophies. These different perspectives reflect not only different feminist perspectives (e.g., liberal, traditional Marxist, radical, socialist, Black, and Third World), they also reflect different understandings of the nature of and solution to pressing environmental problems (Adams & Gruen, 2021, p.2).

In other words, according to Merchant (1999). Ecofeminists hold varying opinions about how females and nature relate to each other. Karen Varren breaks down the relationship between females and nature into ten methods, specifically: historical, conceptual, social-economic, symbolic, linguistic, and literary relations, empirical, religious and spiritual, conceptual, political, and moral relationships. The connection between women and nature has a long history, and the connection stubbornly exists through culture, language, and history.

Ecofeminists highlight the intimate link between females and the natural world. They believe that women feature a unique, empirical, and natural relationship with natural world on a physiological and psychological level, based on the biological roles of female reproduction and rearing. A positive link between women and natural world is based on the fact that females are inherently nearer to nature than men due to raising and caring for others. Therefore, Women are morally closer than men, making them the ideal spokesman for environmental causes.

According to Chen (2014), Spiritual ecofeminism identifies Christianity and Judaism as fundamentally patriarchal in the context of mainstream Western religions. As a result, Spiritual Ecofeminism challenges patriarchal faiths, promoting the veneration of the Earth and the Goddess' sacred spirit and highlighting the sacred bond between women and the natural world. The goal of social ecofeminism is to undermine the bond between nature and women, in contrast to cultural and spiritual ecofeminism, which both highlight this relationship. They believe that ideology has reinforced and

socially built the relationship between women and nature. According to the recently developed binary opposition theory in Western contemporary society, there are physical, rational, and emotional, and subject and object in terms of thought and concept, which results in dominance and hierarchical relationships. In this manner in addition to nature, women and their bodies are also made the objects of male dominance; in other words, women and their bodies have been shaped as culturally distinct individuals. According to this perspective, a country is like the human body, and a body is a type of social structure. As a result, the relationship between women and nature is either a political product built on top of social results, or a social product built on top of social results, both of which reflect some form of political relationship. Socialist ecofeminism highlights the connection between nature's degradation and women's subordination. As technology advanced and was applied in industrialization to increase the capacity to alter nature, homogenization was introduced by the single mode of production. This eliminated the variety of modes of production, denigrated women, denied the inherent worth of nature, and substituted human homogenization for biological diversity. This type of benefit-seeking production paradigm invariably results in the destruction of biological diversity, and the exploitation of nature, and ultimately puts humankind especially women in jeopardy.

The advancement of contemporary industry and agriculture places women, their expertise, and their nature in a secondary position. There is a threat to biological diversity and there is an inherent connection between the deterioration of the environment and women's subordination. (Chen, 2014.p.69).

One of the pioneers of ecofeminism Sherry Ortner stated in one of her influential essays called "Is Female to Male as Nature is to Culture" the effects of this association between women and nature and how this symbolic relation justifies the oppression against them historically. Due to these binaries, women are considered and seen as closer creatures to nature, seeing the similarities in their biological roles in caregiving, nurturing, and reproduction. On the other hand, men are usually associated with rationality, culture, and control. This association fosters and strengthens the subordination and domination against women. In addition to that, it supports the notion that women and nature are the resources to be dominated and exploited by men and the systems that are controlled by patriarchy. (Ortner, 1974).

ecofeminists believe that the fundamental assumption of ecofeminism is the oppression of women is tightly linked to the explanation of nature, whether if the oppression is sanctioned based on gender, physical capacity, class, race, or sexuality. And behind this oppression is the same ideology.

Ecofeminism's basic premise is that the ideology which authorizes oppressions such as those based on race, class, gender, sexuality, physical abilities, and species is the same ideology which sanctions the oppression of nature. (Gaard, 1993. P.1).

According to Gaard (1993), ecofeminists advocate to an endpoint to all kinds of oppressions and injustice, believing that all efforts and attempts to free any oppressed group will not be successful without equality in the efforts and attempts for the liberation of nature. She illustrates the inseparable connection between humans and nature. As Mies & Shiva (1993) state that it is an illusion to think that a person can save him or herself only, everything is interconnected, and class or geographical distances are not a guarantee from another Chernobyl. What modern male dominated structures do to the earth will be noticed and felt by all Because humans are integral part of it.

1.2. Dualism

Dualism is considered as one of the most fundamental principles in Ecofeminism. it tackles the causes of separation between men and women, nature and culture that gives the privileges to one at the cost of the other category which is the hierarchical structure. Furthermore, it addresses and criticizes the notion of binary oppositions. These dualisms are rotted deeply in some societies, especially in the Western mindset which gives the privileges to men over women, culture over nature, and reason over emotion, it marginalizes the other categories and puts them into a subordinate status, and by this way of thinking those categories that got the privileges are considered superior to the other oppositions. This movement, ecofeminism challenges these hierarchical dualisms and binaries believing that these dualisms strengthen these systems of domination and exploitation and give them the reasons, therefore, that would affect the environment and women in the end. (Ortner, 1974).

Val Plumwood (1993) adds more to the critique by focusing on dualism and the rationale behind it that fosters oppression and domination. She claims that dualisms are

hierarchical constructs not natural parting and separation. It provides and gives superiority and control to one category and undervalues and diminishes the inferior category in these binaries. Plumwood stated in one of her books, *Feminism and the Mastery of Nature*, that these dualisms legitimize that idea of marginalizing women and exploiting the nature, they also foster the idea that both women and nature are irrational, passive, subordinate, and in need of control. This mindset and dualism result in the degradation of the environment and oppression towards the female gender. so Deconstructing these divisions and promoting a relational vision that emphasizes mutual respect and mutual dependency are very important in the theory of ecofeminism. Ecofeminism aims to establish a more equitable structure that tackles the linked oppressions of women and nature by opposing dualistic thinking. Therefore, dualism is a significant target in ecofeminism.

Plumwood (1993) argues that dualism is not considered as merely a philosophical problem. It is considered as a huge problem and a fundamental cause of multiple systems of domination in the world, such as racism, patriarchy, and environmental destruction. She believes that these separations strengthen each other due to the way they place one binary as superior like male, reason, and culture, and placing the other binary like female, nature, and emotion as inferior.

“Forms of oppression from both the present and the past have left their traces in western culture as a network of dualisms, and the logical structure of dualism forms a major basis for the connection between forms of oppression.” (Plumwood, 1993, p. 2).

Dualism don't only separate these binaries in the world; however, it devalues the inferior side represented by nature, women, and emotion. This dualistic thinking led to seeing women and nature as incomplete and as a lack when compared to the superior side represented by men, reason, and culture.

A further important feature of dualistically construed opposites is that the underside of a dualistically conceived pair is defined in relation to the upperside as a lack, a negativity. (Plumwood, 1993, p. 52).

1.3. Criticism of Capitalism and Patriarchy

Criticism of Capitalism and patriarchy in ecofeminism is also considered as one of the key principles in this theory. It blames the systems that are controlled by capitalism and patriarchy to be the main root and reason behind the oppression towards women and the ecological degradation. According to ecofeminist thinkers, these systems follow the logic of domination, this logic gives the priority to profit, control, and exploitation over equity and sustainability. This system sustains itself at the expense of women, natural resources, and vulnerable people, through commodification of women and nature. Capitalism is a dark road that leads to destruction, social breakdowns, and environmental crises. Ecofeminists argue that capitalist systems commodify nature, treating it as a resource to be exploited for profit.

This system emerged, is built upon and maintains itself through the colonization of women, of 'foreign' peoples and their lands; and of nature, which it is gradually destroying. As feminists actively seeking women's liberation from male domination. (Mies & Shiva, 1993, p.2).

Vandana Shiva (1988) critiques industrial agriculture and economic globalization as key examples of how capitalist practices deplete biodiversity and marginalize women, particularly in the Global South. Shiva emphasizes that women, often custodians of traditional ecological knowledge, are disproportionately impacted by environmental destruction caused by monocultures, deforestation, and chemical-intensive farming. These practices reflect a reductionist worldview that values efficiency and control over holistic ecological relationships.

Ecofeminism criticizes capitalist and patriarchy for transforming natural resources from a source that offers life and sustainability for people into a private property to be sold and dominated for merely one reason, which is profit and gain. Therefore, Ecofeminists challenge what male dominated systems do, believing that what harms the earth certainly harms people. They seek environmental and social justice for a better world and better future that features sustainability

The earth does not belong to man, man belongs to the earth. All things are connected like the blood which unites one family. Whatever befalls the earth befalls the sons of the earth. Man did not weave the web of life; he is merely a strand of it. Whatever he does to the web, he does to himself. (Mies & Shiva, 1993, p.105).

Both selected plays *Earthquakes in London* and *Escaped Alone* criticize the patriarchal systems and capitalism for their destructive efforts on the environment

Shiva (1989) says that the environment is treated and viewed as a resource for profit in the perspective of capitalist systems. She also contends that These systems place profits and economic growth before the sustainability of the environment and this conception and mindset is evident in *Earthquakes in London* through the character Robert, a government official who makes choices that put profit ahead of the environment. Plumwood's (1993) contention is that patriarchal ideas, which see women and nature as something submissive and something to be exploitable, therefore, this ideology legitimizes their dominance. Women and nature are often seen as inferior to males. The long-term effects of the exploitation of the environment by capitalist and patriarchal lead to hierarchies, social breakdown, and environmental disasters. (Gaard, 1993, p. 18).

Ecofeminism often portrays and depicts females as uniquely connected and linked to nature and they are more understanding to the ecological concerns. Historically, most of the movements and reactions against ecological injustice and patriarchal practices were led by women. Additionally, according to Carol (1982) that female ethics evaluate and emphasize care, empathy, and responsibility, and female closeness to nature is not natural, it is constructed due to the similarity in the roles, and this closeness is used by women as a way of resistance and as a critique of oppression at the same time.

According to Plumwood, (1993). dualism such as male/female, reason/emotion, and nature/culture are criticized by ecofeminism because it is embedded in the patriarchal thought, and by that, it justifies the subjugation of women and the environment. This dualistic thinking gives superiority to men, reason, and culture over women, nature, and emotion. These separations are deeply rooted in western societies, and they strengthen the systems of domination. dualisms are hierarchical constructs not natural parting and separation, and they result in marginalization to women voices and exploitation to the natural resources. And in the end, all these separations lead to severe ecological and social consequences.

1.4. Literature Review

Ecofeminism in Literary and Cultural Studies Ecofeminist criticism has been applied to literature and drama to analyze representations of gender and the

environment. Greta Gaard and Patrick Murphy's *Ecofeminist Literary Criticism* (1998) introduced ecological perspectives into literary studies, exploring how texts reflect and challenge environmental and gender inequalities.

The literature review on ecofeminism explores key questions about the connection between the feminist theory and the environmental issues. Questions such as the role of females in the ecological crisis and the representation of nature in literature.

One of the previous studies on ecofeminist themes in literature by Cynthia Belmont (2007) This scholar focused on the depiction of women as victims and agents of change in environmental disasters in the same time. The study emphasized that natural disasters excessively affect women, due to the deep connection between women and nature and the second reason is the social inequalities. One of the aspects discussed in this article is the symbolism of the "natural disaster heroine" in literature. It examines the way females challenge gender roles when it comes to responding to natural disasters and environmental crises. It also shows how female characters are depicted as survivors and caretakers. The analysis highlights that the connection between women and nature is evident in many literary works and reinforced which is the core idea of ecofeminism.

Another study conducted by Subhadip Konar (2015) presents an ecofeminist analysis of Girish Karnad's plays. His study establishes a framework to examine the significant key principle in ecofeminism, the interconnected oppression of women and nature within patriarchal systems which is relevant to my study. The researcher shows how the female characters in Karnad's plays suffer and experience exploitation that reflects nature's degradation, while also feeling strong and empowered by their connection and interactions with nature. My examination of how Churchill and Bartlett similarly portray women's bodies and experiences as locations of environmental disaster and possible resistance is strongly influenced by these revelations. This application for ecofeminism provides profound analysis and a valuable lens of the second key principle of the theory which is dualism therefore it is crucial to my study. By incorporating more recent ecofeminist discourse and addressing more intersectional factors my study expands this conversation.

Another study by Xujia Zhou (2012), which examines four plays by Henrik Ibsen (*An Enemy of the People*, *The Wild Duck*, *John Gabriel Borkman*, and *Pillars of Society*) through the lens of ecofeminism. The thesis addresses the way patriarchal and capitalist forces preform the oppression against the environment and women together. It underlines the criticism of industrialization, gender norms, and environmental exploitation by Ibsen. In this thesis, Xujia Zhou shows the exploitation of nature and women in the selected plays by going through the plays and the depiction of Industrialization and Gender Roles. The plays chosen by Xujia Zhou portray industries like railroads and mining which symbolize the vicious impact of the systems on nature. The researcher shows many examples from the plays, like the polluted baths in *An Enemy of the People* which represent environmental degradation caused by the systems that prioritize profit over the stability of the environment. In addition to that. The researcher finds that women are Similar²⁰ to how nature is subjugated, women are frequently restricted to domestic roles. He adds examples from the plays he selected. Like Gina (*The Wild Duck*) and Katherine (*An Enemy of the People*) women are suppressed and considered as caregivers, neglecting their emotional and intellectual contributions. In conclusion, the theory argues that the playwright criticizes the oppression against both women and nature regardless of not being ecofeminist, yet he supports the core ideas and agrees that the devaluation of both women and nature by patriarchal capitalism causes social and environmental disasters. Via the ecofeminist standpoint, the insight of Ibsen into topics like gender inequality and environmental deterioration is shown. His selected plays are still crucial today due to the mattes the plays shut the light on, like the negative effects of unchecked industrialization and the necessity of just interactions between people and the natural world. In conclusion, this thesis sheds light on the importance of Ibsen's writings in contributing to feminism and ecology today.

Stephanie Kroneiss (2020) presents her master's thesis about an ecofeminist interpretation of J.R.R. Tolkien's *The Lord of the Rings*. In her study, she examines how the writer's fantasy reflects and challenges patriarchal structures along with examining and proving the connected oppression against women and nature in the story. By using ecofeminism as a theoretical framework and guide, Kroneiss examines how the aspects of ecology are portrayed as well as the depiction of female characters,

furthermore, she emphasizes whether the deviation from traditional roles helps and advances the ecofeminist goal or not.

The structure of the thesis is divided into two major parts the first part tackles the Theoretical foundation including the historical, religious, and cultural roots of the theory and the thoughts it presents to emphasize the connection between the domination of women and the exploitation of nature. The second part of this thesis focuses on the Textual analysis of *The Lord of the Rings*. Kroneiss examines the characters such as Galadriel, Shelob, Eowyn, and entities like Tom Bombadil, the Ents, and the Shire as ecological and feminist symbols. The thesis argues that although Tolkien's work is rooted in a traditional fantast framework, yet some moments, narration, and characters in the work challenge patriarchal and exploitative hierarchies such as Galadriel is portrayed as powerful and wise, yet deeply connected to nature. Eowyn breaks from gender expectations by choosing her own path in battle. And that offers a chance and space for researchers to interpret the work from an ecofeminist perspective.

The study by Yusriansyah et al. (2024) considers the drama of children script *Kerajaan Burung* through the lens of ecofeminism, the study reveals how even the texts that promote environmental conservation can imply patriarchal ideologies. The researchers illustrate how the play associates nature preservation with female characters while on the other hand marginalizing women through gendered choices and symbolic representation such as the trees being portrayed as vulnerable female figures that are attacked by male-coded insects, Therefore This aligns with ecofeminist critiques of the patriarchal dualisms that link women with nature, so the domination is justified. Even though the message of the play is considered as ecological message that calls for harmony between humans and nature yet the researchers in this study reveal the underlying and implied ideologies that foster traditional gender roles by depicting women's main and only responsibility as environmental care, this paradox that is tackled in this study mirrors tensions that will be explored in the selected plays in my study (*Earthquakes in London* and *Escaped Alone*) where women grapple with environmental crises and climate change while navigation patriarchal constraints. However, in this study, Yusriansyah et al focus on texts that are made for children from the global south. While my analysis extends to contemporary British plays. That highlights the globality of ecofeminist themes and how they manifest across cultural

and temporal contexts. Their conclusion and findings in their study about gender roles in the selected work like casting women as nurturers of nature help and inform my examination of the way the playwrights assign the roles of female characters in Churchill's and Bartlett's works. In their study a significant emphasizing on criticizing the limitations of the script. Therefore, their study overlooks possibilities for subversive readings, which is a gap my thesis will fill through a profound examination of how Churchill's disturbed fragmented narration and Bartlett's multi-generational trauma disrupt ecofeminist tropes. This study by Yusriansyah et al delivers a precious framework for examining the overlap between gender and ecology in literary work and dramatic context. However, it emphasizes the need for accurate and intersectional approaches in ecofeminist studies.

In (2024) a study was conducted by Erden and Öztürk which revolves around *Escaped Alone* by Churchill and examining it through eco-socialism. A study that views the play as a critique of capitalism's role in ecological collapse. Erden and Öztürk argue that the dystopian apocalyptic visions that are narrated by Mrs. Jarret are systemic consequences of how they operate and how they prioritize profit at the expense of the environment. Like the chemical leaks, landslides, and pandemics. The analysis of the researchers highlights the methods used by capitalist systems how such practices and methods alienate humans from nature, worsen social inequality and exploit the ecological resources, and commodify them. Their study concentrates on class and production cycle which serves my thesis in criticizing patriarchal capitalism in *Earthquakes in London* yet, it doesn't offer a profound analysis of the gendered dimensions of ecological trauma that ecofeminism centralizes. As an example, the monologues of Mrs. Jarret are examined and analyzed as capitalist allegories, yet they obviously reflect how female characters perceive ecological crises. Which is a space where my study expands through analyzing how elderly characters in *Escape Alone* embody marginalized voices in climate discourse. Likewise, the emphasis on the indifference in this study aligns with my reading and examining the fragmented narratives of *Earthquakes in London*. But where Erden and Öztürk attribute this to class alienation, I propose a different opinion, it also considered as gendered displacement. In this study, the Eco socialist approach used by the researchers provides a foundation for examining the ecological violence performed by capitalism and the practices they conduct. On the other hand, my ecofeminist analysis extends by

proofing how this violence targets both women and nature as linked and connected entities so not only nature is damaged female characters as well. Therefore, this synthesis calls for a dialogue between those who offer materialist critiques and those who offer gendered criticizing in order to demonstrate how the work of Churchill can bridge between both forms to address and expose the dual crises, the ecological crises, and the patriarchal collapse.

A study by Nik Wakefield, named *Environmental Horror and White Extinction* (2024). The study reexplains the selected play in my thesis *Through an ecological literalist perspective*, claiming that Churchill in her works of drama, blurs the connection and the line between tangible realities of climatic breakdown and the theoretical fantasy. In this study, Wakefield concentrates on how it is compulsory for the audience to confront and stand up against the literal ecological horrors of capitalism. As a result of Mrs. Jarrett's apocalyptic monologues and the examples given in her words, such as the chemical leaks through cracks in the money. Wakefield reveals the structural violence of capitalism in his analysis which aligns with my thesis, yet it is significantly different from my analysis when it comes to prioritizing non-human agency and theatrical materiality over gendered oppression. This is an area where my study goes beyond Wakefield's interpretation of the play's fragmented narratives to focus more on the anthropocentric mastery in order to affirm that the marginalized voices of the old women in the example given of the fantastical garden as calamities threaten to reflect gendered isolation, in other words, ecological estrangement. My study is in line with his, like in my analysis of *Earthquakes in London's Sarah* who is a pregnant woman becomes afraid of the climate which aligns with his attention on Mrs. Jarrett's terrible rage, which was repeated many times in the play. Therefore, it is an effective depiction of capitalist negligence. However, the way Churchill's female characters embody the connection and intersection of patriarchal and ecological oppression and violence is overlooked by Wakefield's analysis. In Churchill's play *Escaped Alone*, the domestic discussions and conversation between the four elderly women about the chores, kitchens, and cats are not merely ordinary normal conversation, on the contrary, they imply political acts of survival in our societies that neglect trauma and make female labor unseen. My thesis extends on the way Churchill's formal experimentation stage crises through the disturbed fragmented monologues

additionally they expose the materiality of climate collapse and its excessive burden on female characters by emerging ecofeminism and the approach used in this study by Nik Wakefield. That will give a satisfying and profound examination and analysis of the selected plays in my thesis and cover what is missed and overlooked.

The article *Beyond Scientific Facts: Climate Change Crisis in Earthquakes in London* by İşıl Şahin Güler (2022) is a study conducted to examine Mike Bartlett's *Earthquakes in London* (2010) through the lens of Eco dramaturgy which is a theatrical approach that advocates for challenging the binary of nature and culture by making ecological reciprocity centered in performance. The researcher of this study claims that Eco-dramaturgy includes the theater of climate change as a subgenre. In addition to that he believes that transforming abstract climate issues into emotive narration that embodies these serious issues results in closing the gap between domestic public involvement and scientific discourse. In his analysis, he views *Earthquakes in London* as a depiction of the intergenerational effects of manmade environmental degradation by delving in the story of Robert Czarnock who was portrayed as a climate scientist who served for years and discovered dangerous issues related to the aviation's ecological impact. However his findings were suppressed, and the findings haunted his family for years. In *Earthquakes in London*, Bartlett uses non linear technique in his writing, he switches and alternates timelines and contrasting personal dramas like the pregnancy of Freya, which was the cause of anxieties, then he switches to political carelessness like the example of corporate greenwashing, by that Bartlett embodies and compresses the slow violence of climate change into an intensive visceral theatrical experience. Güler emphasizes how the play's formal excessive amounts. That includes the apocalyptic beginning set in 2525 and Jasmine's environmental travesty, which uses performance to demonstrate ecological connections as well as challenges viewers to face their complicity in the situation. The essay written by Güler supports ecocritical academics like Chaudhuri and May, those who highlight the special ability of theater²⁵ to promote and foster empathy and group action in our societies, societies that can't see the danger and the consequences of the exploitation and oppression against our natural world. The depiction of the survival of Emily, Freya's kid, is considered as a hope and optimism in the critique of anthropocentrism in this study. And this hope can transfer the drama and the stage into a place where climate justice can be reinvented again. Güler's study leaves a space for

a more profound and detailed examination of gendered aspects of climate narratives, yet, it provides significant and crucial emphasis on the relationship between ecological urgency and human vulnerability, therefore it advances my ecofeminist perspective.

In A Postmodernist Study of Capitalism in Mike Bartlett's *Earthquakes* in London, Khaled Saad Sirwah (2021) examines how capitalism is criticized and portrayed as the cause and the driver of crises that are ecological and socio-economic. He frames his study through the lens of postmodernism. Sirwah argues that the narrative technique of switching between different time and eras that spans from 1960 to 2525 serves as an expose for the limitless destructive nature of capitalism. He links corporate greed as portrayed in many examples in the play, to the environmental disasters that were repetitive and successive like the carbon emissions, global warming, and earthquakes set in Bartlett's play. In this study, the researcher identifies the key findings of his reading. The first finding is the narrative style of Bartlett, the nonlinear structure reflects how capitalism's exploitation is repetitive and cyclical and by switching between times he shows how generations from different eras are complicit. Like the example of one of the main characters, the climatologist Robert Czarnock's falsified research for profit. The second finding in his study is capitalist solutions which are blackmail and bribes intensify socio-economic fractures and that is evident in the estrangement of the Czarnock family as well as with a main character, Freya whose pregnancy becomes a significant source of anxieties and fears. As for the third finding, activists like Tom who is depicted as a refugee from Eritrea and Emily who plays the role of Freya's daughter, find themselves in front of a binary situation resist capitalism or be killed by it, regardless of their actions and tactics that ironically represent a recurrence of capitalist coercion, like the incidence of blackmailing Sarah by Tom. Throughout this analysis, Sirwah focuses on postmodern theorists such as Jameson and Harvey to frame capitalism as a pyramid scheme that self prolongs among people, where profit motivates and encourages people to override ecological survival and prioritize money. Sirwah's article goes along with my ecofeminist focus and objectives by emphasizing and highlighting capitalism's gendered violence and systemic inequities. Although this study leaves the room and allows for a more detailed and profound analysis about how capitalism and patriarchy interact in Bartlett's writing. Yet Sirwah's study provides a framework for examining how ecofeminism could further unravel the interwoven oppressions in the play. By

emphasizing political economics this study enhances Eco dramaturgical interpretations of Earthquakes in London.



2. CHAPTER ONE: ECOFEMINIST ANALYSIS OF CHURCHILL'S *ESCAPED ALONE*

After delving in the theory and its pioneers in the previous chapter, this chapter tackles Churchill's *Escaped Alone*, in addition to that, this chapter offers a detailed and profound ecofeminist reading of the selected play, building on what was mentioned about the theory of ecofeminism in the second chapter. It examines the ways in which Churchill's *Escaped Alone* criticizes the connected oppression between women and nature, patriarchal power, dualism, and women's lived experiences. The analysis of this chapter emphasizes on the characters that are presented in the play, the language and how it is used to portray ecofeminist notions, and the structure that is used by Churchill to reveal what is implied and how the play constructs a feminist point of view of the ecological collapse.

By examining the play through the lens of ecofeminism, this chapter offers a deep understanding of Churchill's vision in the play. The importance of *Escaped Alone* as a selected play in this thesis is evident due to the themes and its unique approach in this field, such as the Feminist Perspective on Voice and Space, Environmental Catastrophe and Satirical Dystopia, Intersections of Gender, Class, and Ecology, Storytelling as Resistance, and Nature and Fragmentation. That makes *Escaped Alone* a perfect example to be examined and studied by the lens of ecofeminism.

2.1. The Backyard as a Symbol of Tranquility and Oppression

Nature plays a significant role, contributing to the overall themes and vibes although the representation of nature was subtle in *Escaped Alone*, and most of the actions are presented in the same backyard, yet the playwright wants to show the presence of nature in order to serve the conversation and reflections of the characters as background. Starting from the venue, Churchill wants to depict the presence of nature to show the interconnectedness between women and nature. In addition to that she focuses on the important matters of ecological problems through the words and monologues of the main character.

The settings in the garden represent a smaller version of our natural world. It offers peace and a moment of tranquility in the middle of the chaos and mess that

people live every day. Furthermore, the setting of the play demonstrates how female voices are marginalized and neglected due to their gender and age. Therefore, Churchill's choice of the settings and the old age of the characters carries a profound reflection to female role in ecological concerns, especially the old women. Senior women symbolize wisdom however they are socially isolated and neglected, as if Churchill depicts women status and social injustice. Being senior provides them the ability to encompass the past the present and having the insights to the future because they already lived the past, and now living the present, and this adds more authenticity to the future remarks they make about both nature and women.

The reoccurring mentions and repetitions of nature, trees and animals emphasize the importance of each natural element in our ecosystem, and the connections of women to the natural world. For the characters, the garden is a place where they find peace and escape the chaos that they live in the urban cities that are rolled by the patriarchal systems. As VI says "always nice to be here". And MRS J says "I like it here" the settings and these quotes shows what nature really means to those who appreciate it and feel the connection. Furthermore, the portrayal of nature in this play highlights the oppression of nature caused by humans, and the fragility of the ecosystem. As we read *Escaped Alone*, we can see significant mentions about ecological problems and the degradation of the environment. Churchill wants to highlight these issues to convey a message that there is a connection between the exploitation of nature and the oppression of women therefore, what makes the natural world healthy is the society as whole because the relationship between nature and human are tied together and it determines the health of the natural world.

2.2. Apocalyptic Vision and Nature's Collapse

Caryl Churchill's *Escaped Alone* presents many visions and examples of environmental and social collapses. These examples are presented in a unique style, filtered through the monologues of Mrs. Jarrett. By analyzing these examples through the lens of ecofeminism, the apocalyptic visions embodied in the play by Churchill shed light on the involvement of patriarchal structures and systems and the destruction that happens to the natural world, furthermore they highlight the connection between them and what these overlooked practices lead to, the bitter consequences of these

systems to the natural and social life. Mrs. Jarrett's imaginative narrations disclose a dystopian world where natural disasters, technological failures, and capitalist greed lead to ecological damage that is irreversible and cannot be undone. Therefore, these visions reflect the main concerns of ecofeminism toward the exploitation of both women and nature. The function of Mrs. Jarrett's storytelling is highly considered as prophetic in both biblical and ecofeminist sense. Her monologues don't merely carry information, however, they carry warnings, grief, and prophecies about the repercussions of the domination against nature by humans. Her monologues paint a post-human ecological nightmare, where the earth retaliates and avenges against the abuse and exploitation of humans. Yet, the tone used to depict the details of these visions is often flat and detached, as if Churchill wants to mimic the way people in modern society react to the frequently repeated ecological and social issues. The contrast between her nightmarish content depicted in the monologues and flat tone in delivering the content demonstrates Churchill's critique of normalized people's perception of ecological collapses due to the distractions of media and its filtration and the other tools used by capitalism.

Mrs. Jarrett represents an embodiment of what ecofeminists argue. Although her voice is excluded from dominant and oppressive structure yet, it reflects experience, ecological awareness, and empathy. Furthermore, her ability to speak and her survival mirrors the resistance and efforts for ecological and social justice in her monologues. The way Churchill embodies the monologues serves as a disruption of the negligence of people toward the environmental collapses, therefore from an ecofeminist view, this disruption reflects awakening people to the oppression against females and nature, and places emphasis on its connection.

In The first monologue of the play, Mrs J who represents the female voice reveals crucial concerns about ecological issues through a dystopian vision about the consequences of exploiting nature. Additionally, through this vision Churchill presents severe critique to male dominated structure and specifically capitalism for placing profit over environmental sustainability and people's lives, stating the collapse of nature is caused by irresponsible action of humans.

Four hundred thousand tons of rock paid for by senior executives split off the hillside to smash through the roofs, each fragment onto the designated child's head. Villages were buried and new communities of survivors underground developed skills of feeding off the dead where possible and communicating with taps and groans. Instant celebrities rose on

ropes to the light of flashes. Time passed. Rats were eaten by those who still had digestive systems, and mushrooms were traded for urine. Babies were born and quickly became blind. Some groups lost their sexuality while others developed a new morality of constant fucking with any proximate body. A young woman crawling from one society to the other became wedged, only her head reaching her new companions. Stories of those above ground were told and retold till there were myths of the husband who cooked feasts, the wife who swam the ocean, the gay lover who could fly, the child who read minds, the talking dog. Prayers were said to them and various sects developed with tolerance and bitter hatred. Songs were sung until dry throats caused the end of speech. Torrential rain leaked through cracks and flooded the tunnels enabling screams at last before drownings. Survivors were now solitary and went insane at different rates (Churchill, 2016, p2).

In these words, Churchill depicts Apocalyptic vision that is derived from the present moment where capitalist systems view the world as something to be exploited and used to gain profit regardless of the potential danger and disasters that these actions lead to. Churchill portrays a dystopian scenario in which exploiting the natural resources like the mountains and rocks lead to the death of children and burring a whole city. The second vision warns the audience about hunger and starvation that are the direct result of patriarchal systems that commodify and exhaust natural resources, therefore, that leads to the breakdown of life itself. Churchill's use of starvation as the first example reflects the significance of the ecofeminist concerns which are the basic needs of humans, and without paying attention and resisting what these systems do, life becomes harder and more complicated. From an ecofeminist perspective, this depiction in this example illustrates the inseparable connection between nature and women, illustrating how women and ordinary people are affected by ecological disasters. Additionally, by portraying the consequence like the death and hunger, it fosters and calls for resistance against these practices. The death of children symbolizes the death of the future as these oppressive actions continues. Furthermore, the Four hundred thousand tons of rock that fall on villages reflect a key argument in ecofeminism which is nature's collapse is not neutral yet, it is the direct result of systemic, male-dominated economic greed (Merchant, 1980). The second part of the quote revolves around loss of humanity, as she mentions madness, blindness, and sexual confusion. These horrific pictures embodied in this monologue represent how environmental collapse leads to social and moral collapse too. That illustrates that environmental destruction is never isolated, however, it is deeply connected with human suffering, gender oppression, and the collapse of social and ethical frameworks.

Another horrifying monologue by Mrs.J through which Churchill tackles social and ecological injustice, presenting a nightmarish image where the basic needs of

humans to survive are lost due to wasting and exploiting natural resources. An ironic, absurd, and important image that illustrates the intersectionality and the interconnectedness between humans and non-humans, showing that the relation between nature and humans is mutual. what nature collapsed for will defiantly collapse at the end. In other words, the destruction that capitalism does to nature for profit will harm capitalism and their market back.

First the baths overflowed as water was deliberately wasted in a campaign to punish the thirsty. Swimming pools engulfed the leisure centres and coffee ran down the table legs. Rivers flowed back towards their tributaries and up the streams to what had been trickles in moss. Ponies climbed to high ground and huddled with the tourists. Yawls, ketches, kayaks, canoes, schooners, planks, dinghies, lifebelts and upturned umbrellas, swimming instructors and lilos, rubber ducks and pumice stone floated on the stock market. Waves engulfed ferris wheels and drowned bodies were piled up to block doors. Then the walls of water came from the sea. Villages vanished and cities relocated to their rooftops. Sometimes children fell down the sewage chutes but others caught seagulls with kites. Some died of thirst, some of drinking the water. When the flood receded thousands stayed on the roofs fed by helicopter while heroes and bonded workers shovelled the muck into buckets that were stored in the flood museums (Churchill, 2016, p6).

In this monologue, Churchill portrays dystopian settings and scenarios that reflect what is beyond and after ecological oppression and exploitation. Through the example of floods, Churchill criticizes wasting natural resources deliberately, and that is exactly what happens in our world. Furthermore, she embodies absurd imageries like, Swimming instructors, umbrellas, rubber ducks float on the stock market, to show the collapse of human systems too, that reflects the interconnectedness of life. Additionally, "Some died of thirst, some of drinking the water". This example illustrates how nightmarish life becomes when nature takes revenge. Water becomes rare resource for life or available to be the cause of death for humans, portraying the danger of wasting and polluting the main and crucial resource of life.

From an ecofeminist perspective, the monologue of Mrs. J is built on the key arguments of ecofeminism. Firstly, it illustrates the interconnectedness of life, nature and human are on one system, when nature collapses, human's systems collapses too Warren. (2000). Furthermore, it shows that ecological disasters happen due to patriarchal and capitalist actions, the actions that are driven by profit and domination, neglecting what consequences occur due to the greed of these systems. She also exposes how capitalist patriarchy treats both nature and vulnerable people (like children and workers) as expendable and resources to be exploited. That aligns with the key argument of ecofeminism, Shiva (1988), Plumwood (1993). The nightmarish

illustration of these dystopian chaotic imageries educates people of what the current situation may lead to and calls for real resistance to achieve eco-justice.

The third monologue by Mrs. j offers an apocalyptic vision about the chemical leaks and what nightmarish repercussions they lead to. Through this monologue, Churchill argues that ecological injustice leads to environmental disasters that will affect each aspect of life like the motions of schools and domestic violence, and that is enough to cause social issues. Therefore, the text shows the intersection between ecological issues and social breakdown. That corresponds with Plumwood's (1993) idea that The breakdown of social and ecological systems is not coincidental, however it is interconnected through the structures that oppressed and devalued women and nature.

The chemicals leaked through cracks in the money. The first symptoms were irritability and nausea. Domestic violence increased and there were incidents on the underground. School absenteeism tripled and ninety-seven schools were taken into special measures. Dog owners cleared up their pets' vomit or risked a fine. Miscarriages were frequent leading to an increase of opportunities in grief counselling. Birth deformities outpaced the immigration of plastic surgeons. Gas masks were available on the NHS with a three-month waiting time and privately in a range of colours. Sometimes the cancers began in the lungs and sometimes on the fingertips or laptops. The remaining citizens were evacuated to camps in northern Canada where they were sprayed and victimised, and the city was left to sick foxes, who soon abandoned it for lack of dustbins (Churchill, 2016, p11).

Churchill starts this monologue with an ecological disaster, reflecting on pollution and destroying actions that occur repeatedly in our world. The chemical leaks symbolize the Chemical waste from different industries to the atmosphere and to the water as well. Furthermore, linking the chemical leaks to the money symbolizes a more profound and implied meaning. It sheds light on the toxic ideas that capitalism spreads among people, changing their mindset to make money and personal benefits as the priority in their life, neglecting the mutual relationship with nature and its significance and its consequences. Then she tackles the potential danger that chemical leaks cause to people like the symptoms, school being taken into special measures, the rapid increase in domestic violence, and Birth deformities. By tackling these serious issues in an Apocalyptic Vision, she enlightens the audience about the importance of maintaining a healthy and mutual relationship with the natural world, as well as resisting these systemic errors that lead people and life into a dark area where social, economic, and ecological life collapse. Within the same monologues, Churchill presents an ironic and absurd critique of capitalism by portraying the post-apocalyptic

capitalist practices, showing that gas masks are sold in different colors and people who need the mask must wait three months. This shows that even after ecological disasters happen, these patriarchal capitalist systems exploit the situation and neglect people's lives. Additionally, no matter what happens this mentality of capitalism never changes.

From an economic perspective, what has been mentioned in this monologue aligns with the key arguments of ecofeminism, Warren (2000) argues that the logic that justifies the domination against women is the same that allows and justifies the exploitation and destroying practices against nature. both practices against women and nature are connected and rooted in the same patriarchal structures. Furthermore, Churchill reflects an ecofeminist idea that environmental degradation affects marginalized communities, especially women, and the poor. That aligns with the argument of Mies & Shiva (1993).

The fourth monologue by MRS J, through which capitalism and patriarchy are blamed for the ecological and social issues that women and vulnerable people face. The monologue illustrates how male dominated structures solve these mentioned issues, and she criticizes their failure in that matter. Additionally, she tackles the misplaced media and its role in spreading distractions and covering for authorities which replace justice with distraction as a solution.

"The hunger began when eighty per cent of food was diverted to tv programmes. Commuters watched breakfast on iPlayer on their way to work. Smartphones were distributed by charities when rice ran out, so the dying could watch cooking. The entire food stock of Newcastle was won by lottery ticket and the winner taken to a 24 hour dining room where fifty chefs chopped in relays and the public voted on what he should eat next. Cars were traded for used meat. Children fell asleep in class and didn't wake up. The obese sold slices of themselves until hunger drove them to eat their own rashers. Finally the starving stormed the tv centres and were slaughtered and smoked in large numbers. Only when cooking shows were overtaken by sex with football teams did cream trickle back to the shops and rice was airlifted again" (Churchill, 2016, p15).

A monologue filled with absurdity and severe critique of systems, medias, and governments. It portrays the injustice in our world, where hunger is overlooked and neglected, Churchill depicts a dystopian picture that many people experience nowadays in many parts of the world where people only watch food on smartphones and tv screens. That reflects the misplacement of technology and how it is replaced with justice. In addition to that, she presents how entertainment and media take precedence over basic human needs like food. That reflects Shiva's thought (1989) about capitalism for turning both natural resources and people into commodities.

Another severe critique and frightening picture are embodied in this monologue which is the Exploitation of the Vulnerable. Like the example of the children falling asleep and never wake up and the other example of the fat people selling slices of their own flesh. These examples highlight how capitalist practices lead to dehumanization of bodies under the circumstances of hunger and inequality. It is a violent image of self-consumption under capitalism, this example shows how miserable life this system promises. This analysis reflects Warren's (2000) view, that accuses ecofeminism of valuing women and marginalized groups only for what they can produce or consume, and both are treated similarly.

Furthermore, by these pictures and examples presented in these lines, Churchill criticizes the Environmental Breakdown and Misplaced Technology "Smartphones were distributed by charities when rice ran out." It shows how governments distract people from reality, social, economic, and environmental justice. It also symbolizes the misplaced priorities in the world that is collapsing. This promotes how these patriarchal systems fail to offer a true solution to solve these serious issues, on the contrary, they only present distraction, as Merchant (1980) believes.

The last monologue serves as a warning from what biotechnology and changing genetics lead to, emphasizing the fragility of our ecosystem. Due to the difficulty of representing climate change and the impacts of biotechnology, Churchill relies on depicting an image from the future where the repercussions of biotechnology affect people's lives, causing sickness and lack of basic human needs.

"The illness started when children drank sugar developed from monkeys. Hair fell out, feet swelled, organs atrophied. Hairs blowing in the wind rapidly passed round the world. When they fell into the ocean cod died and fishermen blew up each other's boats. Planes with sick passengers were diverted to Antarctica. Some got into bed with their dead, others locked the doors and ran till they fell down. Volunteers and conscripts over seven nursed the sick and collected bodies. Governments cleansed infected areas and made deals with allies to bomb each other's capitals. Presidents committed suicide. The last survivors had immunity and the virus mutated, exterminating plankton." (Churchill, 2016, p21).

Another scary monologue by MRS J, is a dystopian yet poetic portrayal of a terrifying situation where illness is uncontrollable. This monologue highlights the

grater concerns of ecofeminism which are the abuse and exploitation of nature, the fragility of our ecosystem, the overreach of capitalism, and the cost of technological manipulation. In the beginning of the monologue, Churchill sheds light on biotechnological changes that capitalist systems use against animals for profiting purposes, and the potential danger that follows such changes in the ecosystem. She depicts a world where life becomes complex and rare. This passage reflects a core principle in ecofeminism, which is according to Plumwood (1993) the commodification of animals, in other words all natural resources for profit.

The mention of rapid ecological collapses in various parts of the world, reflects how a small change in our ecosystem initiates a domino effect, therefore, changing genetics and modifying them is a great danger that many people and systems practice nowadays without knowing what is behind such actions. A small biological change leads to global consequences. Additionally, when global greed and recklessness control our world, mutual destruction is to wait for. This passage carries a severe critique to militarized response and patriarchal violence, Churchill shows how governments and male-dominated systems response to ecological crises. They response with recklessness and violence in pandemics instead of nurturing and protecting our world. That exposes the militaristic logic that ecofeminism critiques. That aligns with Warren's (2000) philosophy.

2.3. Language in *Escaped Alone*

Language and narrative styles play a major role in conveying the themes and ideas in literary works, in *Escaped Alone* (2016), Churchill uses fragmented and disturbed narrative style, and it is the central style in the play. disjointed dialogues, sudden shifts, and interruptions between characters are evident throughout the play. In some situation characters complete other's sentences or build on them. In most of the times, the scene starts with disjointed dialogue then Mrs.j interrupts with a long monologue about the environment. Here are some examples from the play:

SALLY : no in between it was the health shop

LENA : a hammer and a spade

VI: there must be quite a few things I missed

SALLY: yes of course

VI: though it gets to be a blur because it's all a bit the same

Then Churchill concludes with a long scary monologue. The use of fragmented narratives can be interpreted in many ways. The disturbed fragmented narrative style effectively reflects the disjointed nature of human consciousness, especially when the person is under the influence of trauma and psychological stress. In modern and postmodern drama, the use of fragmented language can mirror the character's anxiety and their mental breakdown. As we see in Churchill's writing style, the characters speak in short broken sentences followed with illogical associations or interruptions, therefore, this style reflects their inner confusion and their fractured perspective in which they view the world with. It also reflects their fragmented identities. We can see that in this play, characters don't show desire to speak, and nothing hinders their interest in connecting. Fahri (2012). That mirrors the effect of ecological collapse and the miserable life under a male-dominated structure. It also proves that the oppression of nature and women is connected, and it has severe consequences.

"The fragment as an aesthetic form that highlights ideas of fracture and ruin, and is conceived of in terms of form itself, speaks to a question of privilege whereas the fragments of marginalized discourses and peoples are a way of refracting that dominance." (Baker, 2022, p.25).

Through this style, Churchill leaves room for further interpretation, furthermore, she involves the audience and attracts the attention by presented broken and incomplete thoughts. invites the readers and audience to be part of what is going on, and to have more interactive experience. The audience must piece together and compete with what is fragmented. She uses daily conversation so we can reconstruct the narrative with what we face from difficulties in this world. According to Krauth (2019) these are the purposes of fragmented narrative.

In the early twentieth century, many writers like Gabriele D'Annunzio and Walter Benjamin challenged the linear storytelling and narratives in order to depict and replicate the reality of life and what people experience from bitterness and disconnection. It also represents how human minds work and think, human minds are exploratory in the way they think, and they are fragmentary as well. (Krauth, 2019, p.6).

According to McCafferty (2003), the use of fragmented narratives is didactical in drama, it makes the audience question what is between the lines, additionally, it provokes critical thinking from the audience to engage with the underlying social tension. That is evident in *Escaped Alone* where characters utter a significant yet incomplete line and call for critical thinking to fulfill the picture given.

Through the monologue of Sally, “Cats themselves are the horror because they’re cats and I have to keep them out... back to the kitchen back to the bedroom back to the kitchen...” (churchill, 2016,). Churchill depicts how characters suffer from obsessive-compulsive anxiety, The repetition of the fear of cats shows that. The lack of punctuation in the play shows that character in this collapsing world loses control and utters what is fractured inside. Additionally, the language of the characters shows the breakdown and the overwhelms inside them and in the small fragmented narrative they show the unspoken and hidden anxiety.

One of the key arguments that ecofeminism emphasize is that the role of women is unfairly taken by patriarchal systems and their voices are marginalized. Churchill’s choice of the narrative style mirrors that through silence, interruption, and overlooking. As Mrs.j who is depicted as the rational and important voice of women, finishes her crucial monologues about the environment, the other characters neglect what is said, shifting the conversation to shopping or something less important than the ecological crises. That example shows how women’s voices are marginalized and not taken seriously. As an example:

VI People always want to fly

LENA fly like a bird

SALLY that's always the favourite, what would you like

LENA invisible

VI languages, I'd like to be able to speak every

SALLY but we do fly now

MRS J planes isn't the same

VI go to any country at all and understand

SALLY and nobody looks out of the window

LENA watching the screens

VI I do like getting all those movies I never

They way characters respond to MRS J can be interpreted in two ways, first, it shows how women voices are marginalized in an absurd way by changing the topic under patriarchal capitalism, neglecting the painful truth and of how our world that we live in is collapsing, and it depicts the disconnection and isolation of women who symbolize ordinary people from contribution in fatal ecological issues. Second, it reflects how women cope with these overwhelming crises, coping with denial. By this example, she shows women's mental status and how overwhelmed they are.

In this chapter I tackled and analyzed *Escaped Alone* from an ecofeminist perspective. In conclusion, the selected play by Churchill offers a significant and crucial critique about ecological crises and how women voices are marginalized under patriarchal structures, shedding light on the importance of environmental awareness, and provoking critical thinking toward the irresponsible actions that are done by capitalism.

The apocalyptic visions depicted in the play by MRS J carry multiple messages to the audience. They accuse the male-dominated systems of oppressing women and exploiting nature by the commodification, manipulating and changing genetics, and wasting natural resources for profit, neglecting the fact of how fragile our ecosystem is, and how dangerous these actions are on people in general and especially women. Showing the inseparable connection between the oppression toward women and the exploitation of the environment, and that is the main argument of ecofeminism. Furthermore, the example of changing genetics shows the vulnerability of our ecosystem, and how a small change in it results in global environmental collapse, causing diseases and hunger. Additionally, these examples enlighten the audience about ecology and call for global resistance against these actions. Finally, they proof that women are more caring than men toward nature and environment.

The writing style and language used by Churchill are considered didactical. The fragmented and disturbed narrative seek the audience's contribution and involvement. It fosters critical thinking to understand and reconstruct the sentences and connect them back to their lives. In addition to that, Churchill's choice of fragmented narrative symbolizes how humans' minds are fragmented and non linear. Finally, the non-

complete sentences and the disorganized punctuation reflect how disturbed and anxious women are in this collapsing world. As characters speak, they show lack of focus and control.



3. CHAPTER THREE: ECOFEMINIST ANALYSIS OF MIKE BARTLETT'S EARTHQUAKES IN LONDON

This chapter tackles and analyzes Mike Bartlett's *Earthquakes in London* from an ecofeminist perspective, it offers a detailed and deep understanding of the play, based on ecofeminist theory. In this chapter, a significant emphasis on the key arguments of ecofeminism in the play will be evident, focusing on the ways in which Bartlett criticizes the connected oppression of women and the environment, dualism, and the patriarchal structure through the female lived experience. In this chapter, my analysis focuses on the ecofeminist themes, the main characters employed in this play, and the language and narrative style used by Bartlett to convey ecofeminist notions. Through this profound analysis, the chapter illustrates how Bartlett constructs an ecofeminist perspective of the ecological crises.

The play shifts between three timelines, the past which depicts Robert's life in the 1960s and his scientific prediction about the ecological future, the present which revolves around the life of Robert's three daughters, Sarah, Freya, and Jasmine, and the future in 2525 that proves Robert's predictions. Each main character in the play symbolizes ecofeminist notion. Starting with Robert who is employed as prominent climatologist, a cold person who abandoned his young daughters for his career, Sarah the eldest among her sisters, who plays the role of the secretary of the environment, Jasmine who is portrayed as a mad university student, and Freya a pregnant woman with strong anxiety about the future.

3.1. Connected Oppression as Male-Dominated Legacy

In Bartlett's *Earthquakes in London*, a severe critique is pointed at male-dominated systems, politics, and specially capitalism, Bartlett presents this critique through the main character, Robert who is depicted as a climatologist and a father how abandoned his three daughters. Roberts represents the active male voice in our society who led to the ecological disasters and crises. He is represented as rationalist man, detached from emotions who only sees crises and lives as numbers and statistics. One of the examples given in the play is Robert's words

“I told her that her child will regret she was ever born. Hate her mother for forcing her into a terrible world. I told her to do whatever it takes. I told her to kill it.”
(Bartlett, 2014. P.96).

In this example, Bartlett reflects on how male-dominated systems are rationalist and detached from emotions, as Robert pushes her daughter to kill the child due to the ecological crises that he is part of. In these words, Robert lacks empathy and emotions, showing that his studies and warnings don't mean anything but numbers and statistics. Another interpretation can be seen in this example. Bartlett shows the apocalyptic vision that people may acquire in the future. He shows a world where lives and humans are meaningless, a significant breakdown in manners and principles, in other words social breakdown. This aligns with core principles of ecofeminism, according to Merchant (1980), the destruction of nature results in end-of-life systems. Throughout the play, the father Robert is distant from her daughters, left them as young girls with no mercy. He left them in a bitter world as we see in many examples from the play.

“Robert: I should've put my work first, from the beginning. That's what I regret.

Jasmine: Even though Freya's nearly dead. Sarah's a fuck up, getting divorced. And me... well... look.

Robert: Because of all that exactly. I should never have had any of you in the first place.

Jasmine: So why have you come now?

Robert: To say goodbye” (Bartlett, 2014. P.152).

Robert's cold and hurting replies, symbolize that the male-dominated structure represented by Robert, don't oppress marly nature but women as well, leaving a huge emotional and psychological impact. Robert's regret is hollow and pointless after causing this huge impact. As we see in this dialogue, where jasmine confronts her father about his absence and actions that caused sorrow to her as he did to her mother.

Jasmine: What? Here you go, they said you like to answer back, okay yeah, I've been up all night, I'm not my best. What? I look like what?

Robert: Like your mother.

Jasmine: Do I? Yeah right well done. Good tactic. I look like my mum, put me off my That must freak you out then. Sarah says Mum was never happy, often crying she said, looks like Freya got those genes. (Bartlett, 2014. P.150).

another quote between carter who is a radical character that represents the anger and concerns of younger generations, and Jasmine's boyfriend, arguing about the issue of Heathrow. This quote is an illustration and a comparison between male and female voices, showing how men in power consider nature as something to be exploited. Through these words, Bartlett criticizes male dominated structure for their complicity in commodifying natural resources and vulnerable people. "We let Heathrow go, but we get Birmingham, Edinburgh, London City instead - Belfast - that was understood. It can't be justified environmentally" (Bartlett, 2014. P.23).

The quote reveals backroom deals among male executives (Carter, Roy, Daniel) and how these executives trade and sacrifice environment for merely profit. In these words, Bartlett exposes capitalist patriarchy and how it treats nature as something to be exploited. He also exposes their commodification of nature and its resources, and how they neglect the potential danger and consequences on people. Bartlett choice of poor cities such as Birmingham and Belfast echoes environmental sacrifice zones, where governments choose less visible cites and poorer than other cities. They designate such cities to bear the pollution that steams from burning and the industrial effluents, letting ordinary and poor people suffer instead of London. From an ecofeminist perspective, this reflects the core argument of ecofeminism, according to (Shiva, 1989) that male-dominated structures and capitalism are the responsible and the ones to blame for exploiting nature for merely profit regardless of Jeopardizing thousands of lives and the whole ecosystem. In addition to that, capitalism relays on human labor, especially in the global south, showing that environmental justice is connected and inseparable from social justice. That is evident and well depicted by Bartlett in his play.

"The world as it is, a disgrace. The world as it will be, unbearable." (Bartlett, 2014. P.98). in these words, by Robert, a masked acknowledgement is presented by him through honesty, refusing his accountability and involvement in these crises, as if Bartlett wants to show how people in charge distant themselves from the consequences. Robert leaves a huge impact on his pregnant daughter. What is

portrayed in the play is exactly what is happening in our world, where capitalist systems acknowledge the risk and the potential danger yet, they refuse accountability. In other dialogues, charter proves the opposite of what Robert claims. He shows that Robert was truly involved in manipulating his reports as a climatologist. That burning and carbon has no effect.

Bartlett continues critiquing patriarchy and capitalism for changing and manipulating the scientific facts. Blaming government and capitalism for their profit driven decisions. "These emissions would prove disastrous, for the world. But that wasn't his conclusion Sarah. Not at the time. For twenty years, his public reports said the opposite." (Bartlett, 2014. P.98). He proves the ecofeminist point which is men prioritize profit over people's lives and the sustainability of the environment.

In act two, Bartlett exposes how patriarch and capitalism manipulate scientific facts and studies and effect the purity and honesty of them through the conversation between Robert, Daniel, and Roy. This conversation illustrates how men in power leave influence on the scientists and their research. Although Roy and Daniel reassure Robert about the authenticity and professionalism in their works, how ever in the end of the conversation, they mention that they are in charge to offer further commissions for the future, in addition to that their persuasive tone they use to influence Robert's findings mirrors their dishonest and unprofessional approach.

Roy: Ah. No. Robert, you do your science and you tell us what you find.

We won't interfere at all. No interference. None.

Robert: Right.

Daniel: And this is only the first phase. If this project seems promising, we're authorised to commission further work, over the next ten years.

Robert: Really?

Roy: Absolutely. Because your results might not just be useful for us, but many similar organisations. The motor industry, oil companies. They would all be very interested in promising results.

Daniel: And remember there's potential for a good deal more of this to come. I would imagine someone like you, in your position, academic, young family. This could make a real difference. (Bartlett, 2014. P.40).

This conversation discloses ecofeminist perspective. This example and dynamics embody how scientific information and knowledge are perceived by patriarch and capitalism, especially by the institutions that perpetuate the systemic injustice and don't seek change. On the contrary they seek profit and justifications for their profit driven decisions.

The theory of ecofeminism criticizes the alignment of capitalism and patriarchy with science and technological advancement, and with the exploitation of both nature and the groups that are historically marginalized. This context exposes the purported autonomy of scientific inquiry as not trustworthy and illusory. On the other hand, the discourse of no interference reflects the idea of hand off approach, where the structure of funding, the alignment of the institutions, and the waited and expected outcomes and results represent persuasive control over scientific research. Thus, this intersection and exchange becomes a primary critique of ecofeminism where environmental and scientific research are made or influenced by forces in charge, those who are dominant, preventing the truth and the possible ways of reaching it.

3.2. Female Body Relates to the Earth

This section examines Bartlett's depiction of the connected oppression of women and the exploitation of nature. Showing how exploiting nature and its resources affect human and especially women and vulnerable people. Starting with Robert's prediction and explanation of how everything is connected in our ecosystem.

"Imagine if we all came in with a fever, the room would get much hotter, and then we'd get even hotter as a result, our fever would get worse and the room would become hotter in turn and so on and so on, upwards and upwards." (Bartlett, 2014. P.9).

In this dialog between Robert and Grace, he shows her how one person can affect the environment and the atmosphere. He mentions the example of fever and how it can affect the environment significantly if everyone is with a fever. That example explains the connection between all creatures; a small change can be bigger and bigger. Through this explanation, Bartlett implies a deeper message that tackles industrial waste and burning. He addresses one of the main problematic issues nowadays which is the climate change that patriarchal systems lead our world to. From an ecofeminist perspective, Bartlett's example aligns with Mies & Shiva (1993) who

believe that the world collapses from small disruptions and that affect women especially.

Through the main character's pregnancy, Freya plays a major role in depicting the connection between women and nature. Her pregnancy and the anxiety that comes with it, reflects how female body is connected to the earth. She is depicted as an anxious pregnant woman due to the ecological crises, the upcoming earthquakes, and the dystopian life under male-dominated structures. And throughout the play the most affected characters are women. In other interpretation, Freya's unborn child symbolizes climate change that is soon to be seen. "It's like it's watching... I can't... not with this inside me." (Act One, p.17). Her pregnancy is like climate anxiety. This example shows how environmental destruction affect women and proves Warren's (2000) point of view that the oppression of women is linked with the environment exploitation. Freya's fear and anxiety mirrors how the environment is monitored yet never taken care of. Freya considers climate change as a personal fear as mother and fear of the future that her child will be part of. On the other hand, Sarah sees environmental issues as political problems, focusing on her career and feeling emotionally disconnected. The youngest sister Jasmine is depicted as lost and confused. Each character in the play views climate change according to his or her age, class, and position. The mother is the most affected.

Another depiction of how male and female voices contrast and differ, the first focuses on career and profit, and emotionally disconnected, the second shows empathy, fear, and concerns as if the climate change is a burden they carry. Male characters neglect the environmental concerns as they neglect and marginalize female voices, while female characters like Freya puts nature first in each situation. As we see these quotes:

"A few miles of concrete here and there, a couple of sheds, it's not the end of the world." (Act One, p.23)

Freya: "The building might collapse while you're away."

Steve: "Freya—" (dismissive tone)

Freya: "This is what I was trying to tell you. They said there's going to be an earthquake."

Steve: "There's not.". (Act One, p. 17-18).

Two examples of Carter's dialogues and Steve's, characters that mirror male voice. In both examples, the same dismissive language is used with women and nature, showing how patriarchy denies and marginalizes women voice despite the facts that are evident, and minimize the potential danger. What these structures practice against women reoccurs against nature. In both dialogues women and nature are treated the same, as subordinates. Bartlett illustrates the connected oppression of nature and women, neglecting the importance and the consequences. As Gaard (1993) contends that females as well as nature are considered and seen inferior to males. Furthermore, Bartlett shows that women are more caring and closer to nature.

Another incident between Freya, Tim, and the nurse. It shows how Freya's words aren't taken seriously and mimicked by them when she arrives at the hospital in distress about her pregnancy. The incident illustrates how females are burdened and concerned about ecological problems.

"Freya: Mad bitch. Waste of time. Then you both laughed.

Tim: It was a joke.

Freya: No. It's what you think. And it doesn't matter except I thought you were the good thing, you were the last glimmer." (Bartlett, 2014. P.98).

In this example she repeats what they say about her after speaking to them about her anxiety but no one listens. They started the medical procedures instead. This incident mirrors how women suffering and ecological warnings by climate activists are both neglected and seen as irrational under male-dominated structures. Just like how her father's prophecies are overlooked. This scene also fits as a great example to expose how science represented by doctors is used as a tool to silence people instead of healing them and taking them seriously. In addition to that, it exposes how institutions don't consider anxieties caused by ecological concerns as important issues.

Throughout the play, many examples show that women are depicted as more caring and closer to nature than men. They prioritize nature over anything personal. In the hospital scene, we see that Freya ignores her diagnostics and starts talking about ecological concerns, prioritizing to nature over herself although no one listens, on the

contrary men like Robert put profit and personal interests after nature and women, as we see in the play, Roberts's priorities were his job not nature or his family.

Another example when Sarah notices the absence of nature in her work. "Department of climate change, massive office and nothing's green. It's ridiculous." (Act One, p. 12). These words by Sarah shows how women are closer to nature noticing and criticizing the absence on nature in the department of climate change on the other hand, men like Carter and Robert neglect nature and its conversations and minimize the danger of exploiting it. As we see in act one. Carter's debate "A few miles of concrete here and there, a couple of sheds, it's not the end of the world." (Act One, p. 23). A complete opposite picture is portrayed by Bartlett to show the difference between men and women while dealing with nature and its conversations. This comparison promotes the ecofeminist perspectives that state men are less caring and farther to nature than women.

"Gone to London' As she' goes on her way, Steve finally lets go of Emily, and she dies." In the end of the play, Bartlett concludes with a sad ending, she goes to London on foot and dies on the way. In this ending, as if Bartlett wants to show the inseparable connection between women and nature. By walking barefoot to London how shows a physical connection between them. That shows how women reject the detachment of men to the earth. This ending carries many ecofeminist messages. Firstly, to show the strong bond and connection, secondly to show that Emily's care is not sentimental but revolutionary. What Robert couldn't do in bulk books, she could with only three words. The sacrifice of Freya is enough to prove the link between women and nature.

Last example is Jasmine's Protest. "She peels leaves off her breasts... 'Don't leave the world naked.'" (Act One, p. 29). Jasmine protests with her body against deforestation. Her act is considered completely intimate to protect nature. She emerges women sexuality with ecological care. That shows the deep and inseparable connection and how women care more about our natural world and its resources. As Merchant (1996), most of ecological movements are led by women.

In *Earthquakes in London*, Bartlett employs women as bearers of hope and change. Characters who reject injustice whether it is ecological or social, in a society completely dominated and controlled by patriarchal structures. Female characters are

burdened with the ecological issues and the potential danger and consequences of climate change and exploiting nature and its resources, seeking change and justice for better sustainability and better life for future generation.

All three daughters reflect this idea, but the most prominent is Freya. She is depicted as the representative of women voice, and she is the most affected by ecological concerns. In act three we see a perfect example for hope in women.

“Tim: I've had a long day. I'm sorry.

Freya: But look. There she is. Things'll seem better. She'll make a difference, won't she? When she's here. Yes. She will. She will make a difference” (Bartlett, 2014. P.99).

In this conversation between Tim and Freya we can see hope and trust are evident in women to change and resist all the obstacles that caused chaos and ecological crises. Another example that reflects hope in women. In another example between Grace and Freya, Freya shows hope and strong trust in herself and in women generally.

“Grace: Solomon, the greatest woman in the world, she walked to London, stood at the centre of the earth and changed everything.

Freya: I'm Solomon. I changed the world.” (Bartlett, 2014. P.144).

Freya who is burdened and anxious pregnant in this collapsing world represents women voice despite her situation. She reidentifies herself as Solomon, a character who is widely known and associated with wise mindset and strong determination for justice. This identification is symbolic to show resilience and strong desire that women carry to change the world to a better place challenging the male-dominated structures and a selfish society who ignores ecology and care only for profit and personal interests. These examples reflect Shiva (1989) thoughts, that women resist and adapt in the time of ecological crises, not men like Robert and Carter who detach themselves from these issues.

At the end of the play, beautiful words portraying Emily, Freya's daughter as a strong woman defending nature and representing the new generations that will follow what current women did for nature such as caring, resisting, and worrying.

“Some distance away ... during this, Emily enters, sixteen, very different to how we saw her before. Bright, optimistic, intelligent. She wears the floral dress worn by Grace in the Part One prologue. And she carries a back pack.” (Bartlett, 2014. P.156).

In this scene we see Emily, Freya’s daughter turning sixteen years old, she is happy, a soul filled with hope and optimism as well as intelligence, and she is dressed beautifully. She wears the same dress Grace wears in the beginning of the play. She is depicted as a prepared woman, ready to walk the world and face injustice. As if Bartlett wants to show that women are born of crises yet, they are hopeful, strong, and empowered. Her age symbolizes women’s care since youth no matter how old the woman is, she is ready to fight the world for social and environmental justice. That illustrates patriarchal structures’ failure to control nature and women. That aligns with Warren (2000), she argues that the main source of power and strength is derived from spiritual and physical connection, and their strength is dedicated to bear and fight hardship and inspire future generations. And that is exactly what happens with Freya and her sixteen-year-old daughter.

In this dialogue, Robert and Steeve talk about Freya’s unborn child. Steeve thinks that Emily will be clever and strong like her mom even if the situation is difficult. Although these words are spoken by a man, yet, they reflect women’s resilience.

Steve: But she'll be clever, like her mum, so that's good, and she'll have a practical attitude which comes from me. An intuition.

Robert: This isn't the point Steve.

Steve: I think it is. The point. I really think it is. Even if things do get difficult, really tough, like you said, the world'll be better with her in it. She'll add something special. (Bartlett, 2014. P.110).

Steeve’s words aren’t from statistics or data; it is completely emotional due to his knowledge about her mother Freya. He is convinced that her existence makes the world better because women’s roles are inherently transformative. Unlike a patriarchal mindset that carries no hope or optimism for future change, Roberts believes that life is miserable and unbearable, and it will be the same or worse in the future. Additionally,

carter shows no hope for change through many dialogues in the play, on the contrary, he shows pessimism. That example proves Warren (2000) philosophy.

3.3. Dualism in Earthquakes in London

In *Earthquakes in London*, Bartlett tends to expose and criticize the subversive logic of patriarchy which is dualistic thinking, a way of thinking that splits the world into oppositions and hierarchies, like mind/body, male/female, human/nature in order to present justifications for their domination and oppression. As Plumwood (1993) argues and denies this subversive logic that patriarchal structures use to dominate. In *Earthquakes in London*, Bartlett presents severe critique about dualism through the conflicts between characters, thematic contrast, and fragmentation of structures. He uses ecofeminist resistance to challenge male-dominated structures.

The first example that tackles dualism in this play is by Robert while he was on a date with Grace. Robert reduces Grace and compares her to chemical emissions, a cold analysis that embodies Cartesian mind-body split.

“Robert: Yes. You are right now. The room is entirely different because you're in it.

Grace: How hot do you think I am?” (Bartlett, 2014. P.9).

As in this quote, Robert the male who represents intellect studies Grace the body, he studies her breath as an object. Many examples by Robert show the same mindset and dualistic thinking where he divorces data from lived consequences. Grace's reply embodies a rejection for Robert's cold analysis in a playful way by reconnecting science and desire.

A rich nostalgic word from the old woman in act two, where she romanticizes about the old life when people and lifestyle were closer to nature. The monologue shows the contrast and compares between natural and artificial, nature and culture, and connection to the earth and disconnection.

It was a different country then. England was made of wood and metal. Not plastic, like this. You know what I'm saying?. It had teacakes, cricket whites, cut grass. Yes? Blitz spirit, rooms full of smoke. Short trousers, dinner jackets, tea dances. Devonshire cream, Coventry steel, the home guard, the muffin man, the post man, ladders in the kitchen, fires in the living room, the damp smell of gravel in outdoor toilets. You don't know what I'm talking about. That was our England. All gone now of course. Things move so fast. The cars, the

internet. Yes we had children, but I never see them. Always got something better to do. (Bartlett, 2014. P.48).

Her monologue is full of reflections about dualistic thinking. In the beginning of the monologue, she compares how London was and how it is nowadays, it was made of wood and metal, symbolizes nature and the plastic present symbolizes culture (male progression), comparing natural life to artificial one. Cut grass verses the internet symbolizes old life where people were much closer to nature without the destruction of the internet and that is brought by capitalism, showing life and the present and criticizing the dualism of nature and culture. This example highly criticizes the disconnection between human and nature. Furthermore, it shows the collapse of social life as the consequences of the distraction that capitalism brought, the loss of community and relationships even between families.

Another conversation between Carter and Sarah that shows dualistic thinking, rational/ emotional binary. "You're upset. Do I look upset?" (Bartlett, 2014. P.24). in act one, Sarah discusses the huge impact of carbon emissions, yet her discussion is degraded by Carter. That conversation illustrates how men view female emotion as hysteria to discredit. On the other hand, Sarah shifts her tone to logical, carrying reasons to resist male-coded language. In the hospital scene, Bartlett presents a severe critique about dualistic thinking. He implies his critique through the conversation between Tim, the doctor and the nurse, when Freya was outside.

Freya: I teach deaf children at school. Part of my job. Means I lip read.

Tim: Oh.

Freya: Mad bitch. Waste of time. Then you both laughed.

Tim: It was a joke.

Freya: No. It's what you think. And it doesn't matter except I thought you were the good thing, you were the last glimmer." (Bartlett, 2014. P.98).

When Freya was outside the room, the doctor and the nurse both mimicked her for expressing her emotions and thoughts. They described that as a waste of time, neglecting a patient's psychological suffering to precede with the procedures. On the other hand, Freya can lip read, therefore, she understood what they said about her. Through this scene, Bartlett criticizes the dualistic thinking, when women's suffering

and pain are considered irrational, he criticizes the reason/emotion binary in the society. From an ecofeminist perspective, Ortner, (1974) believes that dualism is deeply rooted in western societies and by separating nature/culture, reason/emotion, and men/women, that gives the privilege to one at the expense of the other binary which put the inferiors in a subordinate status and marginalizes them. Men are always associated with rationality and control, and women are associated with nurturing and irrationality. This way of thinking leads to oppression and domination of women and nature. In addition to that, it justifies and legitimizes what patriarchy does against females and natural resources.

3.4. Language in Earthquakes in London

In *Earthquakes in London*, Bartlett employs a diverse and multi-layered writing style which contributes to mirroring the intended themes, such as ecological collapses, political failure, and social breakdown. Through the embodied dialogues, the writing style swings between strong theatrical and naturalistic tones. By that Bartlett creates tensions that mirror the urgent tone of the play. In some parts of the play, younger characters like Freya and her friends usually speak with an overlapping tone, and their speech carries colloquially and slang, reflecting realistic conversations. At the same time Bartlett emphasizes the generational anxiety of these characters.

“Freya: Right here, yes, they've detected tremors. It was on television. Do you fancy my sister?.

I'm a fuck up, a fuck up, on my own. A complete fucking MESS.

Didn't mean to do that. Oops.

I'm looking I'm really looking for something good, happening now, but you're saying things are only getting worse.”

On the contrary, characters like Robert who is a climatologist deliver monologues that blend scientific precision with apocalyptic despair. In addition to that his monologues are rich, dramatic, and poetic, and they are emotionally intense, which are so close to the Shakespearian style. The duality in his monologues reinforces the conflict in this play which is the difficulty to communicate and solve the potential

catastrophe in a world controlled by systems that are known for short-term thinking, and distracted by consumerism.

According to Rebellato (2013), the narrative style in *Earthquakes in London* is fractured and at the same time witty, and it is close to contemporary writing style. The way Bartlett embodies sentiments makes it heartfelt among the mess, chaotic world, and numbness. Bartlett presents many stories in this play, yet the stories are unresolved. Furthermore, the play walks the audience through a mixture of laughter and horror with no indication of the time.

most of the plays that tackles climate change, appear as sub-genre of ecodramaturgy. They aim to convey and shed light on climate crises through the illustration of the ecological consequences by presenting live and implied performance. Bartlett embodies dystopian narration and Robert as a climatologist in his drama in order to motivate the audience to take action regarding climate change. Due to the difficulty of representing and illustrating climate change, and the complexity to observe this kind of plays, playwrights like Bartlett seek to find creative ways to explain this phenomenon, like employing a scientist to explain the consequences, or embodying this danger through live experience. Therefore, plays such as *Earthquakes in London* fill the gap between humanities and science, and nature and culture. (Gulter, 2022, p.122).

Nixon a professor, author, and important contributor to the *New York times*, describes climate change as “slow violence” (Nixon, 2011, p. 4), which can not be represented directly, therefore, Bartlett’s emphasis are on the consequences of climate change whether on the level of ecology or on the level of human experience. The fragmented narrative style contributes to conveying the intended themes in the play because it conveys and reflects the psychological state of the characters caused by the burden of ecological concerns and indirectly shows hidden and unuttered anxiety. Additionally, it reflects the social breakdown and the difficulty to communicate in an unsustainable world.

According to Baker (2022), the fragments mirror the ideas of destruction and social breakdown. Additionally, it is a way for marginalized people to break that dominance. Therefore, Bartlett relays on the fragmented narrative style to reflect the difficulty to communicate, and to show the destruction in these society where profit

and gain are more important than nature and humanity, Replicating the reality of our life.

McCafferty (2003), believes that the purpose of using fragmented narrative style is highly didactical in drama, it provokes critical thinking, making the audience connect the dots and question what is hidden. Furthermore, it makes the audience engage with the fundamental social tensions. In *Earthquakes in London*, Bartlett uses the same technique where character present crucial conversations, however, they are incomplete and unresolved, calling the audience to question what is unsaid in order to fill the gaps. For example:

“Freya: My baby's kicking.

Mothers: How sweet!

Freya: Not in a good way.

Mothers: Ahhhh.

Freya: Do you worry about the future?

Mothers: Not really” (Bartlett, 2014. P.64).

In many scenes, Freya tries to shed light on important issues like ecological or social concerns, yet she is interrupted, or she leaves the audience without incomplete idea, is if Bartlett forwards the question or the conversation to the audience. That fosters strong engagement and deep imagination. In the same time, these fragments reflect the disconnection and psychological status for the female characters. On the other hand, the reoccurring interruptions between the characters in the play can be interpreted as a depiction for the marginalization of women in a world that consider women and nature as subordinates as compared to men and culture. Like the hospital scene and the conversation between Freya and her partner, in both examples her concerns are neglected and not taken seriously. Therefore, the narrative style and language contributed significantly in illustrating and conveying the ecofeminist themes, in addition to that, it contributed in representing climate change significance to shed light on such important issues and to enlighten the audience about the potential danger behind climate change.

CONCLUSION

This thesis is designed to study how Bartlett and Churchill represent ecofeminist themes in contemporary British theater, specifically in the two selected plays, *Earthquakes in London* and *Escaped Alone*. The aim of this thesis is to explore and demonstrate how ecological crises, oppression against women, and stoical anxiety are overlapped and intersected in the representation of theater. The selected plays offer numerous and compelling depictions of ecological catastrophe as well as complex and strong depiction for female voices. ecofeminism, which examines the intersection between the oppression against women, the exploitation of nature, age, and class. Serving as a significant tool and adds important contributions for analyzing the relevant themes in both plays.

In *Escaped Alone*, Churchill relays heavily on fragmented narrative style to shed light on the ecological horror and concerns through normal everyday conversation of the four senior women in a garden. Churchill successfully represents ecological concerns and the inseparable link between ecological exploitation and the oppression of women in her drama. Churchill proves that the oppression against women and the exploitation of the environment is connected, and she accuses male dominated structure for environmental and social destruction. She argues that the dualistic thinking, which separates male and women, nature and culture, and reason and emotion, is the main justification for patriarchy to commodify and exploit both women and natural resources, because dualism gives the superiority to one binary at the cost of the other. In the play, women are depicted as subordinates as compared to men, and their voices are marginalized and neglected due to the consideration of women as irrational. Through the monologues of MRS.J, Churchill mirrors the fragility of our ecosystem, showing that small changes, manipulations, and the commodification of natural resources result in global concerns as well as social breakdown, promoting the connection between humans and nature. Additionally, she depicts women as more caring than men, and significantly closer to nature. On the other hand, the depiction of men in charge is horrific, depicted as greedy and disconnected from nature, prioritizing gain and profit over nature and sustainability. Furthermore, language and narrative style effectively contributed to conveying and representing climate change and ecological concerns. The fragmented narrative style is

highly considered didactical, leaving room for the audience to engage and use critical thinking to question between the lines, and to link what is presented to their life.

On the other hand, Bartlett's *Earthquakes in London* offers a vivid depiction of our fragmented world. A world ought to be collapsed due to the ecological crises and disasters that are strongly linked to capitalism, male dominated structures, and the noticeable lack of emotions. Through the main female characters in the play, specifically the three sisters illustrate the huge impact of the ecological and emotional burdens that they carry, reflecting and representing ecofeminist themes, such as the theme of care, trauma, and resistance. Bartlett presents an important comparison between men's concerns and women's and how they lead to different realities and different consequences. Robert and his detachment from emotions represent male voices, on the other hand, the three sisters represent the closeness between females and nature, and female voices.

Throughout the play, Bartlett critiques patriarchy and capitalism for the severe impact they caused for nature and women, and for their profit driven decisions that let to environmental collapses and social breakdown, proving that the oppression of women is connected to the exploitation of nature. Furthermore, he criticizes them for their dualistic thinking that separates male and females, nature and culture, and reason and emotion, and how it results in neglecting and marginalizing female voices and oppressing them. Additionally, it results in commodifying both vulnerable people like women and children, and natural resources. This dualism embodies women and nature as subordinates and inferior to men. Among these dystopian and nightmarish images in the play, however, hope and resistance for change and better future never disappear in the play, through Freya, Bartlett calls for taking actions and staying optimistic, proving that females reflect the characteristics of nature, no matter how long autumn is, spring will certainly come and green will replace yellow. It also proves that women are more caring and closer to nature than men.

The language and narrative style contribute to conveying the ecofeminist themes and representing a complex matter like climate change which is hard to embody in drama. The sudden shifts between times and places, and the fragments suggest a serious call for taking actions and reflecting the fragmented reality of our world. In addition to that, the choice of words by Bartlett reflects the hidden anxiety

and burdens female characters carry. And foster critical thinking from the audience to questions what is between the lines.

Both plays convey ecofeminist themes, shedding light on serious and crucial issues, such as climate change, environmental care and awareness, and the commodification of both women and natural resources. By tackling such issues, Bartlett's and Churchill's efforts and demonstrations are to save our world from natural disasters and social breakdown and to enlighten people about the intersection of these issues. Both plays successfully contribute to the climate change theater and to conveying the core and key arguments of ecofeminism.

Both plays are similar in many aspects, both Churchill and Bartlett imply ecofeminist themes and these themes are placed as central to the characters' personal and ecological concerns not as background events. In both works, patriarchy and capitalism are criticized and accused to be the root causes of ecological and social injustice and the justification of these actions is the dualistic thinking which places man, culture, and reason as superior that women, nature, and emotion. Both playwrights use fragmented and disjointed monologues to reflect the chaos of the real world and mirror the collapse of the environment and the emotional disconnection that exist in modern societies under patriarchal powers.

Both plays are considered as part of contemporary climate theater, and both playwrights portray female characters as strong figures who express emotional, ecological, and existential anxieties under the authority of male dominated structures. Both plays depict women as closer to nature, more aware, and empathetic. In both works dystopian elements and apocalyptic visions are used to demonstrate the repercussions of ecological crisis on people due to the unity and connections. Didactical purposes behind both plays to rise the awareness and invite the audience to think critically and reflect these concerns on their life

Although both plays' aims are similar, there are minimal differences in the techniques and character employment. In *Escaped alone*, Churchill conveys her messages from the perspective of women only, on the other hand Bartlett presents a vivid comparison between female and male voices, therefore Bartlett's demonstration is clearer and easier for the audience. In addition to that, the narrative style in *Escaped*

Alone is poetic and fragmented to mirror the fragmented world, but in Earthquakes in London the narrative is fragmented with dramatic realism to show the collapse of family and the natural world. In both plays the settings represent different ideas, in Churchill's the garden or the backyard represent nature, the place where female characters aren't judged or marginalized. On the other hand the settings in Bartlett's are in the city which represents the chaos, and the mess caused governments, male dominated structures, and the wrong placement of technology.



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