NARRATIVE VOICE IN FEMINIST DRAMA: A STUDY OF ADRIENNE KENNEDY, CARYL CHURCHILL AND SARAH KANE

MERVE KANSIZ

BOĞAZİÇİ UNIVERSITY

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The thesis of Merve Kansız

has been approved by:

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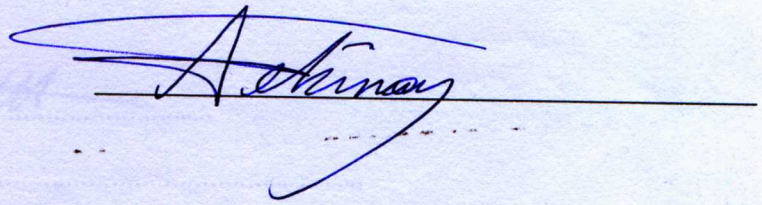
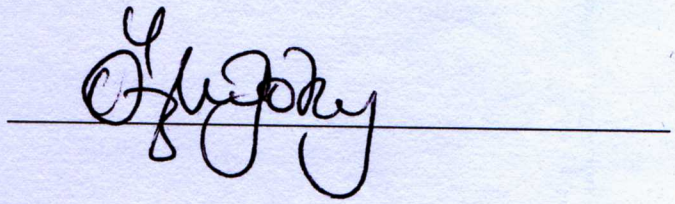
(Thesis Advisor) 

Assist. Prof. Özlem Görey 

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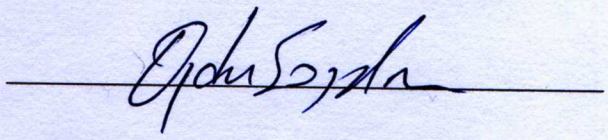
(External Member) 

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ABSTRACT

Narrative Voice in Feminist Drama: A Study of Adrienne Kennedy,
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Much as narratives are an essential part of human life, the scholarly research on narratives under the branch of narratology is quite recent. Particularly the Russian formalism and French structuralism played a vital role in the development of classical narratology within the theoretical framework. However, classical narratology studied narratives mainly in the novels and evaded including the genre of drama in its scope. Flourishing in the 1980s, postclassical narratology has been critical of this omission and paved the way for scholarly studies extending the scope of narratology to other media and genres.

In the light of the theoretical works that postclassical narratology produced in relation to drama, this thesis intends to apply narratology to feminist drama. Feminist narratology, a recent branch of postclassical narratology, has restricted its scope primarily to novels and considerably neglected the narrative voice in feminist drama. Yet, drama can convey the narrator-narratee relationships among women characters through the dialogues in the storyworld. More importantly, a playscript does have an agent conveying the story with certain techniques even though this is not seen as overtly as in novels. In feminist plays, this (often invisible) agent may use various narrative techniques to attract attention to gender-related problems. Within this content, this thesis discusses the intradiegetic and extradiegetic narrative techniques in the plays of Adrienne Kennedy, Caryl Churchill and Sarah Kane, which problematize the issue of gender and womanhood.

TEZ ÖZETİ

Feminist Dramada Anlatıcı: Adrienne Kennedy, Caryl Churchill ve Sarah Kane Oyunları Üzerine Bir İnceleme

Öykü anlatımının insan hayatında önemli bir yeri olmasına karşın, bu eylemin anlatıbilim adı altında incelenmesi oldukça yeni olmuştur. Özellikle Rus biçimciliği ve Fransız yapısalcılığı akımları klasik anlatıbiliminin teori kuramları çerçevesinde ele alınmasına büyük katkı sağlamıştır. Bununla birlikte klasik anlatıbilim anlatıyı roman bağlamında ele almış; dramayı anlatı kapsamında incelemekten kaçınmıştır. 1980'lerde ortaya çıkan klasik sonrası anlatıbilim bu sorunu ele alıp eleştirmekte, aynı zamanda anlatıbilimin kapsamını geliştirmeye yönelik çalışmaların kapısını açmaktadır.

Klasik sonrası anlatıbilimin drama üzerine ortaya attığı kuramlar ışığında bu tez, anlatıbilimi feminist dramaya uygulamayı amaçlamaktadır. Çalışma alanını yalnızca feminist romanlarla sınırlayan ve klasik sonrası anlatıbilimin oldukça yeni bir kolu olan feminist anlatıbilim, dramadaki kadın anlatıcı kavramını göz ardı etmektedir. Hâlbuki drama, kadın karakterlerin öykü içindeki diyaloglarıyla anlatıcı-dinleyici ilişkisini okuyuculara farklı açılardan aktarabilir. Daha da önemlisi drama metni, roman türünde olduğu gibi açıkça görülmese de, öyküyü belirli tekniklerle okuyucuya aktaran bir özneye sahiptir. Feminist oyunlarda bu (çoğunlukla gizli olan) özne, kadın ve cinsiyet sorunlarına dikkat çekmek amacıyla çeşitli anlatım teknikleri kullabilir. Bu noktada bu tez, öykü içi ve öykü dışı anlatım teknikleriyle cinsiyet ve kadınlık kavramlarını sorunsallaştıran Adrienne Kennedy, Caryl Churchill ve Sarah Kane' in oyunlarını inceleyecektir.

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CHAPTER 1

INTRODUCTION

Be it with body language or words, storytelling has always been an indispensable need for human beings. Therefore, it does not seem exaggerative to express that the origin of narratives goes a long way back to the human existence. Albeit the long history of narratives, their methodological study is quite a juvenile undertaking that has made a remarkable progress and still require new explorations. The scrutiny of the narrative as a concept dates back to ancient Greek philosophers such as Plato and Aristotle (whose views will be broadly examined in the following chapter). However, narratology as a methodology owes largely to the school of formalism, which developed in Russia between 1910 and 1930, and to French structuralism which flourished after the 1960s. Contemporary studies of narratology, which are also referred to as *postclassical narratology*, often look back to structuralist studies about the notion of narrative both to criticize them and to introduce new approaches to them.

Scholars have defined narratology in different ways. These definitions often shift as new developments and studies are made through time. When narratology was first used as a French term *narratologie* by Tzvetan Todorov (1969), a Bulgarian French literary critic, it was introduced as a science and discipline which focuses on the textual structures of narrative. Since 1980s, the restriction of narratology's scope to the text has been problematized and the scholars have questioned whether the studies of narrative can be extended to different media apart from texts.

The scientific overtones about the term, which are created by the suffix *-ology*, were a particular area of interest in Russian formalism. This school mainly argued that literature was independent of the external influences of the sciences such

as history, sociology and anthropology. Emphasizing the linguistic features of a literary text, the Russian formalists intended to study literature as a science by itself. One of the most significant contributions of formalism to narratology was its distinction between the terms *fabula* and *sujet*, which influenced many structuralist narratologists such as Gerard Genette. While fabula stands for the event that is conveyed, sujet describes how the event is linguistically expressed and chronologically organized. In *Theory of Prose*, Viktor Shklovsky ([1925] 1990) explained the distinction with these words:

> The concept of plot (*sujet*) is too often confused with a description of the events in the novel, with what I'd tentatively call the story line (*fabula*). As a matter of fact, though, the story line is nothing more than material for plot formation.
> In this way, the plot of Eugene Onegin is not the love between Eugene and Tatiana but the appropriation of that story line in the form of digressions that interrupt the text (p. 170).

Through the distinction between these two terms, Shklovsky presented a binary structure of a *signifier* and a *signified*, which indicates the influences of Ferdinand de Saussure's *Course in General Linguistics* ([1916] 2011). Saussure's work tremendously influenced French structuralists at the second half of the 20th century. In this work, Saussure studies the nature of sign system and argues that a sign is made up of two elements: the signifier and the signified. While the former denotes the *sound image* (to use Saussure's words) or the form of the sign, the latter stands for the *concept* in someone's mind aroused by the sound image. Therefore, in formalist terminology, it is sujet (how the story is told) that linguistically signifies fabula (what is told). Saussure's distinction of the signifier and the signified considerably influenced the school of structuralism, which is known for the binary structures it proposes. After 1960s, French structuralists, who focused on the structures influencing human mind and culture particularly in the fields of linguistics,

anthropology and sociology, proposed new terms echoing Shklovsky's fabula/sujet distinction. Tzvetan Todorov's *histoire/discours* (1966) and Gérard Genette's *histoire/récit* ([1972] 1980), can be shown as examples to these terms, both of which denote the signified and the signifier respectively. Apart from the binary structures, some scholars also worked on the common elements in narratives. Vladimir Propp's *Morphology of the Folktale* ([1928] 1968) investigates the narrative units shared by the narrative structures of Russian folk tales while Roland Barthes ([1970] 1974) puts forward five codes that produce meaning in a text in *S/Z* and demonstrates them with respect to Balzac's 1830 novella "Sarrasine".

Gérard Genette's *Narrative Discourse: An Essay in Method* ([1972] 1980), can be regarded as a significant moment in the development of narratology. This work introduced a significant terminology about narrative in general and applied them to, Marcel Proust's *À la recherche du temps perdu* ([1913-1927] 1988), where a narrator as the main character of the novel narrates his experiences of family, love and society. In *Narrative Discourse*, Genette makes a distinction among three terms: *histoire*, *récit* and *narration*. The term *histoire* (story) stands for the content that is signified by *récit* (narrative/narrative discourse). The last term, *narration*, on the other hand, stands for the act of narrating.

Genette's terms about voice, level and focalization presented in *Narrative Discourse* are particularly significant and have been scrutinized by both classical and postclassical narratologists. Like many structural narratologists, Genette agrees that narrative voice belongs to a fictional agent apart from the author of a novel. This fictional agent may belong to the storyworld (diegesis) or separate himself/herself from this world. Genette does not use the terms *first person* and *third person narrative*; instead, he introduces three new terms: *heterodiegetic*, *homodiegetic* and

autodiegetic narrative. In heterodiegetic narrative, the narrator does not belong to the storyworld which Genette calls *diegesis*. Homodiegetic narrative, however, denotes the narrative in which the narrator is a character in the storyworld. When the narrator belongs to the storyworld as the main character, the narrative is autodiegetic. Focalization, on the other hand, is a term coined by Genette to describe a point of view, which should not be confused with the narrative voice. Genette ([1972] 1980) expresses that focalization answers to the question "who sees?" rather than "who speaks?" (p. 186). The term focalization refers to how the storyworld or characters are perceived and seen by a certain character or the narrator; instead of how the story is narrated. Genette introduces three categories under the title of focalization: *zero focalization* (where the narrator can convey the perceptions of all the characters in the storyworld), *internal focalization* (where the narrator can only transmit the thoughts of a specific character) and *external focalization* (where the narrator cannot enter the mind of any characters and can narrate only what he sees in the outside world). Narrative levels also hold a considerable space in Genettian terminology and they stem from the embedding in narratives: in other words, there can be stories within stories and a narrator's story may include another character's act of narration. The narrative which encompasses all the other narratives in the story is called extradiegetic while the narratives encompassed are called intradiegetic.

The systematic studies carried out by Genette and other structuralist narratologists have been quite helpful for the development of narratology and shed light on many succeeding theories about narrative. Still, the attitude which privileges the discourse in narrative and the application of narratology only to the novel as a genre led many narratologists after the 1980s to look for new approaches. They wondered whether the scope of narratology could be extended to other disciplines

such as history and psychology, to other mediums such as cartoons, paintings and music or to other literary genres such as poetry and drama. These concerns paved the way for a new understanding of narratology, also known as postclassical narratology. So, the last three decades have witnessed the improvements in postclassical narratology which seek to fill the gaps of classical/structuralist narratology. As Jan Alber and Monika Fludernik (2010) state, "postclassical narratology proposes the extensions of classical model that open the fairly focused and restricted realm of narratology to methodological, thematic and contextual influences from outside" (p. 2). In Alber and Fludernik's *Postclassical Narratology* (2010), these three influences are particularly significant to broaden the scope of narratological studies. Methodological influences address to "theoretical and/or methodological insights and import them, producing, for instance, narratological speech act theory (Pratt 1977), psychoanalytic approaches to narrative (Brooks 1984, Chambers 1984, 1991), or deconstructive narratology (O'Neill 1994, Gibson 1996, Currie 1998)" (Alber & Fludernik, 2010, p. 3). Thematic influences, on the other hand, incorporate fields such as "feminist, queer, ethnic or minority-related, and postcolonial" (Alber & Fludernik, 2010, p. 3) in the study of narrative. Lastly, Alber and Fludernik express that the contextual influences allow for transgeneric and transmedial approaches to narratology. Through the contextual studies which have recently gained high popularity, narratology has extended its domain to drama, film, cartoon, even lyric poetry, music and painting. At this point, the scholars have also discussed what determines the nature of a narrative and invented the term *narrativity*, which stands for "the quality of being a narrative, the set of properties characterising narratives and distinguishing them from non-narratives" (Prince, 2010, p. 387). Many scholars have looked into narrativity in different fields: e.g. Hayden White (1980, 1984),

Peter Hühn (2004, 2005) and Seymour Chatman (1990) have studied narrativity in history, lyric poetry and films respectively. Particularly, White and Chatman focus on how the selection of different historical events and filmic scenes give way to a narrative construction in history writing (White) and film studies (Chatman).

Despite the miscellaneous studies that have been conducted so far, the field of narratology still needs further research about narrativity in different genres, discipline and media. A young field of literary theory, narratology considerably requires the collaboration of many other theories and genres of literature. At this juncture, following chapters will focus on the narrative studies in drama and feminism that have been made so far and show how these two concepts may benefit from each other in terms of narratology.

1.1 Narrativity in drama

> When I introduce students to the idea of representing dramatic texts, I use the analogy of a recipe, suggesting the following a recipe is both a performance of another ideal scene of cooking, and cooking itself. Here the reading of the recipe imagines a nebulous body cooking, or perhaps the image of a similarly nebulous body eating, a narratee –as– cipher. The dramatic text, like the recipe, is therefore a kind of narrative, often a second-person narrative that addresses the reader as potential performer or director (just as a recipe addresses a potential cook), or perhaps narrates a possible director or performer who may be other than the reader. Implicit in this frame narrative are several different modes of address that vary by play, by playwright, by historical convention, and by conditions and purposes of publication. Of all the possibilities, perhaps the most pragmatic mode of address, implicit in reading a script, is, 'Here's how you produce this play'. The narrative we read in the dramatic text then, is an embedded one: both an imagined narrative and the possible performances that approximate or diverge from that narrative. (Claycomb, 2013, p. 161-162)

Ryan Claycomb's analogy between a dramatic text and a recipe in the essay "Here's How You Produce This Play: Towards a Narratology of Dramatic Texts" puts

forward a new viewpoint that challenges the conventional assumptions about drama. As it points to the generic idiosyncrasy of drama, which incorporates a dual function for both being read and performed (unless the text is written as closet drama, which is intended only for being read), it also denotes that the textual quality of the genre may allow for a study of narrativity in drama. Drama as a form of narrative is quite a revolutionary concept, which has recently attracted considerable attention in the postclassical study of narratology, together with the studies of narrative in films, cartoons, poems, etc. Though the concept is still being debated by scholars, the position of drama in transgeneric and transmedial narratology plays a remarkable role in broadening the scope of narratology.

The study of narrativity in various literary genres dates back to the earliest examples of literary criticism, the most salient of which are doubtlessly Plato's *The Republic* and Aristotle's *Poetics*. The famous dichotomy of *diegesis* and *mimesis* within the classical view of literature has immensely affected the ensuing theories of genre and literature. The mimetic nature of drama led particularly the structural narratologists to regard drama as a non-narrative genre: since the characters in drama speak for themselves and drama traditionally does not include a visible narrator figure, the genre's narrativity and its common grounds with the other narrative genres have been widely overlooked.

Plato's *The Republic* Book III, which depicts Socrates's dialogue with Adeimantus, can be considered to be the pioneer text that introduces a distinction between mimesis and diegesis. Here Socrates differentiates between Homer "speaking in his own person" and Homer who "takes the person of Chryses" (Plato, 1968, p. 108). The former case which Socrates calls diegesis indicates the narrator's own words and comments about the happenings as well as his use of indirect speech

to depict the character's words and actions, contrary to the latter case, mimesis, in which the characters directly speak for themselves. Socrates presents the latter as a form of imitation, stating that "he does all he can to make us believe that the speaker is not Homer, but the aged priest himself" (p. 108). Herein, tragedy and comedy, where "the poet's comments are omitted and the passages of dialogue are only left" (p. 108), constitute two significant forms of mimesis. In Socrates's view, the dithyramb (a choric hymn sung in honor of Greek god Dionysus), however, is categorized as an example of diegesis or "simple narration" (p. 109) in which "the poet is the only speaker" (p. 110). Adding to that, he expresses that "the combination of both (mimesis and diegesis) is found in epic" (p. 110). Novel, which occupies a central position in the structuralist study of narratology, displays the combination observed in this last condition as well, inasmuch as it includes dialogues together with the narrator's voice. Regarding these classifications, one could state that Socrates substantially bases this distinction on the distance and influence of the narrator to the storyworld. Nevertheless, contrary to the structuralist perspective that examines the binary of mimesis and diegesis and intends to set up a terminology of narrative discourse, Socrates is not involved in a discussion of what a narrative discourse is. Instead, he seems to be more concerned with the act of transmission or how a story is conveyed to an addressee, which is evidently demonstrated in the words "narration may be either simple narration, or imitation or a union of the two" (p. 108). In other words, Socrates implicitly maintains that a story can still be transmitted a through combination of miscellaneous voices as in tragedy and comedy, without an overt narrator. This is mostly because he accepts the presence of an authorial figure that makes the characters speak and that builds up the chain of events as the principal element in the act of transmission.

A similar tendency of centralizing the author may be found in *Poetics* by Aristotle, who descriptively (rather than prescriptively) focuses on mimesis/diegesis dichotomy as well. He expresses: "Epic poetry and Tragedy, Comedy also and Dithyrambic: poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation" (Aristotle, 1997, p. 1). He uses the term *poetics* (*poetika* in Ancient Greek, which denotes the acts of making or producing) to inclusively refer to these genres. Aristotle's argument firstly emphasizes the common point of the literary genres: their fictionality. The presence of an agent who creates an alternative world (the storyworld) plays a remarkable role in the identification of the genres as "modes of imitation" (p. 1). Producing and imitating are lumped together in Aristotle's terminology. The author who produces a literary work is at the same time the imitator of the actions and words of the characters. This idea is further explained in his following words:

> These, then, as we said at the beginning, are the three differences which distinguish artistic imitation,—the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer—for both imitate higher types of character; from another point of view, of the same kind as Aristophanes—for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given to such poems, as representing action. (Aristotle, 1997, p. 4)

As Aristotle brings the author's role of composition and transmission into the foreground, he acknowledges that Homer and Sophocles, who adopt different manners of imitation, do share a common ground in (re)presenting characters. Regarding drama, Aristotle does not explicitly purport that the characters are depicted immediately on stage; rather, he admits that there is an agent (which we may call the sender) who makes the characters speak and transmits it to the audience (the receiver). Nevertheless, though he maintains that the authors create a fictional world through imitation, he does not make a clear distinction between the terms

narrator and *author*. Even if he expresses that the poet can adopt a different identity, he still addresses him as Homer, the flesh and blood author of the work. He also argues that an author can also speak in his own person in a fictional work. He does not make a clear-cut distinction among the concepts that are very strictly defined in the structuralist narratology:

> There is still a third difference—the manner in which each of these objects may be imitated. For the medium being the same, and the objects the same, the poet may imitate by narration—in which case he can either take another personality as Homer does, or speak in his own person, unchanged—or *he may present all his characters as living and moving before us*. (Aristotle, 1997, p. 4, emphasis added)

Aristotle's understanding of narration pertains to an agent who reveals his presence and manifests his act of telling: it necessitates an overt personality (real or fake). What makes the remark even more considerable in terms of drama is that the last sentence, which refers to the mimetic representation, emphasizes the author's mediating role particularly with the word 'present'. Before examining this mediating role in drama, the difference between epic poetry and tragedy in the Aristotelian sense needs to be looked into: "Epic poetry agrees with Tragedy in so far as it is an imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form" (Aristotle, 1997, p. 9). It seems that the quality of being narrative in form depends on the agent's disclosure of his voice. In the traditional forms of narrative like epic poetry (or novel, if one considers the modern age), the voice is revealed in the first or third person and in both cases, the receiver of a literary work is confronted with a witness, who either saw or heard the event or the chain of events that he/she conveys. Using modern terminology, the author creates a fictional voice (narrator) together with the characters in the story. This voice, which is separate from the characters in the

literary work (mainly in novels), has become a pivotal subject for the studies in novel starting with “Discourse in the Novel” by Mikhail Bakhtin ([1935] 1981), who introduced the term *heteroglossia*. Heteroglossia is defined as “another's speech in another's language, serving to express authorial intentions but in a refracted way” (Bakhtin, [1935] 1981, p. 324), which means that in novels the narrator’s mediating function results in the combination of different voices from different social standings. In dramatic forms like tragedy and comedy, on the other hand, the dramatist typically does not create a fictional voice of a narrator; instead, he creates characters that speak in their own person and communicate with each other. Studies of narrativity in drama that will be discussed more in detail later, try to examine the way characters narrate stories to each other. Moreover, their interest in narrativity in drama is not just restricted to *the intradiegetic narration* of characters. These studies also dwell on the agent who does not reveal himself personally and/or linguistically in a theatrical performance, but composes and organizes the actions in a dramatic text, and transmit the story to the reader of the playscript. There are also studies about the cognitive aspects of narratology, in other words how an event is recounted in mind, and their reflections on the dramatic performance, which will be thoroughly scrutinized towards the end of this chapter.

The theory of the novel that gained impetus with Bakhtin as well as the development of semiotics with Ferdinand de Saussure’s *Course on General Linguistics* ([1916] 2011), which is highly influential on structuralism that developed in the 20th century, can be regarded as the milestones in methodological studies of narrative. These studies are nourished mostly by Saussure’s binary of signifier and signified. The fact that narrative is considered the signifier of the story resulted in a viewpoint which foregrounds verbalization in the definition of narrative. Shklovsky’s

fabula/sjuzet distinction explained in the previous chapter can be shown as the salient example of such an understanding. As a result of this viewpoint, the term *discourse* that expresses written and spoken use of language has been used interchangeably with the term *narrative*. In these studies, the dichotomy of mimesis/showing and diegesis/telling and the role they play in the transmission of a story have gained a considerable attention as well. Genette's *Narrative Discourse: An Essay in Method* ([1972] 1980) unquestionably set a framework for a definition of narrative based on a binary perspective and was influential in the following structuralist studies of narrative. In the book, Genette ([1972] 1980) states that the dichotomy of mimesis and diegesis was "somewhat neutralized by Aristotle (who makes pure narrative and direct representation two varieties of mimesis) and (for that very reason?) neglected by classical tradition (which in any case paid little attention to the problems of narrative discourse)" (p. 163). Arguing that mimesis has been privileged by the classical tradition, he asserts that "in contrast to dramatic representation, no narrative can 'show' or 'imitate' the story it tells...and language signifies without imitating" (p. 164).

In Genette's standpoint, showing or imitating denotes the performance of the event: it is the re-presentation (or re-happening of the event), with all the characters involved in the event, together with their bodily actions. This understanding also implies that there is an ur-story that can be presented again and again. Telling, however, which denotes signification through language, largely makes use of the indirect speeches used by the narrator in the representation of the characters' speeches. In other words, it is the "transcription of the (supposed) nonverbal into verbal" (Genette, [1972] 1980, p. 165). Therefore, for Genette, when it comes to the narration of events, even if the narrator of Iliad speaks as if he were

the old priest, he is only involved in an illusion of mimesis. Genette adds that the narrator uses language to signify the visual features of the event (e.g. statements in *The Iliad* which describe the shore or battlefield, in other words, what the narrator intends to show) and this signification inevitably makes the representation diegetic. At this point, Genette ([1972] 1980) denotes the binary distinction of mimesis and diegesis with these words:

> The strictly textual mimetic factors, it seems to me, come down to those two data already implicitly present in Plato's comments: the quantity of narrative information (a more developed or more detailed narrative) and the absence (or minimal presence) of the informer-in other words, of the narrator… Mimesis [is] defined by a maximum of information and a minimum of the informer, diegesis by the opposite relationship. (p. 166)

So, if mimesis is marked by a maximum amount of information, then this information stands for the descriptive statements that seek to show what exists in the storyworld as well as the exact copy of the characters' words. In diegesis, however, the exactness is reduced because of the increased effect of the informer (the narrator) who re-writes or transcribes the characters' speeches in his own words. What makes this statement of Genette even more significant is that the narrator, the agent who uses the language, becomes as significant as the language itself. Interestingly, however, in this definition Genette cannot decide whether the narrator is totally absent or minimally present in the mimetic condition (he seems to use these two cases interchangeably, though they do not mean the same thing), nor does he explain when and how exactly the narrator becomes absent if he ever becomes absent. If we look at the last sentence, Genette cannot totally eliminate the informer as he points to the mimetic representation and says instead, "minimum of the informer" (p. 166). With this statement, Gennette involuntarily contradicts with the prevalent approach of the structuralist/classical narratology that excludes drama from narrative genres,

showing the lack of a narrator in mimesis as a reason. On the one hand, Genette ([1972] 1980) insistently regards all narrative as diegetic and argues:

> …in contrast to dramatic representation, no narrative can 'show' or 'imitate' the story it tells. All it can do is tell it in a manner which is detailed, precise, 'alive', and in that way give more or less the *illusion of mimesis*—which is the only narrative mimesis, for this single and sufficient reason: that narration, oral or written, is a fact of language, and language signifies without imitating. (p. 164)

In other words, for Genette, the narration of events is realized only with an agent and consequently through diegesis. On the other hand, he states that "'showing' can only be *a way of telling*" and mimesis includes "a minimum of the informer" (p. 166). So, if we regard drama, who is this informer? It seems that it stands for the organizing agent behind the dramatic text who directly quotes the characters' speeches. Still, Genette does not regard drama as a form that constitutes narrativity. It is at this very point that the dilemma arises. It arises mostly from a lack of differentiation between the representational techniques of the dramatic text and the theatrical performance: the performance shows the story it conveys, without a mediating figure and by using both visual and verbal representation.

Genette disregards the dramatic text by putting emphasis on the representational technique of the theatrical performance and uses this technique as the basic factor that distinguishes drama from the other narrative forms. If the performance is mimetic, should we also count the dramatic text which does include an informer (though conventionally on a minimum level) as mimetic as well? Or, what happens when we have an informer, a narrator figure on stage who occasionally narrates the events experienced by the characters? In his book, Genette cannot provide a sufficient and fulfilling response to these stylistic questions, which led postclassical narratologists to investigate the subject further beginning with the

1980s and after. Here, it is also significant to take the suggestions about the meaning of narrative into consideration. Genette ([1983] 1988) argues: "Narrative does not 'represent' a (real or fictive) story, it recounts it – that is, it signifies it by means of language....There is no place for imitation in narrative..." (p. 43). In order to grasp the distinction between drama and narrative, the distinction between *representing* and *recounting* indicated in Genette's reference needs to be thoroughly explored. It seems that for Genette, representing stands for a pretension that the event is taking place at this very moment of an alternative world. In other words, representation carries deixis with it, as Alessandro Serpieri (as cited in Elam, 1980) expresses "relationships between each other or with the objects or space of the stage, *through deictic, ostensive, spatial* relations. From this derives the involving, engrossing force of the theatrical event...because the theater is mimesis of the lived, not the detachment of the narrated" (113). Recounting, however, which is used to describe the narrative discourse, implies a temporal and spatial detachment as Serpieri also expresses in this quote. Therefore, if narration or recounting involves a sense of detachment and if recounting means in Genettian sense signification through language, this inevitably brings about a supposition that in order for an event to be recounted, it has either to have happened or happen in the future. Such a supposition dismisses simultaneous narration whose examples are not often seen in literature.

Regarding that simultaneous narration often depicts an extemporaneous transmission of a mental state – as in Samuel Beckett's novella *Company* (1980) in which a man lying on his back speaks to himself about his memories in the second person, indicating a sense of alienation, the question of where to locate the simultaneous narration becomes a problem. A speech that is simultaneously narrated can be directly carried to the stage as a monologue or soliloquy; therefore it doesn't

seem inappropriate to state that simultaneous narration is quite akin to drama. In dramatic representation just as in the simultaneous narration, the characters' mentality possesses a substantial importance. This is because simultaneous narration and dramatic representation take place at a seemingly actual time and in both cases, the thoughts of the characters are conveyed the moment they think about them.

In drama, one can often observe interplay of the minds of different characters. As the characters listen to each other, the story of a character may give way to another story, which can be observed in Harold Pinter's "Silence" (1969). In this play, three characters named Ellen, Rumsey and Bates tell fragments of stories that seem to be independent of each other's. These stories appear to be simultaneously narrated because the characters use the present tense and narrate their thought the moment it comes to their minds. They signify their memories through language, as if the events in their memories were happening now. Examining the language of the characters, one can also argue that these stories develop often through free associations. So, the similarity between simultaneous narration in novels shows a close similarity with drama when it comes particularly to monologues and soliloquies.

The studies on the theory of drama have taken their share from the structuralist approaches as well. In *The Semiotics of Theatre and Drama*, Keir Elam (1980), who examines the dramatic logic that sets a framework for a theory of drama, points to the representation of storyworld: "In the absence of narratorial guides, providing external description and 'world creating propositions', the dramatic world has to be specified from within by means of references mode to it by the very individuals who constitute it" (p. 112). In other words, Keir Elam suggests that the character information in a dramatic work (which can be found both in novels and

plays) is conveyed immediately by the very characters in the play, instead of the narratorial descriptions that are often found in novels. Giving Marlowe's famous tragedy *Tamburlaine the Great* as an example, he reminds his readers how from the very beginning of the play, Tamburlaine introduces himself to the audience and describes his personality and actions, taking up the narrator's task in a novel: "It is above all, 'Tamburlaine' who characterizes himself as a constituent of W*Tamburlaine* [the 'world' of Tamburlaine]" (Elam, 1980, p. 112). What is mostly striking in this remark is Elam's evasion to consider the *narratorial function* inherent in Tamburlaine's statement and to demonstrate it as an example of intradiegetic narration. Parallel to this condition, Elam's statement indicates a tendency to give priority to the performance on the stage, where Tamburlaine physically confronts the audience and does not use another agent to tell his story and traits. This sort of a standpoint goes parallel with Genette's structuralist approach which neglects the narrativity in the dramatic text and emphasizes the mimetic representation and lack of narrativity in the theatrical performance.

In the same way, while Manfred Pfister ([1977] 1991) elaborates on the differences between the dramatic and the narrative form in *The Theory and Analysis of Drama*, he argues that the basic difference between these two forms is the lack of a fictional narrator and a fictional narratee/addressee in drama even though both forms constitute a sender (the author), a receiver (the reader), an implied author, an implied reader and characters that communicate with each other. As he adds that this condition "eliminate[s] the mediating communication system" in drama, he also delineates the ways that make up for this "loss" (Pfister, [1977] 1991, p. 4):

> First, dramatic texts have access to non-verbal codes and channels, which are, in part, to take on the communicative functions of [narrator] and [narratee], and secondly, the aspects of the narrative function may be

> transferred to the internal communication system – for example by means of the type of questions and answers from [the intradiegetic narrators and narratees] designed to inform the audience more than the protagonists do themselves. (Pfister, [1977] 1991, p. 4)

Pfister's expressions about the compensations of (conventional) drama for the lack of an overt narrator demonstrate that he takes the intradiegetic narrations (the characters' storytelling practices) into consideration. He regards this as a tool that makes up for the lack of a narrator figure and denotes that the characters often assume these narratorial functions. Still, his first point about the "non-verbal codes and channels" (Pfister, [1977] 1991, p. 4) is thought-provoking and problematic because these non-verbal codes are only seen in the performance, not in the dramatic text: the dramatic text only narrates the presence of these codes, which suggests a diegetic level in drama.

Despite all the distinction drawn between dramatic and narrative (or epic) form, it needs to be kept in mind that they have remarkably benefited from each other as well. Bertolt Brecht is doubtlessly one of the most renowned figures that made use of the connections between the two forms in his oeuvre. He points to the interdependence of these forms in "Theatre for Pleasure or Theatre for Instruction" with these words:

> Many people imagine that the term 'epic theatre' is self-contradictory, as the epic and dramatic ways of narrating a story are held, following Aristotle, to be basically distinct. The difference between the two forms was never thought simply to lie in the fact that one is performed by living beings while the others operate via the written word; epic works such as those of Homer and the medieval singers were at the same time theatrical performances, while drama like Goethe's *Faust* and Byron's *Manfred* are agreed to have been more effective as books (…) The method of construction depended on the different way of presenting the work to the public, sometimes via the stage, sometimes through a book; and independently of that there was the dramatic element in epic works and epic element in dramatic. (Brecht, [ca.1936] 2008, p. 173)

Drama often makes use of intradiegetic narrations on stage: it can make use of *framing narratives* (narratives within narratives). The characters may tell stories to each other as intradiegetic narrators and also become the narratees to whom the stories are told. In the same way, dialogues are an indispensable part of many novels. As these two forms are nourished by each other, it becomes even more significant to consider the commonalities that are shared by these two forms such as plot, character, setting and time. Besides, the experimental approaches in plays and novels, which can be seen particularly in the works of postmodern literature, often pose a striking challenge to the clear-cut distinctions among different genres. This condition pushed the postclassical narratologists into exploring the new possibilities for an understanding of narrative and narrativity.

Starting with the 1980s, when ground-breaking studies about narratology were produced, drama has received considerable attention as a genre that constitutes narrativity. The deconstruction of the binary forms that are highly favored in structuralism has made significant effects on the distinction between mimesis and diegesis as well. In this respect, scholars that explore the narratological qualities of drama strongly emphasize that a story can still be transmitted through showing or mimesis, on which drama considerably depends. A remarkable number of narratologists led by Manfred Jahn (2001), Brian Richardson (2001), Ansgar Nünning - Roy Sommer (2008) and Monika Fludernik (2008, 2010) dwell on the generic features of drama and examine the ways in which narrativity in drama can be investigated. Concerning this issue, Ansgar Nünning and Roy Sommer (2008) argue that "one should distinguish between diegetic and mimetic kinds of narrativity as well as between degrees of narrativity" (p. 332). Since the playscript tells how to

convey a story through showing on stage, drama incorporates the mimetic and diegetic levels in conveying a story.

The diegetic kind of narrativity in drama may be revealed at both extradiegetic and intradiegetic levels. In contrast to the conventional supposition that drama does not include a narrator figure telling the story or giving background information, many experimental plays of drama like Bertolt Brecht's “Caucasian Chalk Circle” ([1947] 1965), Samuel Beckett's “Krapp's Last Tape” ([1958] 1959) and Tennessee Williams' memory play “The Glass Menagerie” ([1945] 1962) resort to an overt narrator. In the essay “Narrative Voice and Agency in Drama: Aspects of Narratology of Drama” Manfred Jahn (2001), examines Shakespeare's “Pericles” (which also use an overt narrator) in terms of narrative voice and focuses on the figure of Gower and his narratorial function in “the communicative level of fictional mediation” (p. 671). Jahn argues that Gower functions as the organizing agent who introduces the flow of events as he communicates with the audience. The representation of acts is realized through this introduction. A narrator figure like Gower, who is visible on the stage may also comment on the characters’ actions and/or directly address to the audience. Therefore, the visible or overt narrator figure positioned in a play is potentially equipped with the narratorial functions introduced by Genette in *Narrative Discourse*: the narrative, directing, communication, testimonial, ideological functions. In his essay, Jahn points to the tendency to highlight the physicality of the narrator. In contrast to this tendency, he asserts that even when Gower is not physically visible in the scenes, his function as the organizer or “behind-the-scene show-er agency in control of selection, arrangement and presentation” still continues (Jahn, 2001, p. 671). Taking Gower’s narratorial function as a starting point, Jahn argues that “an ‘absolute drama’ (Pfister’s default

type of play) is like an epic play without overt (but not without covert) narratorial presence like 'Pericles' without the figure of Gower but not without the function of Gower" (p. 671). In this way, Jahn draws attention to the agency in drama who is in control of the stage directions and who mediates the story (the events and the dialogues in a play) to the reader through the playscript even if he is not physically present on the stage.

In addition, the scholars interested in narrativity in drama put a substantial importance on dramatic elements such as prologues, epilogues, soliloquies, asides, and metanarratives etc. which allow for the verbal transmission of the story conveyed in the play. After all, among the elements that novel (which is regarded as the most suitable genre for the narrative form) and drama have in common, plot and temporality hold a substantial importance. Particularly, the stage directions function as a fundamental element that organize plot in the playscript. Regarding the stage directions, Jahn (2001) takes up Genette's statements which claim that they are both descriptive and prescriptive in the sense that they address both readers and directors. Though Jahn accepts this double function, he problematizes the descriptive quality in the stage directions and enquires into the meaning of description in the narratological sense: if description means a narratological pause in the flow of the story as Genette states, one must also take into consideration that description denotes state (with verbs *to be* and *to have*) rather than action. Therefore, for Jahn, the sentence that Genette ([1991] 1993) uses in *Fiction and Diction* "Hernani removes his coat" (p. 32) does not indicate description: it is a diegetic expression by itself.

One other argument that is grounded on this condition is that stage directions indicate the invisible presence of an agent who is in charge of organizing the transmission of the events and who is completely distinct from the flesh and

blood author. A term invented by Wayne Booth in *The Rhetoric of Fiction* (1961) and improved by Seymour Chatman in *Coming to Terms* (1990), *implied author* seems to fill the terminological gap which does not seem to be satisfied by the terms *author* and *narrator*. On the stage, the audience develops the story in their minds through the whole exchange of words among the characters. Nevertheless, there is often a script which is written prior to the performance (unless the play is performed extemporaneously): the agent who prepares the script with all the stage directions and dialogues creates different mouthpieces which make up the whole story. Through these mouthpieces, the readers may infer the ideological, political or aesthetic tendencies inherent in the text. This agent, defined as the implied author, possesses a predominant impact on the transmission of the story in drama. Implied author is quite distinct from the figure of narrator. It is an agent who mediates between the fictional and the real while the narrators, whether homodiegetic and heterodiegetic, only speak within a fictional storyworld to fictional addressees. What makes the implied author significant for drama is that the dramatic text prescribes how the fiction is to be represented to the audience in the actual world. Therefore, the visual codes that need to be communicated on stage, the chronological adjustments to the story (an impressive example to that can be seen in Pinter's 1978 play "Betrayal", where the story is represented backwards) and the characters' manner of speech are all organized by this implied author and in the dramatic text these are all signified by language.

For Manfred Jahn, the exclusion of drama from the other narrative genres like novel and short story stems mostly from the disregard for the written text (playscript). Instead of *Poetic Drama*, which privileges the playscript over performance and *Theater Studies* which focuses only on the performance, Jahn

(2001) adopts the standpoint of *Reading Drama*, which studies the performance and the playscript together. The performance on stage traditionally resorts to mimetic representation unless it uses an overt narrator as it is the case in the memory plays and epic plays or resorts to intradiegetic narrations within the play. The playscript, on the other hand, provides a comparatively bigger space for diegetic representation. However, postclassical narratologists agree that mimetic and diegetic form both allow for the transmission of a story. As Chatman (1990) states in *Coming to Terms*, "a story may be presented through a teller or shower or some combination of both" (p. 113). Based on this viewpoint, he invented the term *cinematic narrator*, arguing that the narrator figure need not always be anthropomorphic. Regarding films, one may argue for the existence of a camera-eye narrator that is able to focalize into the minds of the characters as well as mediating the events, dialogues, etc. in a narrative. Through the development of the technical capabilities of the stage, focalization into the characters' mentalities can be made possible in dramatic performances as well. At this point, in a mimetic representation, consciousness gains significance in the relationship between the sender (author-playwright/narrator) and the receiver (reader/narratee). In "Mediacy, Mediation and Focalization", Monika Fludernik (2010) elaborates on the cognitive aspect that becomes more of an issue in the transmission of a story. She introduces four elements which are determinative in "cognitive conceptualizing of a character's experience" (p. 116). These new terms that she introduces are *telling*, *experiencing*, *viewing* and *reflecting*. She argues: "because viewing and experiencing are not based on discourse or language, this model additionally opened the way for a broader understanding of narrative and narrativity, which no longer remained limited to verbal narrative" (p. 117). She adds that "different cognitive frames may come into play in different media" (p. 117). So

this new cognitive media provides a new alternative for narrative transmission without restricting it to a verbal transmission.

To conclude, the dichotomy of mimesis and diegesis which has deep roots in the first examples of literary criticism and has continued to exist and to be examined since then provides a basis for the prevalent understanding of drama as a non-narrative genre. Though narrativity in drama is still a juvenile concept that requires more scholarly studies, it paves the way for a broader understanding of narrative. The postclassical studies that deal with this issue also promise to contribute to a poststructuralist view on a more comprehensive theory of drama.

1.2 Feminist narratology

For almost three decades, feminist narratology has constituted a notable part of postclassical narratology along with ethnic, postcolonial and queer narratological approaches. The fact that structuralist narratology does not suggest a category for gender in the study of narrative voice has triggered some postclassical narratologists to explore the influence of gender, sex and sexuality on a narrative discourse. The predominant criticism of scholars such as Susan Lanser (1986, 1995, [1986] 1997, 2010), Robyn Warhol (1986, 1989, 1995), Kathy Mazei (1996) and Ruth Page (2006) about the structuralist approach is grounded on the normalization of the male text in the narratological studies on voice and focalization in particular. This one-sided standpoint inevitably results in almost a genderless view of narrative instance. In one of the mainstream works about this new branch of narratology, "Towards the Feminist Narratology", Susan Lanser ([1986)] 1997) exemplifies this tendency with these words:

> (…) narratives which have provided foundation for narratology have been either men's texts or treated as men's texts. Genette's formulation of a 'Discours du récit' on the basis of Proust's A la Recherche du temps perdu', Propp's androcentric morphology of a certain kind of folktale, Greimas on Mauppasant, Iser on male novelists such as Bunyan to Beckett, Barthes on Balzac, Todorov on the Decameron—these are but evident examples of the ways in which the masculine text stands for a universal text. In the structuralist quest for 'invariant elements among superficial differences' (Levi Strauss, 8) for (so called) universals rather that particulars, narratology has avoided questions of gender almost entirely. (p. 676)

Despite the entire disregard towards gender and sex in narratology, these two notions immensely influence the readers' cognitive assessment of a text. Feminist narratologists express that the narrator of a text, whether homodiegetic or heterodiegetic, is expected to reveal her/his sex to the readers as she/he begins the story. Even if the narrator's or characters' sex is not revealed, the readers tend to speculate about it by considering the behaviors, comments etc. of the narrator or the characters. At this point, the socio-cultural preconceptions and stereotypes about gender roles make a remarkable impact on the readers' evaluation of the text: a narrator who is involved in hunting, fighting or playing football is more likely to be regarded as a male narrator. Kelley Estridge's short story "And Salome Danced" (1994) and Jeanette Wilson's novel *Written on the Body* (1992) are among the works of literature which does not reveal the narrator's sex. Particularly Wilson's *Written on the Body* makes its readers confront their disposition to regard heterosexuality as the norm: while the narrator's love for a married woman leads a great many readers to formulate a male narrator in their minds, the fact that the same narrator refers to a boyfriend creates a confusion about the narrator's sex because in this case the narrator can also be a woman involved in a lesbian relationship. So, the deliberate attempt to conceal the narrator's sex by the author effectively displays the "sexual aspects of narrative that are 'proper' to narratology even in its classical sense" (Lanser, 1995, p. 85).

The substantial impact of gender on the reception of a text as well as the negligence of narratology towards this concept has brought about a new kind of scholarship concerning the relationship between gender and narratology. Lanser's "Towards a Feminist Narratology" ([1986] 1997) that paved the way for the succeeding narratological studies on gender serves as a manifesto of this new branch. In the essay, Lanser not only dwells on the reasons why gender has been neglected in the discursive studies but also demonstrates how some social conditions affecting women also affect their narration in terms of voice, context and plot. She describes her aim in exploring the connection of narratology and feminism with these words:

> ...my immediate task, however, will be more circumscribed: to ask whether feminist criticism and particularly the study of narratives by women, might benefit from the methods and insights of narratology and whether narratology, in turn, might be altered by the understandings of feminist criticism and the experience of women's texts. (Lanser, [1986] 1997, p. 675)

Lanser attributes the long lasting disregard for a study of feminist narratology to the opposite directions taken in the theoretical backgrounds of feminism and narratology: feminism often adopts an "impressionistic, evaluative and political" approach while narratology has grounded its studies on a "scientific, descriptive and non-ideological" basis (p. 674). Lanser also claims that this condition leads to different approaches to the notion of character: feminist critics "tend to be more concerned with characters largely as if they were persons. Most narratologists, in contrast, treat characters, if at all, as 'patterns of recurrence, motifs which are continually recontextualized in other motifs'; as such, 'they lose their privilege, their central status, and their definition' (Weinsheimer, 195)" (Lanser, [1986] 1997, p. 677). She proposes to take both approaches into account for a study of feminist narratology.

The basic concern of feminist narratologists can be said to investigate the effects of gender-related issues on the discourse level rather than story level. In other words, they are more focused on how the story is conveyed and how gender influences narration than what is conveyed to the reader as the content. Besides, they also dwell on the process in which gender is shaped by narration. Feminist narratology exhibits similarities with *écriture féminine* which is defined by Showalter (1981) as "the inscription of the feminine body and female difference in language and text" (p. 185) and which looks for a study and formulation of a language special to women, instead of the predominant phallogocentrism in literature. Though feminist narratology is often nourished by gynocriticism and écriture féminine, it tries to avoid the radical standpoint that argues for the development of a universal women's language. Rather, it is more concerned with the particular or contextual conditions that shape the female discourse. The storytelling practices of women vary with the specific intradiegetic or extradiegetic gender-related, social or cultural conditions to which characters and/or the narrators are imposed. Feminist writers may rewrite androcentric masterplots using ironies and tongue-in-cheek. They may deliberately use different narrative devices and illocutionary acts such as repetition, ellipsis, euphemism or paralipsis for their own ends. A good example to these special conditions can be observed in Lanser's "Towards the Feminist Narratology" ([1986] 1997), where she evaluates a letter written by a newly-married woman to a female friend. In the letter that was published in *Atkinson's Casket* in 1892, the narrator seems to praise her husband for his virtues and expresses the bliss that marriage brings about. However, the intended meaning is hidden behind the lines with odd numbers, which harshly criticize the husband and indicate a deep regret for having married. Since the letter is seemingly read by the

husband, the narrator feels the need to use a cipher between herself and her narratee, who is also a woman. At this point, Lanser underlines the double nature of the text, which includes a subtext and surface text, and argues that the conventional feminine style becomes "a caricature donned to mask a surer voice" (p. 681). One of the chief inferences that can be drawn from these observations and remarks is that the narratee[s] comes into prominence as much as the narrator in the study of feminist narratology. The ideological and political outlook that nourishes feminism often brings about a need on the part of the narrative voice to influence the narratee's point of view and form a close relationship with her. This search to build a close relationship with the narratee has led many feminist narratologists to adopt an approach based on reader-response theory and also make use of the rhetorical studies in narratology. The differences between the surface text and the subtext which is directed to a specific addressee, which can be observed in many feminist works of literature, have been an attractive subject for these scholars. Underlining the use of polyphony in novels (introduced by Mikhail Bakhtin), Lanser ([1986] 1997) expresses that "being a woman in a male dominated society may well necessitate the double voice, whether as conscious subterfuge or tragic dispossession of the self" (p. 681). This double voice may enable the narrator to develop a subtext through which she can criticize some gender related problems behind the surface text presented to the public reader. Particularly, if the popularity of the epistolary novel among women in the 18th century is taken into consideration, the significance of public and private narration for feminist narratology becomes more evident. While the epistolary is a private form, the epistolary novel as a genre publicizes the private, which gives the female readers an opportunity to publicly witness the experience of a woman together through the gaze and narration of a female narrator.

As feminist narratologists draw attention to the storytelling practices among female characters as well as the narrator's own storytelling process, they also examine the use of gossips, which are conventionally attributed to women and investigate the [variable and contextual] effects of the secret conversations and the act of making up new stories. In "Discourse, Gender, Gossip: Some Reflections on Bakhtin and *Emma*", for instance, Christine Roulston (1996) discusses how the protagonist of *Emma*, a heroine who assumes to role of a matchmaker and intervenes in the lives of other people in a middle class society depicted by Jane Austen, obtains power through use of language and storymaking. Influenced by Bakhtin's views, she also maintains that the novel brings about a gender-related tension rather than one based on social class and asserts that gossip as a private form of communication gives a power to women in public:

> Emma uses her authority for the singular purpose of organizing the narratives of other female figures, which in turn enables her to be a master narrator and to avoid engaging with the question of her own gendered subjectivity. She repeatedly displays a strong resistance to her own personal narrative, which would force her back into the private sphere, and instead places other women where she claims she does not want to be. (Roulston, 1996, p. 45)

Apart from the storytelling practices among women, the studies of feminist narratology have been extended to lesbian studies as well. In the essay, "Sapphic Dialogic: Historical Narratology and Sexuality of Form", Susan Lanser (2010) asserts that historically the narration of a heterosexual erotic experience creates a context (and a subtext) which enables the fulfilment of lesbian desire between the narrator and the narratee. At this point, she introduces the term *sapphic dialogic* which stands for "a form of narrative intersubjectivity (…) in which erotic content is filtered through a (usually intradiegetic) female pairing of narrator and narratee" (Lanser, 2010, p. 188). In this essay, Lanser argues that a woman's narration of a

sexual experience to another woman provides a same-sex sexual satisfaction and brings about a *sapphic narrative* positioned behind the heterosexual affair. She supports her view pointing to some sixteenth and seventeenth century pornographic and erotic works of fiction. In some of them, action and narration are almost synchronized: the female narrator-characters both perform and narrate the sexual intercourse. This condition "sustains a sense that the represented acts are proceeding at something like the pace in which they would actually occur, creating a stimulating synchrony that makes sex available to readers *as an experience* and makes time 'in effect, palpable and visible' (Bakhtin 1981: 250)" (Lanser, 2010, p. 192). Considering the rise of novel in the eighteenth century and particularly the popularity of the epistolary novels which often depicts the personal experiences of a heroine, one can state that this experience of listening and storytelling also functions as a source of empathy and sisterhood among women in addition to the sexual connotations that Lanser elucidates.

The significance of the narrator-narratee relationship in feminist narratology has given way to formulations of new narratological terms as well. A notable feminist narratologist, Robyn Warhol has coined the term *engaging narrator* to describe the specific narrative voice which was used by some 19th century female novelists such as Elizabeth Gaskell, Harriet Beecher Stowe, Harriet Ann Jacobs, George Eliot and which "hop[es] to move actual readers to symphatize with real-life slaves, workers or ordinary middle class people" (Warhol, 1986, p. 811). For instance, Harriet Ann Jacob's *Incidents in the Life of a Slave Girl* ([1861] 1987), which is also an autobiographical novel, presents the reader with a narrative voice who often asks the readers to put themselves in her shoes. Robyn Warhol (1986) formulates the engaging narrator in contrast to the *distancing narrator* in the novels

like Henry Fielding's *The History of Tom Jones* ([1749] 1994) and William Thackeray's *Vanity Fair* ([1847-1848] 1994), where the narrators do not seem to be interested in the responses of the actual readers as they insert their own views about the story. The distinguishing element in the formulation of this term is the narrator's approach to the narratee and her attempt to "close the gaps between the narratee, the addressee and the receiver" (Warhol, 1989, p. 29). At this point, Gerald Prince's statements about three functions of the pronoun *you* gain a particular importance and Warhol mentions these statements in her essay. In "The Narratee Revisited", Prince (1985) makes distinctions between different uses of the second person pronoun directed to the narratee, the implied reader (the addressee) and the actual reader (the receiver). According to Warhol (1989), the engaging narrator who often directly addresses its readers with the word *you* (instead of a specified form of address) tries to be as inclusive as possible in order to make the reader in the actual world become influenced by the comments of the narrator and accept the arguments in these comments: "The task of the engaging narrator is to evoke sympathy and identification from an actual reader who is unknown to the author, and therefore infinitely variable and unpredictable" (p. 812). Or, the engaging narrator may use the pronoun *we* and adopt a collective and unifying approach to win the reader over. Besides, Warhol expresses that the engaging narrator refrains from any sort of statements or insinuations that may mock the addressee and make the reader dissociate herself/himself from the person addressed in the novel. Regarding the political inclinations of feminist discourse, the use of an engaging narrator in a novel has proven to be pretty effective. They treat the characters as if they were real. Warhol (1989) argues that the goal of such an attitude is to "arouse the egocentric feelings of any actual readers who can identify with the narratees" (p. 42). It is only

then that the narrator can "ask the readers to project those feelings into compassion" (Warhol, 1989, p. 42) for the characters in question. She also maintains that the compassion that is intended to be aroused for these characters will lead to a compassion for the actual people who share the same social conditions as these characters.

> The object of study in question is the narratee, the textual representation of a figure who receives the narrative; the point of the study, however, is to speculate about the text's rhetorical strategies for using the narratee to influence the response and future actions of the actual reader…The engaging narrator addresses a narratee in a friendly, confiding, sympathetic mode, so as to encourage actual readers to identify with the narratee (whether or not actual readers did so is a subject for another kind of study). (Warhol, 1995, p. 59)

Here, Warhol seems to be particularly interested in the political and ideological views of the author, who may construct a character as a mouthpiece for her views or criticize some other views. Particularly when the political scope of the feminist movement is taken into consideration, feminist narratology proves to be a useful tool for scrutinizing the ideological overtones grounded in the voices of the narrator and characters.

All in all, feminist narratology, a relatively young field of three decades, tries to fill the gap in the structuralist narratology regarding gender and it is mainly engaged with the contexts that lead women to organize their stories. Besides, it also studies the narrator-narratee relationships among women as well as the narrator's narrative strategies to raise the awareness of the actual reader about gender related problems. In this way, it intends to bring new scopes to the field of narratology and particularly develop the concept of narrative voice.

CHAPTER 2

STUDYING FEMINIST NARRATOLOGY IN DRAMA

Starting with the 20th century, two major narrative techniques seem to be prevalent in modern drama: the search to carry the socio-political issues of modernity to stage and the urge to explore the human consciousness that gained significance with modernism. Bertolt Brecht and Samuel Beckett, who were champions of these two approaches respectively, adopted totally different methods and theatrical tools to achieve their ends and made use of different narrative techniques in drama (these techniques will be more clearly explained in the following pages). Their artistic stances have served as a model for many successive playwrights mostly because they deal with the issues of individual psychology and individual's position to community, which were extensively problematized with the advent of modernity. The feminist movement, which scrutinizes the psychological and social conditions influencing women, has also taken its share in the stylistic developments of drama that were shaped by these two approaches. The experimental and expressionistic plays that dwell on feminist issues have substantially benefited from narrativity and narrative voice as they examine the politics of feminism and female consciousness. However, while narrativity has been studied contextually in drama and thematically in feminist novels (and to a lesser degree, poems), hardly any attention has been paid to feminist drama in the studies of postclassical narratology. In the light of the previous chapters that have investigated the studies of narratology in drama and feminist narratology, this chapter intends to explore the storytelling practices in feminist drama. It will investigate how the objective of drama to display the private in public (display a specific storyworld which often seems to be unaware of the external gaze of an audience) contributes to the study of feminist narratology in

drama. At this point, this chapter will scrutinize how socio-political issues and women's consciousness shaped by gender-related conditions influence the way stories are transmitted on feminist drama. It will mainly argue that the scope of feminist narratology can also be extended to feminist drama, apart from other genres like novel and poetry.

The previous chapter about narrativity in drama has accentuated the generic idiosyncrasy of drama, which is typically written to be performed. Particularly when the stylistics in modern drama are taken into consideration (e.g. breaking the fourth wall, direct address to the audience as well as a physical contact with them as in in-yer-face drama), it will not be too assertive to state that drama intends to bring the alternative world of the fictional characters and the actual world of the audience to the closest contact possible and to cross the symbolic limits of these two worlds. The spatial affinity of the diegetic and the actual world planned in dramatic texts and established in theatrical performances plays a significant role in the insertion of political and ideological frameworks within dramatic texts. Many playwrights extensively make use of this affinity to attract the audience's attention to socio-political issues and intended to turn the stage into an arena where these problems are problematized. At this point, storytelling plays a remarkable role in raising awareness of the audience (and of the public): mainly Bertolt Brecht's epic theatre which extensively elaborated on the political issues cannot be imagined without the narrative techniques. In the essay "Theatre for Pleasure or Theatre for Instruction", he introduces the epic theatre with the words "The stage began to tell a story. The narrator was no longer missing, along with the fourth wall" (Brecht, [1936] 2008, p. 174). To this remark he added that "the stage began to be instructive. Oil, inflation, war, social struggles, the family, religion, wheat, the meat market, all became

subjects for theatrical representation. Choruses enlightened the spectator about facts unknown to him" (p. 174). The instructive role that can be ascribed to drama and theatre as well as the impulse to make the audience think critically on the socio-political problems led Brecht to benefit from different narrative techniques. Similarly, Edward Bond expressed in an interview with Hilde Klein that epic drama together with chorus and soliloquy proves as an indispensable tool to raise the awareness of the public/audience to politics treated in plays. He argues that:

> I want to make it possible for people to talk objectively about their situation, and to do that because they experience an entitlement to be objective, to show people on the stage going through certain experiences as a result of which they have to tell the social truth, and you feel that their experiences have entitled them to do it. So that you don't think that's just the author saying that. Instead, you look at these people and they prove what they say. If you observe these people, you know that they can't say anything else. That would be a totally developed form of public soliloquy. Public soliloquy can take many forms - it can be songs, choruses, and also a character talking directly. (Klein, 1995, p. 413)

Regarding Bond's expression, it can be inferred that the political stance that assumed by the dramatist of the text assumes is reflected on the speeches of the characters and mainly on storytelling practices. In some cases, the character becomes almost a mouthpiece for the political views of the implied author. As the actors tell stories on stage, in this way the audience is expected to engage in the socio-political issues that are conveyed through these techniques on stage. The stories that characters tell on the stage as well as the way these are constructed spatially and temporally in the playscript are often used as tools to convey the socio-political concerns of the implied author.

One other factor that brings the narrative function in drama into the foreground is the urge to explore the human consciousness and the cognitive frames

that govern it. At this point, many playwrights tried to apply the stream of consciousness technique that developed with modernism to drama:

> …from Proust to James Joyce and Virginia Woolf one major modernist concern was the depiction of interior experience, where reality is the subjective apprehension of the world, and art is an '*im*pressionist' record of 'stream of consciousness'. In drama, the equivalent is *ex*pressionism, which seeks to represent (and appeal directly to) the *sub*conscious. (Innes, 1999, p. 135)

The interest in the subconscious that has been reflected on drama gave way to many examples of intradiegetic and extradiegetic narration in drama. The way characters tell their stories and the way these stories lead to other stories constitute a fundamental tool for depicting the way human consciousness works. Influenced by expressionism, Harold Pinter and Samuel Beckett often investigate the human consciousness by delineating the free associations in characters' stories. The way characters use language plays a vital role in the depiction of their mentality. At this point, the depiction of the storyworld through stage directions serves as an efficient means to demonstrate the relationship between human consciousness and the storyworld that encloses the characters and that is constructed as an alternative to the world of the audience. In Samuel Beckett's "Play" ([1963] 1968), for instance, the audience and the readers are confronted with three voices represented by three urns. As the play reduces the human body to an urn and brings the human consciousness into the foreground, the fragmented stories transmitted by these three voices and minds illustrate the mental frameworks that pertain to storytelling. The stream of consciousness becomes an indivisible part of storytelling in "Play".

These two fundamental approaches championed by Brecht and Beckett above have left a deep mark in the plays that demonstrate feminist concerns as well. This being the case, storytelling has played an indispensable role in the depiction of

the female condition on the stage. At this point, the stage, which speaks to the public, promises a faster and more dramatic change in the viewpoints of the audience. As the female characters tell stories to other characters on the stage in front of the audience, which stands for the public, the common concerns about gender which are shared by the characters and the audience are brought into the foreground through techniques such as first person plural narration or second person singular/plural narration. In such a case, drama almost assumes the role of a political organizer. Ntozake Shange's "for colored girls who have considered suicide/when the rainbow is enuf" ([1975] 1983), for instance, can be regarded as a notable example of such an organizing attitude. The structure of this play blurs the generic boundaries between poem and drama, thereby challenging the conventional viewpoint that allows for a study of narrativity in drama. The fact that the audience is presented with a narrator figure on stage emphasizes the degree of diegetic narrativity and the act of telling in the play. The playscript of "for colored girls", which is named as a *choreopoem* by Shange, begins with these words:

> One after another, seven women run into the stage from each of the exits. They all freeze in postures of distress. The follow spot picks up the lady in brown. She comes to life and looks around at the other ladies. All of the others are still. She walks over to the lady in red and calls to her. The lady in red makes no response. (Shange, [1975] 1983, p. 86)

As the stage direction tells and prescribes the actions of the lady in brown, it points to a state of awakening which spreads to the other characters and expectantly, to the audience. The depiction of this awakening highly benefits from the usage of personal pronouns to create awareness on gender-related problems of women. As the characters draw attention to the social conditions that women confront in different parts of the world, the way they use the pronoun *we* substantially contributes to the

unifying attitude of the play. The intradiegetic narration of the characters, which are quite minimal and fragmented, continually makes use of varied personal pronouns:

> *lady in red*
>
> but if you've been seen in public with him
> danced one dance
> kissed him good-bye lightly
>
> *lady in purple*
>
> wit closed mouth
>
> *lady in blue*
>
> pressin charges will be as hard
> as keepin yr legs closed
> while five fools try to run a train on you
>
> *lady in red*
>
> these men friends of ours
> who smile nice
> stay employed
> and take us out to dinner… (Shange, [1975] 1983, p. 90)

In the quotation above, it can be seen that the pronoun *you* at some point gives its place to *we*, which suggests a formulation of collective identity after a sense of empathy intended to be aroused with *you*. In the essay "Who are the 'we'? The Shifting Terms of Feminist Discourse" Susan Lanser (1986) draws attention to different functions of the pronoun:

> …'we' allows me to seek and join you on what I hope is common ground. At its best, it is a kind of multiplied identity, a feast of selves...For women, 'we' has been the pronoun of a forbidden unity, the 'we' believed by Simone de Beauvoir never to have been at all, the we nonetheless rediscovered in witchery, in sapphistry and…even in housewifery. It is 'we' that makes the personal political. (p. 18)

The first person plural narration contributes to the creation of a bond of sisterhood among the characters- At this point, the inclusiveness of the pronoun *we* holds a considerable significance: does this pronoun include just the characters, or does it

depict a conscious attempt to include the audience (mostly women) as well? The alteration of personal pronouns in these minimal narratives is quite effectual in the construction of empathy and collectivism both among the characters as well as with the audience. The play includes an obvious ambiguity concerning the reference of these pronouns. Therefore, the play mostly benefits from blurring the boundaries between the narratee and the audience (or the reader). This condition exhibits a conspicuous similarity with Robyn Warhol's *engaging narrator*, which has been explained in the previous chapter more in detail. Warhol's term stands for "the 'feminine' narrator who employs direct address to an extra-textual narratee in order to reinforce realism and to encourage the actual reader's emotional engagement with the fictional action" (Warhol, 1995, p. 59) and poses it in contrast to the *distancing* or *masculine narrator*. However, in her studies, Warhol explores the effects and functions of the engaging narrator exclusively in the novels of 19th century women writers. Regarding the narrative function in plays such as Shange's "for colored girls", it can also be argued that engaging narration can also be a domain of study in some examples of feminist drama, which often intends to draw the audience's attention to the political concerns of feminism by addressing to a narratee. As the characters form a bond through the stories that they narrate to one another, the coexistence of characters and audience during the performance contributes to the extension of this bond to the audience. Drama's close association with performance and theatre as well as the temporal and spatial affinity between actors/actresses and the audience even more strengthens this condition. The last stage direction in the play highlights the gradual vanishing of diegetic boundaries between two worlds and the distinction between narratee(s) and the audience becomes almost invisible: "The

ladies sing first to each other, then gradually to the audience. After the song peaks the ladies enter into a closed circle" (Shange, [1975] 1983, p. 105).

In the play, the collective action is even more enhanced by the dance of the characters. At the same time, though they tell different stories, occasionally they complete the sentences of another and the disparateness in the characters' stories is dissolved by the common grounds in their stories. Their individual stories gradually turn into a single *herstory*:

> *lady in red*
> i waz missin somethin
>
> *lady in purple*
> somethin so important
>
> *lady in orange*
> somethin promised
>
> *lady in blue*
> a layin on of hands
>
> ...
>
> *lady in blue*
>
> all the gods comin into me
> layin me open to myself
>
> *lady in red*
> i waz missin somethin
>
> *lady in green*
> somethin promised... (Shange, [1975] 1983, p. 104)

The exchange of short sentences and phrases uttered by different characters and combined to construct a story turns the whole play into a celebration of women's storytelling. The insertion of the dance and music into the play even turns this process into a ritual that reaches its climax at the end of the play: "all of the ladies repeat to themselves softly the lines 'i found god in myself & i loved her'. It soon becomes a song of joy, started by the lady in blue. The ladies sing first to each other,

then gradually to the audience" (p. 105). The combination of dance, music and storytelling that is narrated by the stage directions in "for colored girls" depicts the act of storytelling as a tool that liberates women from the pressures that they have been experiencing. In this sense, drama, which needs to take performance into account, intends to present a richer frame of storytelling compared to what other genres like novel or poem does: the marriage of word and image in drama emphasizes how the very act of storytelling influences the body of the narrator and vice versa. Particularly in the context of feminism, this gains an additional significance. Since drama talks to the theatrical performance, it can prescribe different techniques that may determine how a character is seen and what visual impressions she/he can give to the characters and the audience (even though drama cannot do such a focalization as elaborately as films do due to technical reasons). The reaction and opposition of feminism against miscellaneous prototypical images of women may find a proper ground in drama. The significance of the visual in drama is pertinent to criticize and/or make a parody of gender as spectacle. Caryl Churchill's "Cloud Nine" ([1979] 1985), where some female characters are played by male actors and vice versa, sets a striking example to the plays that satirize the preconceptions about sex and gender.

Shange's play can be regarded as only one of the many examples that display narrativity in feminist plays. One can also talk about such narrativity in plays that constitute much more a dramatic structure than "for colored girls". As a result of its undeniable connection to theatre and performance that establishes a very close connection with the audience, drama is perhaps the most effective genre to depict and criticize the problems of gender. It intends to establish a very close connection (spatially and temporally) to the audience and therefore considerably depends on the

response of the addressee. Ironically, drama still hasn't received much attention from feminist narratology, which has mostly benefited from sender-receiver relationship in a literary work and investigated the relationships among narrator/implied author/author and narratee/implied reader/reader (or audience). Because the stage performance establishes a much closer connection to the actual world of the audience, the boundaries among these agents may be broken through the performance (e.g. the narrator may speak to the actual world of the reader or the audience. Robyn Warhol studies this condition in her articles about *engaging narrator*, which have been explained in the previous chapter). At this point, the dramatic text speaking to the performance can be regarded as an effective tool that paves the way for such an experience among these agents. However, the studies of Robyn Warhol and Susan Lanser, who have made invaluable contributions to feminist narratology, include mostly novels. Warhol's works on engaging and distancing narrator focuses exclusively on 18th and 19th century novels and the narrative voice that they introduce. In addition, significant works on feminist narratology such as *Ambiguous Discourse: Feminist Narratology and British Women Writers* edited by Kathy Mezei (1996) dwell only on novels by Jane Austen, Virginia Woolf, Angela Carter and Jeanette Winterson (only with the exception of Mina Loy's poems) and exclude the works of feminist dramatists. This suggests that feminist narratology, which has been born as a thematic branch of postclassical narratology, has demonstrated some hesitancy towards transgeneric and transmedial approaches to narratology so far.

Despite the remarkable critical neglect of feminist narratology in drama, the prevalent concerns of feminist narratology that have been reflected on novels and poems can find themselves a ground in feminist drama as well. Feminist narratology,

which has paid a great attention to public and private effects of narrative practices, can highly benefit from drama which intends to depict the private diegetic world within the public gaze of audience. The (female) characters are not just the narrators and narratees of different stories: the audience joins the storytelling practice. Though the characters situated in a diegetic world do not seem to be aware of such an external gaze traditionally, the implied author of the text mediates the story with the awareness of this gaze, which can often be indicated in stage directions depicting characters' stances with respect to the audience. This condition defies the terminological borders and distinctions between the audience/reader and narratee. The structural idiosyncrasies of drama, the unique literary genre which is composed solely of dialogues already constitute a suitable ground for gossips (stereotypically regarded as a discourse exclusive to women) and private conversations among female characters, which have attracted the attention of feminist narratologists as well. Many feminist narratologists such as Christine Roulston (1996) point to the plot-producing effects of gossip. As the characters informally and privately exchange stories with each other through gossip, new stories are produced spontaneously. Gossips may result not only in collective storytelling but they are also effectual in depicting the cognitive process that determines the characters' storytelling. In other words, as the characters assume the role of narrators and narratees during the act of narration, the narratee's responses to the stories, the questions that they ask to the narrator and the new narratives that the narratees produce as a response to the narrator's story all ramify and enrich the stories narrated in the play. The dialogic structure in drama makes a major contribution to the interaction among agents (mostly female) in different diegetic levels (such as narrator, narratee, character, implied author, reader, audience etc.). Besides, the fragmented narratives presented

in the speeches of the characters play a great role in the deconstructing the grand narratives about feminism, sex, gender and womanhood. Hence, particularly feminist plays that relay postmodern and post-structuralist concerns remarkably benefit from the micronarratives of different characters. This condition is especially instrumental in the political functions and concerns of feminism that seek to annihilate the binary structures.

The succeeding chapters in this thesis will predominantly focus on the dramatic text which prescribes and speaks to the theatrical performance. Nonetheless, this thesis does not put the dramatic text above the performance and defend any sort of a hierarchical structure between text and performance. At this point, it adopts a viewpoint that is similar to the one proposed by Margaret Jane Kidnie: "performance and text are both, in their different ways, instances of the work [of art]" (Kidnie, 2009, p. 28). It also acknowledges that each performance with its costumes, music, sounds, tones of voice, actors and actresses that take part in the play gives way to a different mimetic representation. However, since this thesis is not a performance study, it will mostly dwell on the linguistic properties in the chosen dramatic text which make an impact on narrativity in feminist drama. In addition, the thesis maintains that feminist narratology, like many branches of postclassical narratology, is not based on a clear cut definition and methodology. Rather, it correlates with contextual frameworks that may change from one play to another: factors such as race, ethnicity, time, setting etc. considerably influence the perception and depiction of feminism. At this point, this thesis will scrutinize the impact of the contextual elements pertaining to sex and gender on narrative voice in three different plays: Adrienne Kennedy's "A Movie Star Has to Star in Black and White" ([1976] 2004), Caryl Churchill's "Top Girls" ([1982] 2013] and Sarah Kane's "4.48

Psychosis" ([2000] 2001). The overall thesis will approach the plays contextually as it deals with the aspects of feminist narratology. In other words, it will not propose general rules that determine the configuration of women's narratives. It acknowledges that many factors such as race, age, body etc. influence the way the stories are transmitted by women characters and different narrative strategies are used to problematize concepts such as sex, gender and gender roles.

The following chapter will study the narrative strategies in Adrienne Kennedy's "A Movie Star Has to Star in Black and White" ([1976] 2004). The play will be examined in terms of its manipulation of the memory play and the chapter will investigate the interplay of a private form of narration (a woman's diary writing) and drama (which is intended to be written for the performance 'in public'). At this point, the chapter will study how this interplay creates a subtext and contributes to problematization of race and gender. Secondly, the thesis will scrutinize Caryl Churchill's "Top Girls" ([1982] 2013), which constitutes narratives in intradiegetic level. Six women characters' dialogues with each other results in the narration of different stories and the characters become both narrators and narratees. In this chapter, the thesis will focus on how the exchange of narratives creating a competition among the woman characters and the temporal organization of the acts undermine the notion of sisterhood and the unity of women promoted by the feminist movement. Lastly, the thesis will examine Sarah Kane's "4.48 Psychosis" ([2000] 2001) in terms of feminist narratology. A famous name of in-yer-face drama, Kane makes an effective use of ellipsis in this play as she transmits the consciousness of a patient suffering from depression. The chapter will look into the way the playscript presents the reader with an ambiguity about the patient's sex, arguing that this ambiguity in the narratives deconstructs femininity in the female body.

CHAPTER 3

MANIPULATION OF THE NARRATIVE VOICE IN ADRIENNE KENNEDY'S "A MOVIE STAR HAS TO STAR IN BLACK AND WHITE"

Memory plays are some of the most salient dramatic examples of diegetic narrativity in drama because they often make use of at least one narrator figure on stage. As the readers and the audience are presented with the narrator's process of remembering and as they watch the enactment of memories on stage, they also observe the different attitudes of the narrator to the time, space and the characters that he/she narrates and watches. Even though the narrator and the characters in the narrator's memory (including the narrator's own memory of himself/herself) may share the same stage, there is often a symbolic gap between the spatial and temporal position of the narrator and the storyworld in the narrator's memory. This symbolic gap substantially influences the narrator's vision of himself/herself in memory. While the stage allows for a visual representation of the past incidents in the narrator's life, the audience and the narrator can simultaneously witness the narrator's vision of himself/herself and observe how this vision differs from the narrator's current state.

Adrienne Kennedy's memory play "A Movie Star Has to Star in Black and White" ([1976] 2004) effectively makes use of this symbolic gap on the stage. The play introduces the familial, marital and authorial life of an African American woman named Clara by focalizing her. At the same time, it attracts attention to the problems of the African American community not just in her time but in the past. Though Clara seems to be the autodiegetic narrator of the play and the play carries the incidents to the stage through her own eyes, Clara's narratorial function within the play is shared among three white female Hollywood actresses: Bette Davis, Jean Peters and Shelley Winters. At first glance, it seems that this situation brings about

Clara's marginalization as a character in the storyworld, which is also clearly stated at the beginning of the play:

> COLUMBIA PICTURES LADY…The leading roles are played by Bette Davis, Paul Henreid, Jean Peters, Marlon Brando, Monglomery Clift and Shelley Winters. Supporting roles are played by the mother, the father, the husband. A bit role is played by Clara. (Kennedy, [1976] 2004, p. 2198)

Even though this statement brings about an irony in the play, which already seeks to represent Clara's life, such a marginalization actually serves as a product of the narrative strategy to highlight Clara's voice as an African American woman playwright. At this point, the whole play is Clara's process of writing her play through her perception. Clara develops a narrative technique whose effect depends substantially on the images to be displayed on stage. In order to centralize her voice and convey her experiences concerning her race and gender, she plays with the images and the characters which were originally created by white and male film-makers of Hollywood industry. Having personally watched these films, she brings her own interpretation to the foreground (even though she pushes her body to the background during the play) and inserts her private life and familial history within the settings that were already presented to the public American audience. In other words, Clara theatrically adapts her private life to American cinema and popular culture (which often excludes the African Americans from the center). At this point, "A Movie Star" presents the audience with an interplay of private narratives (diary writing) and drama (written for public performance) to highlight gender and race related problems. With occasional reference to Susan Lanser's essays about public and private narrations in feminist narratology, this chapter will argue that these two different media of narrative transmission create a subtext that undermines Clara's

'marginalization' presented at the very beginning of the play and draws the audience's attention to her consciousness as an African American woman.

"A Movie Star" introduces a dreamy mood to the audience by incorporating different settings from the films *Now Voyager*, *Viva Zapata* and *A Place in the Sun* with the actual settings of Clara's past experiences like her brother's room or her past room. In three scenes in one act, the audience observes various fragments from Clara's life such as her mother's narration of their past, the struggle between her parents who are separated, the loss of her baby, her conflicts with her husband Eddie, her writing experiences as a playwright and her brother's accident. Structurally, narrativity in drama is made quite obvious in "A Movie Star" and this makes the play quite extraordinary. In the play, apart from the narratorial function of the stage directions, the play already includes an overt narrator figure that organizes the scenes with respect to her memories and shares her narratorial function with characters such as Columbia Pictures Lady, Bette Davis, Jean Peters and Shelley Winters within its fictional frame. Clara's diary entries that include fragments from familial history are very often voiced by these characters:

> BETTE DAVIS: June 1955.
> My mother says that my father was one of the most well thought of boys in the town, Negro or white. And he was so friendly. He always had a friendly word for everybody.
>
> He used to tell my mother his dreams how he was going to go up north. There was opportunity for Negroes up north and when he was finished at Morehouse he was going to get a job in someplace like New York. (Kennedy, [1976] 2004, p. 2201)

Besides, at the very beginning, Columbia Pictures Lady becomes the anthropomorphic embodiment of stage directions by explaining the time-span of the story, setting and characters. Therefore, her words can also be read as a prologue

indicative of the narrative structure in the play:

> COLUMBIA PICTURES LADY. Summer, New York, 1955. Summer Ohio, 1953. The scenes are *Now Voyager*, *Viva Zapata* and *A Place in the Sun*.
>
> The leading roles are played by Bette Davis, Paul Henreid, Jean Peters, Marlon Brando, Monglomery Clift and Shelley Winters. Supporting roles are played by the mother, the father, the husband. A bit role is played by Clara.
>
> *Now Voyager* takes place in the hospital lobby.
> *Viva Zapata* takes place in the brother's room.
> *A Place In The Sun* takes place in Clara's old room.
> June 1963. (Kennedy, [1976] 2004, p. 2198)

Because Columbia Pictures Lady refers to the play's fictional structure and directly faces the audience, her presence constitutes a significant element of metatheatricality in the play. However, she does not totally separate herself from the storyworld of the play. As she goes on speaking, the audience may notice that she echoes the incidents in Clara's life as her own:

> Lately I think often of killing myself. Eddie Jr. Plays outside in the playground. I'm very lonely…Met Lee Strasberg: the members of the playwrights unit were invited to watch his scene…While Eddie Jr. plays outside I read Edith Wharton, a book on Egypt and China Achebe. Village. Eddie comes every evening right before dark. He wants to know if I'll go back to him for the sake of our son. (Kennedy, [1976] 2004, p. 2199)

With the introduction of Columbia Pictures Lady, the play presents the audience with a substitute of Clara's voice in the extradiegetic level. The imposition of Clara's voice on Columbia Pictures Lady gives the audience some hints about Clara's stance in the whole play. Particularly the fact that Clara is a playwright who "watch[es] her life like watching a black and white movie" (Kennedy, [1976] 2004, p .2208) suggests that Clara herself creates this metatheatricality and the whole play depicts Clara's focalization of herself as narrator and character. In other words, Clara presents the reader and the audience with her process of writing her play by hiding

behind the bodies of different woman characters. Because the play is metatheatrical, Clara is quite aware of the representation of the play to the public. Nonetheless, she does not overtly demonstrate this awareness in the play. Her substitution of her body with white actresses who are granted with the narrating function minimizes her appearance on the stage. Consequently, on the surface Clara seems to be a minor character who speaks about her private experiences only on the intradiegetic level of the play. Hence, the readers and the audience engage in an illusion that Clara unavoidably internalizes marginalization and her diary writing inserted in the play demonstrates this internalization as a psychological case. At this juncture, the diary writing is rather meaningful in the sense that this gives Clara an opportunity to manipulate the effects of private narration, which has also attracted the attention of feminist narratologists for a long time. Diaries are commonly regarded as reliable narratives because usually they do not convey an anxiety to influence different addressees (unless the writer fears of detection) and are kept from the gaze of others. Feminist narratologists such as Susan Lanser particularly draw attention to the women writers' preferences for some specific genres in order to express their experiences and the problems they confront.

> One must already, then, redefine the simple distinction of public and private to create a category in which a narration is private but is designed to be read as well by someone other than its officially designated narratee; I will call this semi-private narrative act. To the extent that the surface letter is in some sense public, it, dramatizes the way in which women's public discourse may be contaminated by internal or external censorship. This, in turn, helps to explain why historically women writers have chosen, more frequently than men, private forms of narration – the letter, the diary, the memoir addressed to a single individual – rather than forms that require them to address a public readership, and why public and private narratives by women employ different narrative strategies. (Lanser, [1986] 1997, p. 684-685)

In her public environment, Clara is restricted by the prejudices towards African American woman writers even though she is not exposed to a direct censorship.

Apart from the constraints of living in an environment dominated by whites, she does not get any support from her own African American community either. While her parents do not show any interest in her efforts to be a writer, she is also exposed to discouraging remarks of her African American husband, Eddie.

> EDDIE. [*To* JEAN PETERS; *simultaneously* CLARA *is writing her diary*] Are you sure you want to go on with this?
> JEAN PETERS. This?
> EDDIE. You know what I mean, This obsession of yours?
> JEAN PETERS. Obsession?
> EDDIE. Yes, obsession to be a writer?
> JEAN PETERS. Of course I am sure. (Kennedy, [1976] 2004, p. 2207)

Throughout the play, dialogues among the Hollywood characters and Clara's family demonstrate that the latter are more concerned with Clara's role as a wife, mother and daughter. Clara's mother, for example, does not think that her daughter is happy even though Clara states she has "just won an award" and is "going to have a play produced" (p. 2205). Instead, she advises Clara to "soon get [herself] together and make some decisions about [her] life" and to "get back to Eddie since [she] is pregnant" (p. 2205). Besides, this discouraging expressions and behaviours seem to bring about a lack of confidence on the part of Clara. Her words convey her hesistation to publicize her writings: "Sometimes I hardly hear what people are saying. I'm writing a lot of my play, I don't want to show it to anyone though. Suppose it's no good" (p. 2202). These prejudices and constraints about her authorship prevent her from writing her life and experiences as they are. Consequently, they push her to develop a new narrative strategy like many female writers - as Susan Lanser expresses in the quote above: Clara's personal narration in a diary incorporates both public and private forms of narration. Though the diary narrative seems to be directed to only Clara herself and kept from any external gazes, it also speaks to a larger audience due to the representation of the act of writing on

stage. In this case, the whole narration in the diary insinuates the use of movie stars is only a product of Clara's internalized marginalization. So, the play presents the reader and the audience with an illusion that Clara cannot think herself as a subject even when she narrates her own life. Besides, the stage directions seem to support such internalization with these words: "*She has a passive beauty and is totally preoccupied*. *She pays no attention to anyone, only writing in a notebook*. *Her movie stars speak for her*. *CLARA lets her movie stars star in her life*. (Kennedy, [1976] 2004, p. 2202)" In this way, Clara's diary functions as a proof for the idea that film industries imprint general ideas on the minds of people, a subject which is also treated in Toni Morrison's *The Bluest Eye* ([1970] 1990), where an eleven year old black girl named Pecola Breedlove regards Shirley Temple, a white child actress starring in Hollywood movies of the 1930s, as the embodiment of the beautiful and dreams of having blue eyes like that of a white girl. Because of the privacy in narration, it does not at first seem likely that Clara uses these movie icons as a narrative strategy to attract the attention of the reader and the audience to the race and gender related problems. However, the extradiegetic level which is configured at the beginning of the play and which also includes metatheatricality shows the readers and the audience to the fact that these icons are deliberately inserted in the dramatic representation on stage and brought to the public gaze. In other words, the play itself can be considered as Clara's construct due to this metatheatricality and she is already aware of the effects of her public and private narrations on the audience. For example, even though in her diary Clara expresses her hesitation to show her writings to other people, ironically she reads excerpts from her play in front of a public audience. This is mostly because she intends to demonstrate the dynamics of underestimation with regard to African American women.

Through the public performance of what is narrated in Clara's diary as well as what is narrated by the Hollywood characters, Clara problematizes the normalization and internalization of white actor/actress in the centre of the American film industry, which creates "the most public space of all in American culture" (Kintz, 1992, p. 75) and plays with the audience's previous experiences of Hollywood films. Though one cannot see a direct criticism of Hollywood plots on the part of Clara, the way the voice is imposed on different bodies and the way the public and private narrations are intertwined constitute the most striking criticism of these plots constructed by white male people:

> The white spectator might expect the ironic disjunction between movie image and theatrical performance, but the whiteness of the performers enters into consciousness when, only when, they speak the life of the *visible* black woman. Colonized by these glamorous images, Clara/Kennedy in turn remakes and represents them in a context that bears the materiality of her consciousness (her language) if not her colour – which is precisely the point. (Diamond, 2003, p. 128)

As Elin Diamond states in *Unmaking Mimesis: Essays on Feminism and Theatre*, the play presents a frame in which the perspective gains more significance than the bodies who narrate the events. In the play, though the reader and the audience are presented with Hollywood characters, their narrations do not include references to their experiences depicted in the films and they only function as a mouthpiece for Clara. In other words, they are present on the stage as bodies, not as mentalities. As Clara imposes her own perspective on the speeches of the Hollywood characters, she plays with the images which the American audience is already used to see.

One other striking effect of Clara's narrative strategy is that it gives her an opportunity to demonstrate a sense of origin and belonging to a community with history. Because the American film industry of the time does not give a central space

to the experiences of African American people, Clara constructs and conveys her origins as she regards them. In this way, she brings an alternative to the stories which are constructed by white male filmmakers whose films are regarded as the significant cultural representations of the American people. At this point, the play functions as a response to the exclusion of African American experiences from the American cultural history.

> CLARA. (*Reading from her notebook*) He came to me outhouse, in the garden, in the fig tree. He told me you are an owl, ow, oww, I am your beginning, ow. You belong here with us in us owls in the fig tree, not to somebody that cooks for your Goddamn Father, oww, and I ran to the outhouse in the night crying, oww. Bastard they say, the people in the town all say Bastard but I – I belong to God and the owls, ow, and I sat in the fig tree. My Goddamn Father is the Richest White Man in the town but I belong to the owls. (Kennedy, [1976] 2004, p. 2209)

This fragment is a striking example of the internalized marginalization that Clara deliberately uses in her plays to criticize the influences of racial bias. As the play delineates a search for belonging to an origin, it also denotes how this marginalization works in the consciousness. First, the consciousness assumes that the origin comes from the male: Clara does not use the word *mother* or *she* to point to her origin. Besides, she uses the word "the Richest White Man in the town" (p. 2209), which can be interpreted in various ways, e.g. it may point to the white filmmakers making money through the Hollywood films. It can also be regarded as an allusion to the white landlords who raped their black female slaves depicted as "somebody that cooks for your Goddamn Father" (p. 2209). In any case, Clara's efforts to insert her personal and familial history into the movie images can be read as an attack on American cultural history dominated mostly by men: even at the beginning of the play Columbia Pictures Lady refers to herself with the words: "My producer is Joel Steinberg" (p. 2198). In a society which does not give support to

Clara's voice as an African American woman, Clara chooses to use the bodies of the women who are actually being listened in public in movie theatres.

To conclude, Adrienne Kennedy's "A Movie Star Has to Star in Black and White" plays with public and private narrations to foreground the problems of gender and race. The use of private narratives like diary entries which depict the mentality of the narrator in the public space of drama becomes an effective tool to delineate how self-marginalization works in the mind of an African American woman. Inserting her narrative voice in the bodies of white Hollywood actresses, Clara challenges the images of cultural history created by white men. Instead of surrendering to the prejudices and restrictions on African American women writers, Clara prefers to depict and criticize these problems as she pretends to internalize them.

CHAPTER 4

A ROUNTABLE SESSION: STORYTELLING AS AN INDIVIDUALISTIC GROUP ACTIVITY IN CARYL CHURCHILL'S "TOP GIRLS"

One of the most salient features of drama in terms of narratology is that it can use dialogues as a tool for narration. In other words, the words uttered by each character may give way to one or more than one story, change the flow of the story and make an impact on the narrative and narration. Caryl Churchill's "Top Girls" ([1982] 2013) constitutes a striking example to such a dramatic structure. Particularly the first act of the play, which depicts the dialogue of six women characters at a dinner table, makes effective use of diegetic narration, where each character tells a different life story and responds to the stories of one another. Thus, narration facilitates group activity for women characters who assume the roles of narrators, narratees and interpreters at the same time. In the play, the feminist concerns of "Top Girls" depend on the narratological features of the play rather than its content. These features problematize the very notion of group activity in women's narration. At this point, this chapter will argue that the mutual storytelling practices of woman characters in the play challenge the collectivistic notion of feminism and sisterhood and delineate the individualistic concerns for women. The storytelling practices turn into an implicitly competitive activity in which each character seeks to highlight her own story of womanhood. The way the characters tell their own story, the way the playscript organizes the exchange of stories among the characters and the way the play is organized temporally set a basis in overall critical attitude of "Top Girls" that problematizes the concept of feminism celebrated during the Thatcherist period in England. The competitive capitalist policies favored by the prime ministry of a woman leader like Thatcher also led women to search success in business life and

develop in career. As the play presents the reader and the audience with a woman character who is highly influenced by the policies of Thatcherism, it delineates the sacrifices that she makes in order to pursue success and problematizes the effects of her personal ambition other people. In this way, the play introduces a view in which Thatcherist policies brings about a competition rather than sisterhood among women and brings an alternative perspective to feminism.

"Top Girls" introduces the story of an aspiring British woman named Marlene, who pursues a career in Top Girls employment agency. The first act presents six women including Marlene who meet in order to celebrate Marlene's promotion. The scene is quite surrealistic in the sense that it juxtaposes historical and fictional woman figures belonging to different periods and countries: Lady Nijo (a Japanese concubine and afterwards a Buddhist nun in the 13th century), Isabelle Bird (a Victorian traveler), Dull Gret (a woman figure that appears in the Flemish painter Bruegel's *Dulle Griet* in the 16th century), Pope Joan (a female pope who is said to have lived during the Middle Ages) and Patient Griselda (a character from Geoffrey Chaucer's *Canterbury Tales*). The second act introduces three characters named Joyce (Marlene's sister), Angie (Marlene's 'niece') and Kit (Angie's friend) and then passes on to Marlene's office, depicting her business life. The third act, in contrast to the second act, depicts Marlene's private life through her meeting with Joyce and Angie two years before Marlene's promotion. This act also reveals that Angie is Marlene's own daughter. The overall play highly criticizes Thatcherism that flourished during 1980s with the prime ministry of Margaret Thatcher. The fact that the competitive attitude encouraged by the Thatcherist policies pushes women to centralize success in business life is depicted as a tool that almost enslaves women. The play problematizes the concept of ideal womanhood favored by Thatcherism, the

policies of a woman prime minister and questions whether this gives happiness to women (and in the play, to Marlene). At this point, the form of the play rather than the content plays a much greater role in conveying these concerns.

The play allows considerable space to intradiegetic narrations of the woman characters in the first act. As characters belonging to different eras and nationalities tell their own stories about their experiences as women, they become both narrators and narratees and engage in the stories of one another. The narratees are not just the passive receptors of these stories: they comment on the stories of one another, ask questions and try to learn the details of the stories with these questions. One of the most striking points about this interactivity is that the responses of the characters are based on the value systems of their own periods, which they normalize. As they react to the events that the other characters have experienced, they judge the stories according to their own experiences and these value systems. The characters' responses to Griselda's story constitute a significant example to such interactivity:

> GRISELDA. nobody knew who the bride was, we thought it must be a foreign princess, we were longing to see her. Then the carriage stopped just outside our cottage and we couldn't see the bride anywhere. And he came and spoke to my father.
> NIJO. And your father told you to serve the Prince.
> GRISELDA. My father could hardly speak. The marquis said it wasn't an order, I could say no, but if I said yes I must always obey in everything.
> MARLENE. That's when you should have suspected.
> GRISELDA. But of course a wife must obey her husband. / And of course I must obey the Marquis.*
> ISABELLA. I swore to obey dear John, of course, but it didn't seem to arise. Naturally I wouldn't have wanted to go abroad while I was married.
>
> …
>
> JOAN. I never obeyed anyone. They all obeyed me. (Churchill, [1982] 2013, p. 27)

The characters' responses to Griselda's story indicate their sensitivities about their own lives. Each character picks up a specific word from the narrative and attributes

this word to their own experiences: as Griselda mentions her father in her narrative, Nijo remembers her own father and tries to anticipate how the story may proceed, regarding her own experience with the patriarchal figure. In the same way, the word *obey* reminds Isabella and Joan of their own experiences as women. While this word leads Isabella to make some addition to her own narrative about her relationship with John Bishop, to whom she was going to get married, it leads Joan to comment on her own narrative about her life in Vatican. The interactivity in the storytelling practices indicates the psychological mechanism that makes the characters remember their own stories through free associations. Therefore, at first glance, the play promises a collective process of remembering and constructing a joint history through commonalities in the characters' memories. Besides, the stage directions of the play serve a fundamental function in depicting the characters' sensitivities and free associations. The narrating function of the stage direction demonstrates where the characters interrupt each other to make a comment and ask questions. Through the exchange of stories, new information about the characters is brought to the light each time narratees ask questions or comment on the stories of the narrators by referring to their own stories: the gossipy tone of the act remarkably contributes to this chain of narrating and responding. At this juncture, the stage directions are quite efficient in demonstrating the intermingling of the voices. The occasional synchronization in the dialogues provides the audience with a realistic conversation in such an unrealistic meeting:

> A speech usually follows the one immediately before it BUT:
>
> 1. when one character starts speaking before the other has finished, the point of interruption is marked /.
> e.g. ISABELLA. This is the Emperor of Japan? / I once met the Emperor of Morocco.
> NIJO. In fact he was the ex-emperor.

> 2. A character sometimes continues speaking right through another's speech
> e.g. ISABELLA. When I was forty I thought my life is over. / Oh I was pitiful. I was
> NIJO. I didn't say I felt it for twenty years. Not every minute.
> ISABELLA. sent on a cruise for my health and I felt even worse. Pain in my bones, pins and needles...etc.
>
> 3. sometimes a speech follows on from a speech earlier that the one immediately before it, and continuity is marked*.
> e.g. GRISELDA. I'd seen him riding by, we all had. And he'd seen me in the fields with a sheep*.
> ISABELLA. I would have been well suited to minding sheep.
> NIJO. And Mr. Nugent riding by.
> ISABELLA. Of course not, Nijo, I mean a healthy life in the open air.
> JOAN. *He just rode up while you were minding the sheep and asked you to marry him?
>
> where 'in the fields with the sheep' is cue to both 'I would have been' and 'he just rode up'. (Churchill, ([1982] 2013, pp. 3-4)

The quotation above not only indicates the psychological mechanism that affects the characters in the storytelling process but also stimulates thought about the causes of these interruptions. In the play, the interruptions in the dialogues of the characters point to an implicit competition among the characters during their storytelling practices. The stage directions make it quite evident that the characters do not seem to be listening to what a narrating character has just told and they often interrupt each other with some fragments from their own stories as if they were involved in a monologue. As the narratees interrupt the stories of the narrators by giving examples from their own experiences, they try to bring themselves and their own stories into the foreground. The competitive ground that affects women and dominates the whole play is reflected on the linguistic structure of the play as well. At this point, narration not only provides a platform which enables women to share their experiences and problems stemming from their sex and gender but it also makes them compete with each other by attracting attention to their stories by using the first person pronoun.

> ISABELLA. Such adventures. We were crossing a mountain pass at seven thousand feet, the cook was all to pieces, the muleteers suffered fever and snow blindness. But even though my spine was agony I managed very well.
> MARLENE. Wonderful.
> NIJO. Once I was ill for four months lying alone at an inn. Nobody to offer a horse to Buddha. I had to live for myself, and I did live.
> ISABELLA. Of course you did. It was far worse returning to Tobermory. I always felt dull when I was stationary./ That's why I could never stay anywhere.
> NIJO. Yes, that's it exactly. New sights. The shrine by the beach, the moon shining on the sea. The goddess had vowed to save all living things./ She would even save the fishes. I was full of hope.
> JOAN. I had thought the Pope would know everything. I thought God would speak to me directly. But of course he knew I was woman.
> (Churchill, [1982] 2013, p. 19)

Although the characters do respond to one another, they seem to be more concerned with elucidating their personal stories of success. Though they try to engage the narratees with their own stories and seek the empathy of others, they themselves don't seem to be much able to empathize with the stories of each other. The commentaries of the characters are made up of superficial remarks uttered to close the subject and turn to their own story as in the case of Isabella' response to Nijo: "Of course you did" or Nijo's commentary on Isabella's story about her father (which serves only as a passage to Nijo's narration of her personal experiences): "Of course you were very grieved. My father was saying his prayers and he dozed off in the sun…" (p. 8). The fact that the historical female characters interrupt the stories of one another and insert their own experiences inevitably gives a competitive tone to their dialogues: it is as if the characters assumed the role of interviewees (just like the ones interviewed by Marlene in the employment agency) talking about their curriculum vitae. At this point, the hardships confronted by the characters become a measure for the success of the characters. These hardships constitute a significant part of the commonalities in the characters' stories: the father figures, belonging to a religion, travels, being a mother are among these elements that the stories of the characters share. However, the characters can neither attempt to formulate a common

story/history out of these commonalities, nor get involved in a we-narration: they often use these elements to get the upper hand in the practice of storytelling and draw the attention to themselves. The fact that this practice strips feminism of its collectivity and brings some individualistic implications about the term to the foreground is additionally significant in the problematization of the prevalent perceptions of feminism. On the larger scale, the characters' evaluations of the stories with respect to the concept of womanhood in their own time significantly points to the diachronic and dialogic aspect of feminism, which – like many literary movements and theoretical frameworks – develops with respect to the texts that have been written by women in miscellaneous historical periods. The interpretation of the stories by characters is to a great extent time and culture-based. At this point, the play problematizes the issue of interpretation in the shifting discourses of feminism and womanhood. The interpretation of historical and fictional accounts pertaining to women is inevitably influenced by one's contemporary system of morals, philosophy etc. The fact that the play incorporates various narratives about womanhood and engages them in a dialogue is influential in breaking the holistic notion of Feminism. As the stories narrated by the characters belonging to different periods and cultures create a diachronic and dialogic approach to feminism, the readers and the audience are presented with the contextuality of feminism. The differences among the characters bring about shifting concepts about womanhood and particularly ideal womanhood. The play scrutinizes the concept of sisterhood which has been commonly promoted in literary works of the feminist movement. At this point, the play brings about an alternative approach to feminist narratology by undermining the prevalent approaches to feminism. In this context, the unity of women stands out as a utopian goal. Consequently, the pronoun *we* fails to be acknowledged among the

historical characters and does not suffice to encompass them despite Marlene's insistent attempts to construct this pronoun throughout the play. The usage of the pronoun *we* is only possible in the local and temporal context, as in the narrative of Dull Gret at the end of the act:

> GRET. (…)I come out my front door that morning and shout till my neighbours come out and I said 'Come on, we're going where the evil come from and pay the bastards out.' And they all come out just as they was / from baking and washing in their
> NIJO. All the ladies come.
> GRET. aprons, and we push down the street and the ground opens up and we go through a big mouth into the street just like ours but in hell…Oh we give them devils such a beating. (Churchill [1982] 2013, p. 34)

Ironically, we-narration (though it only encompasses Gret's own time and environment) comes at the end of the act where the characters gets totally dizzy due to alcohol and become totally detached from each other. The end of the act impressively marks Marlene's futile attempts to find commonalities of these woman characters. In the essay "De-realised Women: Performance and Identity in Top Girls", Joseph Marohl (1987) attracts attention to the toast scene where Marlene proposes a toast to all the characters with the words "To our courage and the way we changed our lives and our extraordinary achievements" (p.18) while the other characters at the table do not seem to join Marlene's toast and her suggestion of unity. They only drink to Marlene herself:

> Gender fails to be a rallying point in Act One, Scene One, because it is a signifier distinctive to the ideologies which encode it. The conceptions of gender differ culturally and historically as do the costumes...Marlene wants her promotion to be a sign of progress for women collectively, but the others perceive her success as peculiarly Marlene's own. Because of her blindness to class and ideology, Marlene persists in her naive belief that what she individually accomplishes for herself will automatically redound to the common good. (Marohl, 1987, 386-387)

In the exchange of stories among the characters, only Marlene, who remains silent about her own life, continually attempts to empathize with the woman characters around her. Particularly at the beginning of the play, her responses to their stories often demonstrate a tendency to admire the experiences of these characters: she seems to consider the stories as the exotic and exceptional examples of women's success. This can be noticed in her first words to Isabella "I'd like to go somewhere exotic like you but I can't get away" (Churchill, [1982] 2013, p.5). Throughout the scene, her attempts to empathize become so constrained and hollow that they occasionally result in some comical dialogues in the play:

> NIJO. [who begins crying in just before that scene] …What I want to know is, if I'd still been at the court, would I have been allowed to wear full mourning?
> MARLENE. I am sure you would.
> NIJO. Why do you say that? You don't know anything about it. Would I have been allowed to wear full mourning? (Churchill, [1982] 2013, p. 32)

On a larger scale, Marlene's superficial remarks about the characters' stories demonstrate a failure on the part of feminists who try to unite women. Throughout the play, Marlene assumes the role of a unifier who tries to look for the commonalities in the characters' stories: e.g. her words "I don't think religious beliefs are something we have in common. Activity yes" (p. 10). However, what is considerably ironic in her case is her inability to include herself in this desired (not to say utopian) unification. As she listens to the stories, she insistently avoids telling her private life story in particular. In one of her dialogues with Joan, her evasion to give a moral interpretation to a condition which she also experiences (though the audience learns this experience much later in the play) demonstrates this tendency.

> NIJO. But tell us what happened to your baby. I had some babies.
> MARLENE. Didn't you think of getting rid of it?
> JOAN. Wouldn't it be a worse sin than having it? / But a Pope with a child

was about as bad as possible.
MARLENE. I don't know you are the Pope. (pp. 20-21)

This dialogue effectively marks Marlene's preferences for interpreting the conditions presented in the dialogue. She does not, admit that she got rid of her daughter and gave her to her sister when she asks "Didn't you think of getting rid of it?" (p. 20). Though the other characters in the act often make such personal comments as they refer to their life stories and defend these comments with the moral system pertaining to their culture and period, Marlene prefers to impose the moral interpretation on the other characters, in this case, on Joan. It seems that her evasion to point to her own life story stems from her avoidance of being criticized by the other characters. In her own way, Marlene tries to get the controlling position in this activity by making the characters narrate their experiences and by covering her own experiences as a woman. At this point, the scenes of job interview in the following acts strikingly echo Marlene's attitude at the dinner table. By asking questions to the interviewees, Marlene also leads them to narrate their story of success in their business life: if one removes the questions of Marlene and her colleagues Nell and Win, he/she can still find short and fragmented narratives of the applicants' business experiences. The controlling position attained by the questions directed at the interviewees seems to be a significant motive for Marlene to implicitly impose a sense of superiority on the characters in the first act. In this act and in the following acts delineating job interviews, Marlene only shows herself as a businesswoman and brings her public face to the foreground. In this way, she expects the other characters to speculate about the so-called successful life story of this businesswoman in their own minds. The ellipses about Marlene's life story in the first act prevent the other characters from criticizing Marlene with respect to the value system of womanhood pertaining to their eras.

While Marlene assumes the role of a moderator, the gaps about her life are filled through mimetic representations on the stage rather than her own narration. These representations bring about an irony with respect to the first act mostly because they shatter the unifying feminist attitude that can be noticed in Marlene's words. For instance, in the second act, the reader may observe how little opportunity Marlene gives to the female job applicants, which clearly differs from her remarks in the first act that promote women's success. In her interview with Jeanine one can notice that she does not offer her a position that she can develop herself. Particularly her words about Angie at the end of the second act marks the categorizing and humiliating attitude in her mind:

> WIN. She [Angie] wants to work here.
> MARLENE. Packer in Tesco more like.
> WIN. She's a nice kid. Isn't she?
> MARLENE. She's a bit thick. She's a bit funny.
> WIN. She thinks you are wonderful.
> MARLENE. She's not going to make it. (Churchill, [1982] 2013, p. 6)

Marlene's remarks about the applicants and Angie indicate a sense of hierarchy in her mind which pushes her to regard herself superior to other women. She does not seem to believe that they can improve themselves, thus creating a gap between these women and herself. This discriminatory manner is also noticed in the third act depicting Marlene's background and private life as well as her world view through her argument with her sister:

> MARLENE. I hate the working class/ which is what you're going to
> JOYCE. Yes you do.
> MARLENE. to go on about now/ it does not exist any more, it means lazy and stupid. / I don't like the way they talk. I don't
> JOYCE. Come on now we're getting it.
> MARLENE. Like beer guts and football vomit and saucy tits/ and brothers and sisters –
>
> ...

Silence

MARLENE. I don't mean anything personal. I don't believe in class. Anyone can do anything if they've got what it takes.
JOYCE. And if they haven't?
MARLENE. If they're stupid or lazy or frightened, I'm not going to help them get a job, why should I? (Churchill, [1982] 2013, pp. 98-99)

Marlene's private life which she hides from the characters in the first act strikingly demonstrates an irony in the following acts of the play. Marlene's unifying expressions about women in the first act does not seem to be grounded in her business life and private life. Marlene's discrimination of people with respect to social class shatters the holistic idea of feminism and sisterhood. At this point, feminism, or at least the feminist understanding promoted in the Thatcherist period stops being a concept that embraces all women and the play conveys a criticizing tone to the reader and the audience. This condition brings the agent who is in charge of "selection, arrangement and presentation" (Jahn, 2001, p. 671) of the acts because through these arrangements the readers and the audience can construct the story of Marlene in their minds and perceive this criticizing attitude. Particularly the anachronic sequencing of the acts (e.g the third act takes place one year before Marlene's promotion) overtly points to the presence of such an agent. Through this sequencing, the reader and the audience move from the public to the private. As they are presented with the fact that Angie is Marlene's daughter and Marlene has brought harm to her family's life and neglected it just in order to pursue a career, they are presented with the bitter irony in the play as well. Marlene's image of a successful woman, which can be observed in her responses to the stories of the woman characters and in her dialogues with the interviewees, is shattered through the anachronic order of the acts. The way these three acts are organized in terms of chronology remarkably contributes to feminist concerns of the play as well as the

problematization of feminism as a movement. At this point, the reader and the audience are not presented with a narratorial comment about Marlene's life in the play. However, the temporal juxtaposition of the acts and final explication of Marlene's past give the reader and the audience some idea about the ideological standpoint of this organizing agent. It is the irony created by this anachronic sequence of the acts that result in the critical overtones in the play. Particularly the position of the last act with respect to the first act substantially contributes to transmission of irony to the readers and the audience. Even though the last act somehow resonates the first act with its scenes of drinking and reminiscing and with its indication of sisterhood (in this case, sisterhood by blood), it reveals Marlene's past not through a diegetic narration as in the first act. In the last act, Marlene does not speak to the women that she apparently meets for the first time: in other words, she is not positioned in a public setting, which forces her to manipulate her words. Rather, the last act depicts a private dialogue through which Marlene's story is conveyed to the audience, instead of presenting a diegetic narration. As these dialogues fill the gaps of the first act, they call for the reader and the audience's cognitive frames to construct Marlene's story in their minds. Consequently the anachrony in the play results in a role-change in terms of Marlene: the whole play makes Marlene lose the controlling position which she achieves by making others narrate their life experiences. In the play, particularly in the second and the third act, Marlene herself is put under the spot.

To conclude, Caryl Churchill's "Top Girls" delineates the ideological frameworks that lead women to tell their stories and respond to these stories. The temporal construction of the acts as well as the stage directions of the play prove to be quite effective tools in depicting the critical attitude towards the understanding of

Feminism as a movement. The competitive attitudes observed in the storytelling practice, which lead to different and contextual stories of womanhood, challenge the holism in this understanding. Because the concept of sisterhood, which is often studied in the works of feminist narratology, is used and deconstructed through storytelling and reader-response in the dialogues and conversation, the play brings about a significant and new approach to feminist narratology, which has particularly focused on women's narration in novels for a long time.

CHAPTER 5

SEX, GENDER AND NARRATION IN SARAH KANE'S "4.48 PSYCHOSIS"

> the broken hermaphrodite who trusted hermself alone finds the room in reality teeming and begs never to wake from the nightmare (Kane, 2001, p. 205)

Sarah Kane's extraordinary last play "4.48 Psychosis" ([2000] 2001), which is considered to be autobiographical by many critics, impressively depicts the act of narration as a cognitive process. With its peculiar structure, it carries the stream of consciousness technique to the stage. The play, which also bears the traces of lyric poetry to some extent, illustrates the cases of mental deterioration, depression and suicide attempts through mostly homodiegetic narration and occasionally dialogues. As the play depicts human cognitive mechanism and the effect of psychology and depression on narration, it considerably benefits from fragmentation in form, where the scenes are separated from each other with long dashes and chronology is disregarded. This structural fragmentation is accompanied by some resistance against characterization: while there seems to be multiple voices in the play, the play does not provide any information and stage direction about the number, names and sexes of the characters, nor does it express how many actors are needed to perform the voice(s). Still, the common grounds and interrelationships of the fragmented scenes provide the reader with a frame in which one psychotic patient keeps remembering about various clinical experiences. In this respect, the structural ambiguities in the play promote the delineation of psychotic self-perception, which Kane explains with these words:

> …you no longer know where you stop and the world starts. So, for example, if I were psychotic I would literally not know the difference between myself, this table and Dan [Rebellato, who is sitting next to her]. They would all somehow be part of a continuum, and various boundaries begin to

> collapse. Formally I'm trying to collapse a few boundaries as well; to carry on with making form and content one. (Saunders, 2002, p. 112)

Herein, the play problematizes the very concept of character by introducing a psychotic case: does the term *character* refer to a body or is it related to the consciousness and self-perception of this specific body? In such a case, one of the significant points that this question arouses is the issues of sex and gender pertaining to the character(s). At this point, the following pages will investigate how different techniques of storytelling and the ambiguities/ellipses in the stage direction highlight the influence of sex and gender on narration. It will also scrutinize how the patient's narratives deconstruct femininity in the female body, focusing on the differences between the terms sex and gender and occasionally referring to Hélène Cixous's works.

Since the text does not provide any information about whether the patient is male or female, at first glance it may seem odd to make a reading of feminist narratology in the text. However, the reader can still find some pronouns which give some hints about the sex of the patient in the different parts of the text (These will be discussed more in detail in this chapter). The use of pronouns as well as the autobiographical context of the play empowers the idea that the patient possesses a female body. However, *her* understanding of *her* sex does not admit the binary form of male/female: her self-perception incorporates both of them. As a result, the speaker seeks to reflect the ambivalence on the language she uses. The fact that she tries to decompose her body through suicide attempts (by cutting her wrists) rebounds on her narrative experience where she attempts to eliminate her sex (a part of her body) in her language. The silence of the stage directions regarding the name and sex of the patient significantly contribute to the decomposition/disjunction of the

patient's body on stage because in this way the patient can be represented by both male and female actors and bestowed with multiple bodies on stage. Besides, the fact that the patient adopts different voices in the play even necessitates this sort of a performance and many stage performances of the play uses multiple actors with different sexes at the same time. At this point, the play presents a tension between the body that determines her sex and the patient's perception about her own gender identity and the narration in the play is mostly built on this tension.

The distinction between the terms sex and gender has been scrutinized by scholars for a long time. For many, the former denotes an individual's biological make-up while the latter stands for the identity that is socially and culturally formed as a result of one's sex. This suggests that the word gender indicates some collective mentality or the individual's own perception concerning his/her sex. In this respect, masculinity and femininity are regarded as the indicators of gender while maleness and femaleness are closely linked to the notion of sex. Sex and gender not just a matter of politics and sociology: language is also influenced by them as well. Linguistically, what marks the different usages of third person pronoun in English seems gender rather than sex: the pronouns *he*, *she* and *it* are regarded as *gender-specific pronouns*. At this point, masculinity/femininity rather than maleness/femaleness seem to be taken into consideration. However, this is not often the case. Sex is also quite significant when it comes to the address to the third person. One's bodily and biological features often determine the pronouns that others use to describe this person. Besides, how one feels about his/her own gender identity isn't taken into consideration in others' address. In other words, even if a woman feels like a man, that woman is still called *she*. In the play, the patient's discourse is substantially affected by the disregard towards gender identity in language. This can

be noticed in the patient's intentional usage of the word *hermself* at the beginning of the play. Here, this word, which stands for a hermaphrodite, is a product of the patient's own gender identity rather than her body. In this way, she brings an alternative to the use of pronouns that are based on one's impression about others' body. Throughout the play, the patient demonstrates a marked frustration concerning her body, which is depicted in the words "My hips are too big / I dislike my genitals" (Kane, [2000] 2001, p. 207) and also in her question to her doctor: "Do you think it is possible to be born in the wrong body?" (p. 215). The patient's whole narration depicts a linguistic struggle to decompose her body and sex through the ellipses in the narrative.

In the patient's struggle to decompose her body and sex, the external gaze directed to the patient remarkably influences the language-manipulation in the play. The patient's urging to dismantle her body echoes Hélène Cixous's argument in "Aller à la mer" ([1977] 1995): "It is necessary for a woman to die in order for a play to begin. Only when she has disappeared can the curtain go up…" (p. 133). At this juncture, the ending of the play can be regarded as a striking configuration of Cixous' argument. The last sentence of the play, "please open the curtains" (Kane, 2001, p. 244) is uttered only after the patient announces her own death with the words "watch me vanish" (p. 245). In the context of the play, this can be read as a reaction to the exposal of the female body in the clinic, where the patient is "locked up and put away" (Cixous, [1977] 1995, p. 133), under the gaze of the doctors.

Throughout the play, one of the most palpable factors which mentally disturb the patient is this clinical gaze, which is not able to enter the mind of the patient, but judges and interprets her through her bodily actions. In different parts of the play, the patient curses the doctors and closely associates their examinations with

the feelings of humiliation. Her narration depicts the exposition of her body as a threatening and shameful experience.

> and they were all there
> every last one of them
> and they knew my name
> as I scuttled like a beetle along the backs of their chairs. (Kane, [2000] 2001, p. 206)

The distinction between *they* and *I* provides the basis for the sense of ailing in the patient's narration. The medical reports that are inserted in the play are all a product of the gaze directed at the patient's bodily actions. Interpreting these actions, the doctors formulate their own narratives about the patient, which are far from demonstrating her psyche and the mental mechanism. These narratives, despite all their pretentions of objectivity and precision, fail to empathize with the sensations of the patient and describe her feelings. In addition, particularly when it is considered that the clinic serves as an institution which forms and manages the binary structures such as sane/insane, the binary of male/female also turns out to be a normalized structure in this context. The patient's self-perception about her gender identity constitutes a significant part of what cannot be delineated by the medical reports. In their narratives, the medical reports ascribe a definitive sex to the patient regardless of how she considers herself sexually. Herein, the statement "they knew my name" (p. 206) also demonstrates a sense of threat for the patient because human names can be regarded as a label to represent the sex of their owners. This can be regarded as a reason why the narrator and the stage directions avoid presenting the name of the patient. The ellipses in the narrative structure can be regarded as a challenge against these medical narratives, which stand for "an objective reality" prescribing that "body and mind are one" (Kane, [2000] 2001, p. 209). It is only in these medical narratives (which somehow echo the actions in the patient's own narratives) that the

readers are presented with the sex of the patient. Though formed with minimal sentences, these narratives exhibit quite a classical narrative structure with its causality and temporality/chronology. This sharply contrasts with the fragmented and elliptical structure inherent in the whole play. The medical narratives, which are a product of the external gaze directed at the patient, depict the moment-by-moment actions of the patient with precision and certainty, forming a simplistic plot that indicates what led to what:

> Symptoms: Not eating, not sleeping, not speaking, no sex drive, in despair, wants to die.
>
> Diagnosis: Pathological grief.
>
> Sertraline, 50 mg. Insomnia worsened, severe anxiety, anorexia, (weight loss 17kgs,) increase in suicidal thoughts, plans and intentions. Discontinued following hospitalization.
>
> Zolpiclone, 7.5 mg. Slept. Discontinued following rash. Patient attempted to leave hospital against medical advice. Restrained by three male nurses twice her size. Patient threatening and uncooperative. Paranoid thoughts –believes hospital staff are attempting to poison her.
>
> (…) Argument with junior doctor whom she accused of treachery after which she shaved her head and cut her arms with a razor blade.
>
> (…) Patient declined Seroxat. Hypochondria –cites spasmodic blinking and severe memory loss as evidence of tardive dyskinesia and tardive dementia.
>
> Refused further treatment.
>
> 100 aspirin and one bottle of Bulgarian Cabernet Sayvignon, 1986. Patient woke up in a pool of vomit and said 'Sleep with a dog and rise full of fleas'. Severe stomach pain. No other reaction. (Kane, [2000] 2001, pp. 223-225)

The whole narrative of the patient as well as the stage directions serves as a challenge against the definitive understanding of the clinic that privileges the binary structure. To respond to this understanding, the patient adopts selflessness and multiplicity to unify the self and the other and to eliminate the gender distinction. Parallel to this motive, the list that expresses the patient's wishes/plans, which is depicted in one of the scenes in the play, includes a proviso "to form mutually

enjoyable, enduring, cooperating and reciprocating relationship with Other, with an equal" (Kane, [2000] 2001, p. 235). The patient's narration and writing experience can be considered as an attempt to realize this proviso in addition to the other provisos such as "to defend myself / to defend my psychological space…/ to be free from social restrictions / to resist coercion and constriction..." (Kane, [2000] 2001, pp. 233-234).

The selflessness and the unity with the Other stand out as one other application of Hélène Cixous's arguments about (feminist) theatre, which "encourag[es] a focus on plurality, and result[s] in an acceptance of alterity within the self" (Dobson, 1996, p. 21). In the essay "Staging the Self – The Theatre and Hélène Cixous" Julia Dobson maintains that Cixous' "insistence [on plurality of the self] leads to a call for the revalorization of the concept of bisexuality as one which accepts the presence of the differently gendered other within the self" (Dobson, 1996, p. 32). At this point, Kane's play allows for the possibility of bisexuality, which is also depicted in Cixous's work "Aller à la mer". For instance, at one point in the play, the patient talks about a sleeping lover, whom she addresses as *he*. At another point, she mentions another lover, who is at this time a woman. In addition, the narrative of the patient incorporates historical deeds that are rendered by different people and the patient claims to be the agent of these deeds:

> I gassed the Jews, I killed the Kurds, I bombed the Arabs, I fucked small children while they begged for mercy, the killing fields are mine, everyone left the party because of me, I'll suck your fucking eyes out sent them to your mother in a box and when I die I'm going to be reincarnated as your child only fifty times worse and as mad as all fuck I'm going to make your life a lining fucking hell I REFUSE I REFUSE I REFUSE LOOK AWAY FROM ME (Kane, [2000] 2001, p. 227)

In this outburst of emotion which includes a confessional tone, the patient attempts to gain a subject position by embodying different people and through this embodiment she dismantles her own body. At this point, the order "LOOK AWAY FROM ME" (p. 227) not just demonstrates the patient's wish to stop being gazed: with this exclamation, she also invites the readers and the audience to look *beyond* her and regard her with multiple and shifting identities with different sexes. The patient's attitude in combining various agents to eliminate her own sex also echoes the "shift in Cixous' aesthetic focus, a transition described as moving from the personal to the epic, from self to the world, from her story to History" (Dobson, 1996, p. 23). She, as Cixous does in her writings about theatre and aesthetics, "reflect[s] a move towards a connaissance of the self (and exploration of its plurality and state of flux)" and the patient's narration becomes "an explicit and progressive movement from the self towards the other" (Dobson, 1996, p. 23). This approach highly contributes to the elimination of sexual classification such as woman as the victim and the male as the oppressor. Through this approach, the patient also gets rid of and responds to the clinical approach that puts her in the place of an object and victim in the medical reports. As she responds to the atrocious incidents that happened around the world by adopting the agencies of these incidents, she also gives hints of the causes of her mental deterioration and takes the blame of all global cases of violence on herself. Such an attitude can also be seen in the patient's statement (seemingly about herself) "Victim. Perpetrator. Bystander" (Kane, [2000] 2001, p. 231). The patient's whole narration is an output of the unification of these three notions. She assumes the role of a subject (perpetrator) by claiming the agencies of the violent incidents. At the same time, the dialogues and the medical reports inserted in the play depict the patient as an object (victim) of medical gaze and practices. In addition, the global

atrocities delineated in the patient's narration can be read as significant causes of the patient's mental deterioration. The patient's position as a witness (bystander) before these violent incidents put her in the position of a victim as well. The unification of subject-object-witness trio is analogous to the narrating experience of the patient as well: the patient is both the subject (the narrator) and object of narration (the character). The fact that the patient is exposed to this narration on stage also puts her in the position of a narratee. The stage makes the patient witness the clinical incidents and her mental experiences together with the audience. Therefore, the patient's roles of narrator, narratee/audience and character contribute to the sense of multiplicity and selflessness conveyed in the play, helping the patient eliminate any implications concerning her sex.

As it has already been mentioned in the previous pages, the stage directions do not give any information about the patient's and the actors' sex. The only thing they prescribe to the stage is the silences among the dialogues, e.g. "(A very long silence)" or "(Silence)" (Kane, [2000] 2001, p. 205). These silences in the stage directions remarkably contribute to the idea of selflessness that the patient seeks to achieve through her narration. In the essay "Victim. Perpetrator. Bystander": Melancholic Witnessing of Sarah Kane's *4.48 Psychosis*", Alicia Tycer points to the process of identification and testimony in which the play engages the audience in. Regarding this issue, she states:

> ...when readers and the audience members experience silences within such a detailed passage, they become inclined to include their own personal details. By the end of the play, they have lost not only the definable author and/or character, which could be classified as loss pertaining to the outside world, but may also have experienced a less definable loss within the ego. (Tycer, 2008, p. 26)

The very configuration of the play brings about an actor-spectator-author relationship which shatters the boundaries among them. This stage experience is quite akin to Helene Cixous's writings about theatre as it leads to a sense of multiplicity and selflessness. Through this multiplicity and blurring of the boundaries among subject, object and witness, Kane's play defies the objectifying clinical gaze which restricts her to a specific sex and body and creates a sense of intersubjectivity, which eliminates the sex of the patient. At this point, Helene Cixous maintains that "the process of writing for the theatre entails a reformulation of intersubjective relationships in which the authorial self is displaced" (Dobson, 1996, p. 24). In the context of the play, the patient almost melts among the number of actors who perform on stage and among the spectators who witness the actors and who can identify with the incidents depicted on stage. Because, the patient is a narrator, actor (character) and spectator at the same time, the play gets rid of specificity about the patient's body and for this reason, sex.

In the play, the patient speaks of some writing experiences and demonstrates an awareness of some external gaze, which may pertain to the gaze of the audience in the theatre in addition to the clinical gaze in the storyworld. That points to some traces of metatheatricality in the play. This is impressively depicted in the sentence "A room of expressionless faces staring blankly at my pain, so devoid of meaning there must be evil intent" (Kane, [2000] 2001, p. 209). At this point, the role of the implied author comes to the forefront in the play. In this case, the implied author of the play, who can speak both to the fictional storyworld of the play and to the theatrical performance directed at the real world of the audience, establishes a strong affinity with the narrating patient. One of the clearest indications of this affinity can be noticed in the brevity of the stage direction. The silence in the stage directions

concerning the sex of the patient can be regarded as a significant element that the patient and the implied author share. It seems that the implied author of the play takes the patient's self-perception and gender identity into consideration. As a result, the implied author avoids labelling the patient as *he* or *she* and determining whether the patient is to be embodied by an actor/actors or an actress/actresses. In addition, the dual function of the implied author gives him/her an opportunity to manipulate the language of the text by taking the performance into consideration. In Kane's play, though the stage directions of the play maintain silence about the storyworld (including setting, characters etc.), the way the words are brought together gives the reader and the audience significant hints about the implied author's approach to the narrator. Parallel to this condition, the metatheatrical elements inserted in the patient's narration bring her closer to the implied author in the play. The patient's narration occasionally indicates some awareness of her function as a writer: e.g. when she comments on her relationship with the junior doctor, for whom she apparently develops romantic feelings, she also points to the structure of the narrative that she formulates: "To my mind that is betrayal. And my mind is the subject of these / bewildered fragments" (Kane, [2000] 2001, p. 210). It seems evident that the patient speaks as if she already saw these fragments on page. Just as her words about the "expressionless faces that stare blankly at [her] pain" (p. 209) imply some awareness about what she expects to see on stage, these words about the fragments depict similar awareness concerning the form of writing that she is engaged with. The patient's occasional reference to her writing experiences during her narration brings her close to the implied author of the playscript. Moreover, the play implies that the patient is a dramatist. Particularly when her words about "drama" and "formal thought" (p. 213) are taken into consideration, one can express that the play

conveys some hints of metafiction through the patient's awareness of the writing process. The patient associates her writing and narrating experience together with the mental breakdown that she goes through and comments on her writing process:

> Body and soul can never be married
>
> I need to become who I really am and will bellow forever at this incongruity which has committed me to hell
>
> …How can I return to form
> now my formal thought has gone?
>
> ...They will know me for that which destroys me
>
> the sword in my dreams
> the dust of my thoughts
> the sickness that breeds in the fold of my mind
>
> ...A glut of exclamation marks spells impending nervous breakdown Just a word on a page and there is the drama
>
> I write for the dead
> the unborn
>
> …I have reached the end of his dreary and repugnant tale of a sense interned in an alien carcass and lumpen by the malignant spirit of the moral majority
>
> I have been dead for a long time (Kane, [2000] 2001, p. 212-214)

The patient, who claims to be a writer, clearly points to the lack of form in her writing. Her dissatisfaction with her body is reflected on how she formulates her narration. Herein, the process of writing not only liberates the patient but it also destroys her body. Concordantly, the line "They will know me for that which destroys me" can be read as a metafictional statement in which the patient foresees the critical responses to her writing (p. 213). As the patient responds to the "incongruity" (p. 212) of her body and self-perception, she feels the necessity to avoid specificity in her narration as well. Considering the lines where the patient depicts herself as "dead for a long time" (p. 214) and asserts that she "write[s] for the dead" (p. 213), one can state that writing becomes a tool that the patient takes up for

herself. In order to liberate herself, she has to get rid of all forms that restrict herself and her sex is one of the chief restrictions which she attempts to elude in her narration.

All in all, in her play "4.48 Psychosis", Kane brings a new approach to the notions of sex and gender. At this point, this chapter has argued that she seeks to shatter the linguistic elements that do not respond to her self-perception about her gender identity. To achieve this aim, she presents the reader and the audience with a patient who linguistically (and also physically in her suicide attempts) tries to dismantle *her* body through the ambivalences and ellipses through fragmented narratives. These narratives impressively create a tension between the medical narratives which pretend to be objective and do not demonstrate an awareness of the patient's self-perception. To demonstrate this self-perception, Kane benefits from the multiplicity and selflessness on stage, by bringing the notions of actor, narrator and audience close to each other. This sort of an approach in her theatre writing is pretty similar to what Helene Cixous promotes in "Aller à la mer" in order to defy the objectifying gazes and the binary structures in theatre.

CHAPTER 6

CONCLUSION

Arguing that feminist narratology can be applied to the domain of drama, this thesis has focused on the issue of narrative voice in feminist play. Hence, it intends to bring an alternative approach to the scope of feminist narratology, which has mainly dealt with the novel genre so far. It has not only explored the ways in which drama allows for narrativity and the use of narrative voice, but also examined how narrative voice is shaped by feminist narrative strategies. Analyzing three plays by Adrienne Kennedy, Caryl Churchill and Sarah Kane, it has investigated how different narrative voices can be studied both in extradiegetic and intradiegetic sense.

Drama as a genre shares much with fiction in terms of narratological elements. They both include plot and characters, which can be regarded as the vital elements of a narrative. Though they both tell a story, the manner in which the story is told displays significant differences. Drama conventionally lacks an overt narrator, which gives way to the prevalent belief that story is conveyed immediately in drama. The classical distinction between mimesis and diegesis which dates back to Plato and Aristotle is fundamental in comprehending the traditional approach that posits drama as non-narrative genre. The fact that drama is examined under the category of mimesis has led classical narratologists like Gerard Genette to exclude drama from narrative genres. In *Narrative Discourse*, Genette ([1972] 1980) maintains that all narratives are diegetic and therefore transmitted verbally while mimetic representation is only deceptive. He strongly argues that a narrative cannot include imitation. Besides, according to Genette, the narrator is always present in the narrative: the proportion of his/her involvement in the diegesis may change. For this reason, many classical narratologists like Genette maintained that drama, which

prevalently lacks an overt narrator and where the actions are enacted through the dialogues of the characters, could not be studied together with the narrative genres like novel and short story. Postclassical narratologists, however, put considerable importance on playscript and argue that the "selection, segmentation and combination and focus of the scenes presented imply the existence of a superordinate mediating instance or in other terms of the abstract author (–> implied author)" (Hühn & Sommer, 2009, p. 229). The dramatic text is written to be performed, which suggests that drama does not only tell a story but also tells how the story is to be performed on stage. Stage directions, soliloquies, asides, metalepsis, prologues and epilogues all point to a mediating agent in drama who organizes the acts. This thesis has examined postclassical approaches to narrativity in drama, mainly through the works of Manfred Jahn (2001), Ansgar Nünning & Roy Sommer (2008) and Monika Fludernik (2010). It has focused on the notions of diegetic and mimetic narravity as well as cognitive narratology which have been studied in the works of these authors.

Taking postclassical perspectives on drama as a starting point, this thesis has explored the practices of storytelling in feminist drama and discussed how drama, which makes use of diegetic and mimetic narrativity in different degrees, may benefit from the studies of feminist narratology. Regarding the closeness between the characters and the addressee (audience) and their share of the same atmosphere, drama can be regarded as a genre which is open to be politicized. In this context, feminism finds a quite appropriate zone for its political manifestations by means of drama. For instance, a play (in this case, feminist play) can make use of direct address to the audience by resorting to the first person plural narration which includes the audience. This directly leads to a bond which unites together the implied author, the characters and the audience with respect to the female experience. In

feminist narratology, this bond has been investigated in novels which embody feminist concerns. Particularly, 19th century novels by women writers such as George Eliot, Jane Austen, Harriet Beecher Stowe and Harriet Ann Jacobs as well as modernist works by Virginia Woolf have held much significance for feminist narratologists. At this point, this thesis has made use of the works of feminist narratologists such as Susan Lanser (1986, 1995, [1986] 1997, 2010) and Robyn Warhol (1986, 1989, 1995) and focused on their approaches to feminist narratology: e.g. Susan Lanser's studies of public and private narrations in women's writing and Robyn Warhol's theory of an engaging narrator.

As this thesis has studied narrativity in drama and feminist narratology, it has highlighted the fact that studies of feminist narratology have strictly been restricted to the novel genre in general. At this point, it has argued that the storytelling practices of women may occur in a wide range of genres apart from the novel. Especially in drama which enables a close contact with the audience and the actors/actresses, storytelling may function as a significant means to convey the problems of community or group in a political sense. Besides, the transmission of a character's consciousness may require the presence of an overt narrator as in memory plays. For instance, a politicizing and unifying attitude can be seen in Ntozake Shange's "for colored girls" ([1975] 1983), where the first person plural pronoun is used among the female characters to arouse a sense of unity and convey this sense of unity to the audience. In the light of theories about narratology in drama and feminist narratology, Shange's play has been examined as a case study. Before examining the plays of Adrienne Kennedy, Caryl Churchill and Sarah Kane one by one, it has been emphasized that the thesis would develop a contextual approach to feminist narratology because each play builds a different narrative strategy to take a

critical stance to feminist issues. Therefore, the thesis has refrained from proposing general statements about narratives of and about women. As this is not a performance study, it has foregrounded the playscript and focused on how it speaks to the performance.

Adrienne Kennedy's "A Movie Star Has to Star in Black and White" ([1976] 2004) has been studied in terms of its 'publicized' private narratives. In the play, the narrative voice of an African American woman named Clara is substituted with some woman characters in Hollywood movies (e.g. Jean Peters, Bette Davis and Shelley Winters). At first glance, this substitution creates an illusion about Clara's marginalization as a narrative voice and a character in the play. Though the insertion of private narratives such as diary fragments suggests that the character has internalized marginalization, this is only a deliberate narrative strategy. The play is constructed by Clara even though this is not overtly demonstrated. This metatheatricality, which can be noticed especially at the beginning of the play, gives Clara opportunity to develop a subtext that undermines the marginalization. The subtext functions as a tool for her to criticize the restrictions towards the African American women and their authorship. Clara's use of Hollywood figures (which has already been constructed by white male filmmakers) to depict her own life story gives her an opportunity to centralize her own impressions and experiences as an African American woman in a society which disregards the voice of African American women in its cultural representations.

Caryl Churchill's "Top Girls" ([1982] 2013) has been studied in terms of its use of narratives as a group activity. In the play, dialogues among the characters effectively denote their relationships as narrators and narratees. The narratees may ask questions about the narratives, comment on the stories of one another, interrupt

the flow of the narratives and insert fragments from their own narratives. This group activity challenges the concept of sisterhood commonly promoted in the feminist movement. Instead, it indicates a sense of competition among the characters that do not seem to be interested in the others' narratives. In the play, the characters try to bring their own narratives to the foreground even when they ask questions to the others. This becomes even more meaningful in the competitive ground of the Thatcherist movement influencing the perception of feminism in the play. Particularly the configuration of the play, the selection and organization of the scenes play a considerable role in the criticism of the competition among women. Through the organization of the scenes which moves from the main character's public life to her private life, the readers and the audience are presented with an irony. Even though the play does not make a direct verbal criticism of the Thatcherist period, one can notice the critical tone through this configuration.

Sarah Kane's "4.48 Psychosis" ([2000] 2001) has been studied in terms of the relationship it establishes between body and narration. As the play depicts the experiences of a patient through the fragmentations in narratives, it also demonstrates the effect of the patient's self-perception in these narratives. Though it seems that the patient has a female body, *she* does not regard herself as a woman. This makes her evade using pronouns that indicate her sex. Besides, while the play juxtaposes the patient's narratives with the clinical narratives pretending to be objective and precise, the audience may notice that the patient's narrations seek freedom from the binary structures of the clinical narratives like sane/insane. Therefore, the patient seeks to eliminate the hints about her sex and body, displaying condition which has been examined with respect to Hélène Cixous's arguments in the essay "Aller à la mer" ([1977] 1995).

All in all, the thesis has aimed to bring a new approach to feminist narratology, which has heavily focused on the narrative structures in feminist novels, but not shown an interest in drama so far. Therefore, this thesis can be regarded as a modest attempt to fill some gaps in the field. Still, feminist narratology in drama needs to be studied in terms of performance, which includes acting methods, music, decor, costumes etc. influencing the transmission of a story.

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