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**Art is Permanent Revolution, an Excerpt from a
Thesis Entitled: Identity and Globalization in
Selected Works by Caryl Churchill**

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Abstract

This study analyzes selected works by Caryl Churchill- one of Britain's most acknowledged playwrights- from an eclectic post-dramatic perspective. The title of the thesis Identity & Globalization in Selected Works by Caryl Churchill calls for an updated view of "theatre" and examining the ongoing dilemma of drama versus theatre in the light of the new technological advancement and the new techniques used in theatre. Identity, in that context, refers to a new "identity" or a "redefinition" of theatre as well as "perception". After which comes a thorough examination of various plays by Caryl Churchill which were both poorly reviewed and therefore need to be re-examined in light of the current approach suggested by Hans-Thies Lehmann - author of "Postdramatic Theatre"- translated from German in 2007, which has given a new insight to the question of drama versus theatre and the aesthetics of contemporary theatre.

Churchill's plays have moved gradually from the text-based, plot-based dramatic form to the post-dramatic form that basically examines a theme and makes extensive use of rhythm, dance and movement and a much free - form of rhythmic text that is more "transparent" inhaling features of pantomime and music, different from the conventional "dramatic" intensive form. In this thesis, the division of chapters will

depict Churchill's reviewed plays from the dramatic shifting towards the post-dramatic.

Chapter One is an introductory chapter examining the dilemma of theatre versus drama Chapter two will tackle the perception of art and the important features of post-dramatic perspective developed by Hans-Thies Lehmann.

Chapter three will examine Churchill's plays which still retained some of their dramatic essence; plot; A Number, Far Away, Drunk Enough Chapter four will tackle the more experimental plays such as Blue Heart; This is a Chair and finally Hotel.

the Concluding chapter will connect the three chapters together. Moreover, it will explain how the proposed perspective has offered a true interpretation of Churchill's works and defined their relationship with the outside world as opposed to the extreme views exemplified in the literature review.

الهوية والعولة في أعمال مختارة للكاتبة المسرحية الإنجليزية كاريل تشيرشل

سلمى محمود السعدي

ملخص

تعد كاريل تشيرشل واحدة من أهم كتاب المسرح الإنجليزي المعاصر وتتركز هذه الدراسة النقدية على مختارات من أعمالها التي يمكن وصفها بـ "ما بعد الدراما" وذلك في إطار الدراسة التي قام بها هانز تيز ليمان في كتابه "مسرح ما بعد الدراما" الذي ترجم من الألمانية في ٢٠٠٧ والتي تناول خلالها إشكالية الدراما في مقابل المسرح وجماليات المسرح المعاصر التي وصفه بـ "ما بعد الدراما". فكلمة "الهوية" في عنوان الرسالة "الهوية والعولة في أعمال مختارة لكاريل تشيرشل" تشير لـ "هوية" جديدة للمسرح المعاصر في مقابل "النص الدرامي" والحاجة لمنظور جديد يضع المسرح المعاصر في إطاره النقدي الصحيح بعيداً عن مفهومه القديم كـ "نص درامي" الذي تغير بالفعل بسبب التقدم التكنولوجي الذي غير الأساليب و"التكنيك" المستخدم في تقديم الأعمال المسرحية والذي أصبح يعتمد بشكل كبير على الموسيقى والرقص والأداء والحركة وأصبح "النص المسرحي" يحمل في طياته كل تلك العناصر فتغيرت طبيعته و"هويته".

فأعمال تشيرشل المسرحية تجردت تدريجياً من الشكل الدرامي الذي يعتمد بشكل أساسي على النص والحبكة الدرامية ليتخذ الشكل المسرحي أو "ما بعد الدراما" والذي يتعد عن "القصة" في مقابل "الحالة" ويفرد مساحة كبيرة للرقص والحركة والنص المسرحي الذي يتسم بـ "الشفافية" حيث يضم بداخله سمات الموسيقى وعناصر التمثيل الإيمائي أو الـ "بانثومايم". وتتناول الدراسة أعمال تشيرشل التي لا تزال تحتفظ ببعض سمات "الدراما" لتنتقل تدريجياً للأعمال التي تتصف بسمات "ما بعد الدراما". وتنقسم فصول الدراسة كالآتي:

الفصل الأول: مقدمة عن أزمة الدراما والمسرح والإشكالية في تحليل أعمال تشيرشل.

الفصل الثاني: "الورود البيضاء" يتناول بشكل مفصل إشكالية الفن وعلاقته الواقع ثم يتناول أهم سمات مسرح "ما بعد الدراما" والتي تناو لها ليمان في كتابه

الفصل الثالث: "تعريف الشيء يحده" يتناول بعض من الأعمال المختارة والتي لا زالت تحتفظ ببعض خواص "الدراما" كالقصة والحبكة الدرامية: A Number, FarAway, Drunk Enough To Say I Love You

الفصل الرابع: "الفن ثورة دائمة" ينتقل إلى أعمال تشيرشل التي كسرت القاعدة "الدرامية" فثارت على الشكل التقليدي ك"القصة" وحتى "النص" نفسه: Blue Heart, This is a Hotel و Chaire.

الفصل الخامس: يربط كل فصول الرسالة ويوضح كيف ساهمت الدراسة في تقديم منظور مختلف للأعمال المختارة.

James Macdonald said "A writer seems to be peddling a line. Just when you think they are peddling a line, they do the opposite. But any good play makes life more complex. If you know what the playwright is going to say then it is hardly worth going to see" (Kilpatrick, 2004). A writer, therefore, should work closely with the director's vision to intrigue the audiences. That is the main characteristic of the plays discussed in this chapter; revolting against tradition, crafting myriad forms of theatre that are free from the hierarchy of the text plunging more into post dramatic structure.

The quote in the opening of the chapter by Thornton Wilder - "a play is what takes place"- further explains this shifting role of drama as theatre. In his famous play Our Town, Thornton employs a character of "the stage manager" who informs the audiences that the play is called "Our Town" and it is written by Thornton Wilder; he accompanies the audiences throughout the performance as a witness, a commentator as well as a director giving instructions. When the audiences first enter the auditorium, the stage manager would be deliberately setting the stage "placing a table and three chairs

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downstage left and a table and three chairs downstage right. He also places a low bench at the corner of what will be the Webb house, left.” (Wilder 5).

Churchill’s plays do not directly employ a “narrator” or a “stage manager”; the characters- as well as the actors- themselves compel the audiences to be part of the “event”. For example in *A Number*, silence plays a crucial role in giving the audiences’ imagination the space to question, comment and witness the performance instead of assigning this part to a character or to the author. This later comes to a more dramatic form in *Heart’s Desire* when the characters themselves revolt or reject all imposed scenarios and the play becomes haunted, resistant to any attempt of exorcism.

In a French animation picture- *Le Tableau*- a painter mysteriously abandons his unfinished paintings and the characters in the painting- now left on their own- undergo a journey of discovering their own identity. The finished characters in the painting- *The Toupins*- start to enforce a social hierarchy which persecutes both the *Pafinis*, who lack a few colors, and the *Reufs*, who are only vulnerable sketches; After they relentlessly risk themselves to bring back the painter to finish them off, they develop into realizing the fact that they can determine their own fate and that is when they break the hierarchy, when they introduce new perspective, a fresh colour, and start painting themselves without waiting for the painter, redefining themselves on their own. That is what Churchill’s plays discussed in this chapter do; they unleash themselves from any patriarchal authority and reject to be defined or limited by any interpretation.

In the three plays, characters are not stitched together with a plot, but more of a state or a theme. Any attempt to insert a plot is rejected as a foreign organ repelled by a body undergoing a transplant operation. In *Heart’s Desire* — the first sequel of *Blue Heart*, the family are not just awaiting their daughter’s return. The fact is whenever a possible scenario attempts to impose itself on the play, it is rejected and the play goes back to the very beginning. In Churchill’s words, it is “a play infected with a virus” (Churchill, 2012). In *Blue*

Kettle, another aspect is refuted; language. The words of the entire play are substituted by two words “Blue” and “Kettle”. This time all other words seem to be expelled out of the play that refuses to be driven by language alone. Amazingly, the characters survive and are perfectly capable of communicating after being freed from the restrictions of language. In the second play, *This is a Chair*, different scenes are enacted and the only common aspect connecting them is the sense of isolation. They perform mundane activities, whereas the screen behind them on stage expresses major social and political issues. Once more any attempt to impose a political or social interpretation is apparently countered by the oblivious characters. Finally the last play is not just a revolt against the traditional form of the theatre; it is - in fact- a libretto. In other words, all words are sung. Just like the other plays in this chapter, there is no plot. In the first sequel of the first part - *Eightrooms*, the characters share the state of being in hotel rooms, separated, but designed as if in one room sharing a sentiment of solitude. The Second part- *Two Nights* is a piece of choreography; the characters are also in a hotel room, but in two different nights; both obsessed with being invisible.

Blue Kettle- the first sequel in *Blue Heart*- declares mutiny through the manipulation of language. Derek, the main character “invents and reinvents himself by fooling different mothers into believing that he is their long-lost son”. Churchill uses a diverse technique this time; language in a “fairy logic” (Aston 115a)

As Derek seeks to sway Mrs. Plant, Mrs. Oliver, Mrs. Vane and Miss Clarence into accepting that he is in fact the son they gave in for adoption years ago, words gradually disentangle into pieces. After a few pages, complete words are substituted either by the word “Blue” or “Kettle”. As the play moves forward, even “blue” and “kettle” smash into “bl” and “ket”.

While Elaine Ashton seems to believe that “language is increasingly damaged, deformed, in conjunction with the intensifying complex play of fictional, familial identities” (Aston 116 a), the substitution of words by the two letters blue and kettle and the ability of the

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characters to perfectly communicate and the audiences capability to understand the meaning regardless of word- formation or the “desstructuring technique” used by Churchill proves the exact opposite. This fits into what Macdonald says about the essence of defamiliarization in theatre; the audiences expect not to understand, but the truth is, they do ... surprisingly. Actually, language is only destroyed on the syntactic level; semantically, it makes perfect sense; this completely alters the traditional analysis of the deconstruction of language technique as a symbol of lack of communication. Surprisingly as language gets destroyed, relationships become stronger

Jan Albert cites a definition to the term “unnatural” that “it denotes physically impossible scenarios and events that are impossible by the known laws governing the physical world, as well as logically impossible ones that is impossible by accepted principles of logic “(Dolezvel 1998 as cited in Alber 84). According to A. Daren Gobert, the operation of words in *Blue Kettle* seems unnatural only at first glance, “as the scene moves to a greater clarity, inspite of the linguistic play” (CCCH 117). For example, in scene 10, when Derek’s sets up a meeting between Mrs. Oliver and Mrs. Plant, both women perfectly understand each other “semantically” as if they were actually using the correct words to deliver the meaning, not “blue” or “kettle”.

Furthermore, Derek reveals that while travelling, he met John- the real Tommy, a photographer who had been searching for his biological mother Mrs. Plant; he died, however, and that’s when Derek decided to take over his identity. In Gorbert’s words “With this confession, a relationship of mutual benefit is promised... as “blue” and “kettle” substitute for any number of words, she (Mrs. Plant) substitutes for mother and he (Derek) for son” (CCH 118 b). The play brings two resolutions in Gorbert’s view. First, “the biological” versus “the adoptive” mother role is a lie since Derek’s “biological” mother fails to be one to him. In scene 3, he persistently reveals to her his scheme in duping old women. However, she does not seem to even take notice:

Derek: I find these blue kettle and kettle to be their long lost son
Mother: you didn't find me when I got lost in the garden and Mrs. Molesworth says look behind you, look behind you, what could it be what's going on behind me, I blue a shriek, what's behind me , what's behind me.

Derek: And what was it?

Mother: Sorry blue, what did you blue?

Derek: blue was behind you?

Mother: My pillow's behind me thank you which is comfy. (119)

Later on, when Mrs. Plant asks Derek if he has a mother, he tells her that his mother died when he was a child. Mrs-Plant and Derek's mother-son relationship cannot be defined and the audiences are denied access to that kind of communication through Churchill's use of phonemes, suggesting "the babblings of a mother to an infant"

" TbkkkkL? Mrs Plant asks and Derek responds, "B.k."

Just as Derek substituted for "son" and Mrs. Plant substituted for "mother". Churchill describes Blue Kettle as "A play infected with a virus".

In Heart's Desire - the first sequel of Blue Heart- , the dilemma of fixed interpretations is not just questioned, but problematized. The stage reveals a kitchen setting; a mother "setting knives on the table", where a father, mother and aunt await the daughter's return. Every time the audiences try to construct a possible scenario to the ongoing "event", the play goes astray; the plot never seems to reach an end and the scene pauses "goes offtrack and resets itself twenty six times" (CCCH 116 b). Each time the play resets itself, the scene is interrupted by bizarre strangers; children (75), an exotic bird, two gunmen who kill all the characters (77) or even their daughter's female lover (87).

According to Elaine Aston (2002), Churchill employs what she calls "the structuring-destructuring technique" (Aston 13b) in Heart's Desire. The Bourgeois picture of the family as represented in the 20th century fiction is totally stigmatized. Aston associated the theme of the family reunion in Heart's Desire with Churchill's earlier play Ice-

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cream. Whereas Heart's Desire never reaches an ending, Ice-cream begins with a family reunion which is more likely to happen at the end, not the beginning, when the plays American couple meets their English cousins

In her view of the play, however, Aston tries to dipper it into a feminist angle; "the father's once encouraging, then menacing" and the mother" falls into her supporting role"; the kitchen as a "symbol of domestic oppression" . The play however invites more interpretations. A.Darren Gorbert and Jan Alber, for instance, observe broader possibilities within the play itself. Gorbert perceives the play as a rehearsing room mimicking a performance and examines two aspects of the play; an ontological aspect as well as an epistemological one. First of all, the play acknowledges itself as a play as it "goes off-track and resets itself twenty six times" as if in a rehearsal room. Moreover, it challenges the audiences' knowledge of what makes a good play: for example when the playwright implicitly refers to domestic drama as a "ten foot bird interrupting the incidents, obliterated the line between theatre and performance" (CCCH 116)

Jan Alber perceives it as taking place inside the mind of one of the characters, namely Brian in preparation for his daughter's arrival. The slight difference between the many permutations of the scene offers him a couple of clues. In the beginning, when Brian first enters, he is "putting on a red sweater". In the second time he is seen wearing a "tweed jacket", then finally he is putting on "an old cardigan"¹ , Furthermore, as the play repeats itself, the characters do precisely what they did before, whether it is repeated with a double speed (71) or abbreviated (77,84). In addition to that , the scene is always disturbed by strange and surprising disturbances; a group of children (74), two gunmen who kill the characters then leave (77), a police officer (88). Suzy's female lover (87) or even a "ten-fool tall bird" , finally ending again with Brian pulling on his cardigan. In these rehearsals. Brian is "trying to imagine the best of all possible worlds, and is keen on eliminating undesirable elements that he destroys the whole scenario" (Alber 84).



Is not Brian struggling to reach the peak akin to Sisyphus? Both never actually reach an ending; still Brian manages to step forward from the "red sweater" version of the scenario to the "old cardigan" which fits his role as "father".

The play was first performed at the Royal Court directed by Stafford-Clark. Churchill describes the play as "infected with a virus", while Stafford describes it as a character "a naughty play that does not behave" (Roberts 142).

In Greek mythology, Sisyphus had no choice: he relentlessly drags the stone up the mountain, it goes down and he has to repeat it all again. It is an eternal punishment. In *Heart's Desire*, the play seems to revolt against the writer. It refuses to succumb to any of the proposed scenarios going back to the very beginning.

In Pirandello's *Six Characters in search of an Author*, the author creates characters and abandons them, so they interrupt a rehearsal of one of his earlier plays. They persistently struggle to fit themselves into the play which irritates the director as well as the actors. Pirandello's *Six Characters* were as helpless as Sisyphus. The absence of the author left them in total confusion. They are struggling to be represented but have no one capable of representing them. They search for an author, while Churchill's characters (including the play itself) refuse to be written. They write themselves like a painting. A journey that starts off, but no one knows how it is going to end.

On the performance level, the main obstacle was bringing back everything the way it was in the beginning each and every time the play goes back to start; the actors, the props and everything on stage had to be reset. These technical problems were discovered during the

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rehearsal and Stafford had to work with Churchill and the design team to solve them.

Each time it broke off, we had to replace all the props in a particular order so as to start again, but this was not never done in the same pattern because it trailed off in a different pattern each time. We got it right at the end of the course, but a lot of weight was lost as we fought our way through (actor Bernard Gallager as cited in Roberts 253)

Stephen Daldery collaborated with Churchill in both *Far Away* and *This is a Chair* in (June 1997). The short piece is comprised of eight scenes that bear titles suggesting chief political and social issues; “Pornography & Censorship”, “The War in Bosnia”, “ Genetic Engineering”, “The impact of Capitalism on the former Soviet Union” “Hong kong”. Meanwhile, the scenes exhibit people performing mundane activities: a mother and fathers try to get their daughter to eat her lunch; a woman arrives late for her date; a woman talks to her friend about having a hospital test; two lovers quarrel and two men think they caused the death of their sister’s boyfriend. In Churchill’s own words:

Blue Heart was written in a mood of hostility towards plays - the two plays are destroyed, one by a virus and one by its continuously going off course. *This is a Chair* was similarly written in rebellion against plays having subjects that can be stated as issues - the titles are all big subjects which the scenes do not address. (Though of course it also plays with the fact that one inevitably tries to read into a scene what one has been told it's about.) (Churchill 2012)

Daldery used the “back to front” technique, connecting the trifles of everyday life enacted by the performers -disengaged from major global events-to the audiences’ lives off stage. As the play starts , the audiences are drawn into this juxtaposition “ attention momentarily is drawn to a world outside the domestic, but quickly resumes an inward focus on day-to-day living” (Aston 112) .The play was staged at the Duke of York’s; the audiences were all seated on stage

The audience sat in tiered seats on the stage, and the actors performed on a platform spread across the centre stalls. At the end of the eighth play the cast took their seats in the front row of the dress circle while the audience, clapping from the stage (and wondering if we should be bowing), were generously showered with the programs that had not been available at the start. Back to front you see (Jerney Kingston as cited in Aston 112)

Actor Desmond Barrit- played one of the characters in “Hong Kong” said “the lines had been taken from a 24-hour period-and strung together...Character A said something at 7:00 am. Character B then said something at 7:15 am”; moreover, the only connection between the lines is chronological, otherwise there is none “no response” (Roberts 138)

At the same time, the final scene features a couple who think they heard a bomb while sleeping, they argue, then they go back to sleep, echoing the stark juxtaposition between the trivial daily activities performed by the characters and the major global issues displayed on the screen on stage and showed on TVs offstage.

In *Hotel* (1997), music and sound are incorporated as a main character. The traditional integration of music and sound and noises off or intermissions between the scenes is altered. In fact, the entire play is sung as a libretto. It is divided into two parts entitled *Eight Rooms* and *Two Nights*.

Eight Rooms portray the premises of six couples, two singles and a ghost which stay in a hotel room for one night. However, instead of dividing the stage into sections to separate the eight rooms, they perform their mundane activities in one large hotel room unaware of each other's presence, as if each couple resides in their own private hotel room and no-one else. In the morning everything is back to start point: they wake up, prepare to leave the hotel, pack up their bags, and have breakfast.

The first challenge was how to fit sixteen actors into one stage, as if there are eight separate rooms? The Stage interior was designed by Lucy Bevan with striped blue-white and brown walls and just two beds that all actors have to share. That was something arranged by Ian

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Spink and the movement of the actors' on stage was arranged as if each couple were in fact alone in the room. Churchill's words, Spink's choreography and Orlando Gough's music are expertly sewn up together so that the words sung by the actors and the stage choreography synchronize as an autonomous libretto. As Libby Worth puts it

Envisaging fifteen performers...pursuing their own preparations for bed as if in their own room singing, suggests chaos or farce", yet the intricacy of the performance shows the skillful degree of collaboration between Churchill, Spink and Gough working together and separately with different forms of media- words, music and dance. (CCCH 83b)

Orlando Gough did not want music to be constrained or driven by words, but instead intended to assemble the text itself into musical notes. Here, words do not act as meaning "carriers"; the actors sing fragments, sounds, rhyming with the music "very simple words that could be taken in quick and repeated" (Caryl Churchill as cited in Aston 1997):

US Man: Golf in the neighbourhood...

Little guy in reception made me laugh when he said...

If we get an early night we can make an early..

US Woman: uh huh uh huh uh huh

Text here becomes a stage building block, a musical note, or a colour stroke that is stitched up with Jazz music, light, choreography, space and sound effects- to create an event share it with the audiences and certainly generate amusement with the actors' scrupulously premeditated movement "cleaning their teeth, hanging up a dress, reading a magazine..."(Churchill 6). Moreover, Churchill's entitled short scenes - usually the titles express a "state": for example settling In, Insomnia, Anguish, Ghost, Dawn, Morning- revisit Williams' episodic form.

Moreover, words skillfully woven with choreographic design to signify both intimate feelings that the characters express, and those they share with the other characters and the audiences as well (CCCH b, 83). Sometimes the characters act as a chorus in a "Bohemian-rhapsody style"; Here, there is no dialogue or words representing conflict or a story line; the characters sing solos, duets, trios and quartets with people they actually never meet since they are assumingly residing in different hotel rooms, yet they are steered by

the same emotion. For example, when the Drunk Couple quarrel, the chorus refrain counteracts their wrangled rhymed-words:

Drunk Couple quarrels loudly
noise)

What the hell do you think
desk?

Shut up shut up their door?

Just say that that again just
each other?

Out get out up

Don't you dare always knew

Kill you

Never (19)

Also, the Gay Couple and the
Affair Couple intersect in some
lines and they mutual feelings
they experience are sung
together as a quartet:

Your eyes

Do you like?

this is so my angel

Skin

So wet

Further and Further

always (18)

Others (are alarmed by the

Shall we phone the

Shall we bang on

Are they hurting

Shut the fuck



Picasso's 'Femme aux Bras Croisés' portrays a young woman with crossed arms trapped in shades of "blue"; she is anonymous and the "blue" tainted painting projects a state of collective solitude and sadness. Churchill's characters are also presented as anonymous: Ls Couple, French Couple, Gay Couple, Drunk couple, Affair Couple, Old Couple, Businessman and birdbook woman. This only takes place in paintings that models cease to exist as "representations of anything", but are identified by their sole existence as physical bodies within the pictorial comers of the painting. In theatre however, the audiences become vigorous participants that inflict their own signature to the collective experience of theatre. There is no plot or action, but a theme inviting the audiences to delve into each angle on the stage, plunge into the personal feelings displayed by the characters and

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silently adding their own shared feelings in shades of colour to the whole experience.

The diverse mood projected in the first piece fades into shades of blue in the second piece, *Two Nights* which is stained by feelings of solitude and sadness like Picasso's painting. Three different sketches are stitched together and performed by two dancers and a chorus. A woman and man occupy the same hotel room in two different nights, whereas the chorus sings excerpts from a diary left by someone in the hotel room describing stages of disappearing; hands disappearing, person's image vanishing from the mirror, a magician makes a tower disappear, a ring disappears mysteriously, and someone vanishes gradually until there is nothing left

Will I still have a shadow?

Will I still have a mind?

Wind blow through

Will invisible eyes still see? (Churchill 45)

In Orlando Gough's words "A hotel is where you might go for privacy, to do something lonely, radical, extreme... (or) terminal" (Churchill 9). The two performers in *Two Nights* still act out everyday rituals, but this time it is tainted by a feeling of threat and emptiness; erupting outbursts of emotions. A man attempts to commit suicide, whereas a woman excruciatingly strives to purge herself from her past. The man erotically washes and dries off his hands, while the woman appears on stage with her wrists as if slashed at one time and dressed like a nurse holding a gun at another time. Although their movements sometimes intersect and both seem to be locked inside a world of their own, yet her ritualistic and controlled movements "arm swings, extensions, turns and face covering" contrasts his

indecisive and threatening "battle with gravity...contortions, movements along a vertical axis...irregular movements which threaten complete collapse"(CCCH 83 b)

Contrary to the previous piece, music was geared up basically to show harmony rather than inconsistency in the form of "a linear structure-a sense of not being to trace one's steps. Though one we want to" (Churchill 9) which matches the undetectable movement of the two dancers and the diary that belongs to an anonymous person who cannot be traced since he disappeared.

Accordingly, the audiences are struck by the disparity between the two pieces, in the same room yet the dynamic setting on *Eight Rooms*

disappears into a dark, gloomy interior in *Two Nights*; the chitchats and giggles and fights of the hotel residents in the first half vanishes into silence and as the chorus sing from what seems like a spell-enchanted book by an anonymous writer that emblematically “vanished” since the writer no longer exists in the room. The state of “vanishing” simply wraps up the plays discussed in this chapter. The three of them seem to be trapped in one form of representation or another. However, they do not seem to behave and decide to break the traditional dramatic form that limits their possibilities.

One of Oscar Wilde’s characters in *The Picture of Dorian Grey* said “to define is to limit”. What makes great theatre is its ability to amaze the audiences and to stir up their imagination. If it fails to do so, it ceases to be theatre. The three plays in this chapter presented a experience to the audiences, rejecting any “definition” that would imprison them refusing to give in to plot, action and even language itself.

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