Gendered Corporality and Place in Lynn Nottage's Ruined: A Postcolonial Approach

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Abstract
This paper is an attempt to examine how Lynn Nottage deals with the female body and it is affected by the place in her play Ruined. It adopts a postcolonial approach to the play which represents a good exemplar to explore how corporality and the place are of great relevance to delineate the sense of identity. The paper comprises three sections. The first section offers an account of how the body and place are related. The second section tackles Nottage’s views of the black women’s status, and how she figures out the connection between the female corporality and the place in her chosen play. Finally, the paper concludes that Nottage tries to raise in women a spirit of change though showing the strong link of the female corporality and the place.

1. Introduction
In contemporary literature, the poetics of the body has been received a lot of attention and criticism. Marla Carlson argues that “bodies have rights, one of which is freedom from pain. The body is thus a site of control; the violated body is a familiar sign of injustice.”

The body is figured as the site of cultural conflict and contestation in particular time and space. In other words, the concept of the body implies “thereness” for something that continues for a short time and something made in the image of particular social groups.

The body in life and literature has been a much-discussed mode of thought and differently approached. The diverse connotations associated with it are often both culturally and socially constructed. In her book, Gender Trouble: Feminism and the Subversion of Identity, Judith Butler elaborates on the concept of the body and how it acquires its varied meanings:

the body” appears as a passive medium on which cultural meanings are inscribed or as the instrument through which an appropriative and interpretive will determines a cultural meaning for itself. In either case, the body is figured as a mere instrument or medium for which a set of cultural meanings are only externally related. But “the body” is itself a construction, as are the myriad “bodies” that constitute the
domain of gendered subjects. Bodies cannot be said to have a signifiable existence prior to the mark of their gender…

Simone de Beauvoir argues that “Woman is determined not by her hormones or by mysterious instincts, but by the manner in which her body and her relation to the world are modified through the action of others than herself.”

Any kind of oppression aims at undermining the sources of effective power embodied in the culture of the oppressed, sources that can be a strong catalyst for effecting the much-coveted change in society. To achieve social domination of the dominated and marginalized groups, some strategies are used to arrange the fundamentals of rule within the social system. For example, all the factors that consolidate the sense of the black man’s identity can be destroyed by the white man. In much the same way, the black woman can encounter marginalization and oppression with the black community.

As Mies and Shiva argue, “wherever women acted against ecological destruction or/and the threat of atomic annihilation, they immediately became aware of the connection between patriarchal violence against women, other people and nature.” The “corporate and military warriors’ aggression against the environment was perceived almost physically as an aggression against our female body.”

In “Becoming a Gendered Body,” Karin Martin cites Iris Marion Young, saying that “women’s bodies are often sources of anxiety and tentativeness . . . [Their] lack of confidence and agency are embodied and stem from an inability to move confidently in space, to take up space, to use one’s body to its fullest extent.” Thus, “the general lack of confidence” that women often feel about their “cognitive and leadership abilities is traceable in part to an original doubt about [the] body’s capacity.”

In her book Performing Bodies in Pain, Marla Carlson elucidates the role of the pain in fostering the sense of identity and memory:

Because pain so powerfully solicits the spectator's engagement, aestheticized physical suffering plays a vital role in communities of sentiment and consolidating social memory, which in turn shapes the cultural and political realities that cause spectators to respond in different ways at different times.

Memory in the black tradition is always linked with the painful experiences of the black people. Despite the pain associated with
remembering the horrific experiences of slavery and oppression, remembering is highly demanding in formulating identity. Such remembering “allows one to piece one’s self together—mind, body, and spirit—along the sutures of communal, familial, and cultural ties that keep the past ever present as a reminder of the unyielding and indomitable spirit of a people determined to survive.”

Bill Ashcroft, et al argue that there exists no thing called ‘the post-colonial body’; however, the body lies at the essence of various colonialis and post-colonial discourses. Recently, the body is depicted as socially and culturally constructed. In such constructions, physical differences play a significant role in formulating people’s identity. Following the period of the colonialization, women are usually vulnerable to many forms of oppression. Women bear the brunt of ‘double’ colonization for women and the body is seen as a site for gendered readings of post-colonial subjectivity.

Esther J. Terry affirms that the female body, like the land, becomes a site of origin and a site of death, a reproductive order belonging and a toxic network of disbelonging with the ability to poison those who stripped it.

2. Gendered Corporality and Place in Lynn Nottage’s Ruined

There is a general consensus on the dictum that African Americans always show their strong attachment to their roots in both everyday experience and their literary creations. Such a thing is clearly reflected in the field of drama whereby they focus on the sense of belonging. In this regard, Lynn Nottage(1964-) gives a large space to present the ligaments of identity politics and the issue of belonging. She has won the Pulitzer Prize for her play Ruined (2009). Nottage finds it very necessary to shoulder the responsibility of keeping the black history and tradition intact and safe from the attempt to efface these two nationalist signposts of which the black people are still extremely proud.

This sense of belonging is quite tangible in the image of the African American women in Nottage’s dramatic world in which the black woman struggles for her freedom and her dream of a sustained survival and emancipation from divergent ways of crushing the spirit of revolution for change. The African woman and what is related to her life occupies a special space in the plays of Lynn Nottage. The female characters are markedly characterized by their audacious nature to resist the continuous attempts of silencing their voice. In her plays there appears a Vera Stark prototype who is well ahead of the times in her stubborn will to define her own terms, which often means that she breaks the mold society has set in place for her race and gender.
Qua a dramatist clearly dedicated to women’s concerns, Nottage oftentimes addresses the issue of defending them, “I’m trying to find a human way of dramatizing these women’s experiences that will provoke thought.” 17 Women in Nottage’s plays suffer from socially and culturally forced marginalization and negligence. However, this female exclusion can be viewed “as a space for the female protagonist[s] to cope with, and at times, to transcend exile. They resist domination and attempt to reconnect with their bodies and communities.”18 Nottage attempts to shock the audience through presenting the atrocities committed against women in order to make think of the situation rather than feel it.

In a manner analogous to her female contemporaneous counterparts, Lynn Nottage deals with black women who are interested in the quest for self-definition. “Black female characters in her plays buck the system to boldly assert their individuality or undergo painful journeys that end in self-discovery.”19 Additionally, she is firmly of the opinion that her task is not assigned to portray the difficult conditions of the black women only, but also she is much more concerned with the woman’s rights all over the world. In this sense, Nottage is a cosmopolitan writer whose main responsibility is to express the status of the marginalized women:

I’m not African; I’m African American,” she said. “When I was sitting with the women, I definitely felt a level of sisterhood, and I understood on some fundamental level that I was telling a universal story. Yes, this is specific to the Congo in this day and age, but I do believe at any moment it could happen in any place.20

She recognizes the responsibility assigned to her as a writer. Her fundamental task is to unfold the black woman’s suffering through narrating stories that explore how the African American woman is unfairly located in the margins of the social hierarchy. Nottage herself expresses such a personal priority when describing the objective behind writing: “… I am telling stories about people who have been marginalized. I feel I’m telling American stories that are filtered through an African American female's lens.”21

Nottage also repeats her interest in the affairs of women in many occasions. She once announced that: “Women are my focal point.”22 She connects identity and place, believing that her female figures are deeply influenced by the place. In a conversation with Seret Scott and Kate Whoriskey, Nottage affirms: “my characters are always in search of identity. I think place and identity are intertwined, because we feel so displaced in this country that we’re constantly
looking for a place to settle, which ultimately translates into a place to be ourselves.”  

The idea of writing *Ruined* came to Nottage’s mind when she decided to portray the catastrophic effects on war in Congo on women’s situation. It was originated in writing a play that could precisely tackle the Iraq war in 2003, a war over which much debate still persists. Writing such a war play, Nottage “aim[s] to raise awareness about the situation of women in the war in particular and to inspire activism to stop gender-based violence.” In reflecting upon the idea of ruination, Nottage tries to discuss the sense of belonging:

By establishing a house of ruined kingships and ruined bodies amidst ruined, Nottage disorders originary claims of belonging to Africa and African diasporas. Who belongs to where? Where belongs to whom? 

In her introduction to *A Critical Companion to Lynn Nottage*, the editor Jocelyn L. Buckner explains that a Lynn play usually “tells a tale of unsung struggle for survival and personal happiness amongst individuals living along and beyond the margins of society.” Such a description holds true of *Ruined* which portrays the journey of a number of women defiantly attempting to reach self–recognition. 

The word ‘ruined’ and its numerous synonyms are euphemistically used to indicate the issue of rape in the Democratic Republic of Congo where rape has become a problematic widespread phenomenon. The rape of the female body implicitly embeds the process of raping of the land itself, a connection that is strongly established in the context of the play. Terry indicates that the slippage between damaged people and damaged lands points to the central image of the play, where conflicts are “waged not just over women’s bodies, but over the ruined body of the Congo herself.” The idea of ruination is encapsulated in many characters. However, Salima seems to be the exemplary embodiment of this idea.

*Ruined* is composed of two acts in which Lynn Nottage explores how the female corporality and the sense of place are intimately linked in the postcolonial times. Act one opens with the description of Mama Nadi’s bar which lies in a small mining town in the Democratic Republic of the Congo. Mama Nadi, a woman in her early forties, discusses with Christian, a travelling salesman, whether she can keep and safeguard two women, Salima and Sophie in her place. At first, Mama refuses the idea under the pretext that she is not able to protect more girls. But she changes her mind when Christian forcibly urges on her.
In a similar manner, act two continues telling the women’s struggle for their dispossessed liberty and rights. It opens with the meaningful dance song by Mama and Sophie who celebrate the scene of the on-going war. Then Mama Nadi meets Salima, and Salima divulges the secret of her suffering. Salima has been raped many times and she is a pitiful victim of this violent act committed against her body. Shortly afterwards, Fortune and some government soldiers come to Mama Nadi to retake Salima. Mama tells them that there is no Salima in this place, and they leave without arresting Salima. But they inform her that they will come again very soon.

The conception that women are inextricably situated in a hostile environment that constitutes a real threat to their existence shows itself from the beginning of the play. Mama, a bar woman in her forties, announces that war destroys women, and consequently, they have to struggle for survival in such a war-afflicted place. Mama voices this fact through her talking to Christian about her social responsibility:

MAMA. Don’t look at me that way. I open my doors, and tomorrow I’m refugee camp overrun with suffering. Everyone has their hand open since this damned war began. I can’t do it. I keep food in the mouths of eight women, when half the country’s starving, so don’t give me shit about taking on one more girl.

CHRISTIAN. Look. Have anything you want off of my truck. Anything! I even have some … some Belgian chocolate.

MAMA. You won’t let up. Why are you so damn concerned with this girl? Huh?
CHRISTIAN. C’mon, Mama, please.
MAMA. Chocolate. I always ask you for chocolate, and you always tell me it turns in this heat. How many times have you refused me this year. Huh? But, she must be very very important to you. I see that. Do you want to fuck her or something? (A moment.)
CHRISTIAN. She’s my sister’s only daughter. Okay? I told my family I’d find a place for her … And here at least I know she’ll be
safe. Fed. *(He stops himself and gulps down his soda.*) And as you know the village isn’t a place for a girl who has been … ruined. It brings shame, dishonor to the family (I, i,11).  

Since there “isn’t a place for a girl who has been … ruined,” Mama Nadi expresses her increasing worriment about the destiny of women in the time of war. She and other women are in a fervent pursuit of a safer place to keep their bodies and souls together. She (Mama) is motivated by the universal desire to have a “home” where she can keep herself and her “children”- her girls- safe.” Mama Nadi outstandingly speaks for Mama Nadi and shares her concern as the above speech indicates.

The war and its indelible effects on the everyday situations provide a clear evidence of the exploitation of the female corporeality in a land usurped by foreign hands. Mama Nadi exploits their body to get her needs, and she represents the colonializing medium of these powerless women. They are well aware that they have to abide by Mama’s instructions; otherwise, they will lose their place. In scene 3, the dialogue between Salima and Sophie is symptomatic of this matter:

SALIMA. I wanna go home!
SOPHIE. Now, look at me. Look here, if you leave, where will you go? Huh? Sleep in the bush? Scrounge for food in a stinking refugee camp.
SALIMA. But I wanna — !
SOPHIE. What? Be thrown back out there? Where will you go? Huh? Your husband? Your village? How much goodness did they show you?
SALIMA. *(Wounded.)* Why did you say that?
SOPHIE. I’m sorry, but you know it’s true. There is a war going on, and it isn’t safe for a woman alone. You know this! It’s better this way.
SOPHIE. Is that what you think? While I’m singing, I’m praying the pain will be gone, but what those men did to me lives inside of my body. Every step I take I feel them in me. Punishing me. And it
will be that way for the rest of my life. *(Salima touches Sophie’s face.)*

**SALIMA.** I’m pregnant.

**SOPHIE.** What?

**SALIMA.** I’m pregnant. I can’t tell Mama. *(Tears fill her eyes. Sophie hugs Salima.)*

**SOPHIE.** No. Shh. Shh. Okay. Okay. *(Sophie breaks away from Salima.)* *(I, ii, 23)*

Seen through the lens of postcolonialism, the tone of the exchange between Salima and Sophie explicitly shows how these women complain about their situation where they are unjustly decentered and eliminated in their environment. Salima is much overburdened by the state of her pregnancy, a fact that will certainly sadden Mama as she believes. On the other hand, Sophie shares Salima her painful feeling, imploring God to heal her corporal and psychological wounds, “I’m praying the pain will be gone, but what those men did to me lives inside of my body.” Salima cannot easily forget the story of her monstrous deflowering by some men in the war in Congo. The place itself becomes a bad memory for Salima and other women because they have lost their own honor which is a very precious thing in the Congo traditions and life.

In scene six, the arrival of the two soldiers Fortune and Simon ushers in a radical transformation in showing women’s struggle to protect their own existence and enhance their ontological security. The soldiers have come to Nadi’s place to search for Salima whom they have been pursuing her for a long time. Because of her fear over Salima’s destiny Mama gainsays her presence in the place and firmly tells them that “I am sorry, you are mistaken. You got bad information” *(I. vi. 41).* Such a situation reflects Mama Nadi’s belief in keeping the corporal sanctity of women unpolluted by any force however it is influential and repressive.

The Brechtian epic theater has left a significant impact on Lynn Nottage and the representation of her artistic world owes much to Bertolt Brecht’s theory and his concept of the alienation effect. The Brechtian theater is, strictly speaking, a theater that invites the spectators to think critically of the scene they observe. The emotional identification on the part of the audience is totally dismissed. Sophie expresses her suffering being a woman victimized by war:

**SOPHIE.** *(Sings.)*

*A rare bird on a limb
sings a song heard by a few.*
A few patient and distant listeners.
Hear, its sweet call,
a sound that haunts the forest
A cry that tells a story,
harmonious, but time forgotten.
To be seen, is to be doomed
It must evade capture,
And yet the bird
Still cries out to be heard

(II. 4. 26)

The cultural hierarchy under the hegemony of the colonizers emerges most clearly in the meeting between Mama Nadi and Osembenga. Mama Nadi represents the voice of the subalterns who are configured as powerless, humiliated, and dominated by the patriarchal system:

MAMA. Then you don’t get served. I don’t want any mischief in here. Is that clear? *(Osembenga is charmed by her tenacity. He laughs with the robust authority of a man in charge.)*

OSEMBENGA. Do you know who I am?
MAMA. I’m afraid you must edify me. And then forgive me, if it makes absolutely no difference. Once you step through my door, then you’re in my house. And I make the rules here. *(Osembenga laughs again.)*

OSEMBENGA. This Jerome Kisembe is a dangerous man. You hide him and his band of renegades in your villages. Give them food, and say you’re protecting your liberator. What liberator? What will he give, the people? That is what I want to know? What has he given you, Mama? Hm? A new roof? Food? Peace?
MAMA. Me, I don’t need a man to give me anything.
OSEMBENGA. Make a joke, but Kisembe has one goal and that is to make himself rich on your back, Mama. *(Osembenga grows loud and more forthright as he speaks. The bar grows quiet.)* He will burn your crops, steal your women, and make slaves of your men all in the name of peace and reconciliation. Don’t believe him. He, and men like him, these careless militias wage a diabolical campaign. They leave stains everywhere they go. And remember the land he claims as his own, it is a national reserve, it is the people’s land, our land. And yet he will tell you the government has taken everything, though we’re actually paving the way for democracy.
MAMA. I know that, but the government needs to let him know that. But you, I’m only seeing you for the first time. Kisembe I hear his name every day.

SOPHIE. But what if the man comes back for his stone?
MAMA. A lot of people would sell it, run away. But it is my insurance policy, it is what keeps me from becoming like them. There must always be a part of you that this war can’t touch. It’ll be here, if he comes back. It’s a damn shame, but I keep it for that stupid woman. Too many questions, how’d we do?     (II. v. 29-30)

Osembenga here is pictured as a man of authority who tries to force himself upon the matriarchal community. Mama’s body becomes a challenge for the colonizers. “Her body becomes, therefore, a resistance to be broken through, whereas in penetrating it the male finds self-fulfilment in activity.”

Act two opens with Mama and Sophie celebrate the atmosphere of war whose bells toll very alarmingly in the vicinity. In a dance song, their bodily movements reflect the growing atrocities of war. The place they live in is overcharged with the accumulative clouds of this war, “The Congo sky rages electric, / As bullets fly like hell’s rain” (I.i. 42). With the furious beating of the drums, Josephine’s dance takes a rather frantic direction, which “releases her anger, her pain...everything” (43). Julie Burstein connects women’s sense of identity with war in which the place is instrumental in the colonial construction of identity:

Mama’s Place is a bar in the Ituri Rainforest, which is in the Democratic Republic of Congo,” Lynn Nottage explained. “It’s a place where miners and soldiers congregate to drink and release the tension of the war. It’s also a place that provides refuge for women who have been traumatized by the war. Mama has provided them with a home.

Mama Nadi is a profiteer of the on-going war. “Having witnessed her family lose their farm to white Europeans, she does everything she can to make money to buy herself a piece of land. This commercial endeavor requires an attitude of cynical self-protection.” Here, the female body is relieved and purged of its sufferings caused mainly by the patriarchal practises.

Mama Nadi’s place is seen as a safe location for these colonized women to get rid of their oppression. According to Jennifer – Scott Mobley, the brothel is of prime importance:

In the context of the play, the brothel is the domestic sphere, the home, created and inhabited entirely by women; it is a domain of non-violence and relative calm. The dangerous enemy threatening the harmony of
domestic “tranquility” is the war outside and the soldiers perpetrate it.33

Historically contextualized, rape is “an act of physical violence designed to stifle Black women’s will to resist and to remind them of their servile status.”34 Rape and other forms of sexual violence act to strip victims of their will to resist and make them passive and submissive to the will of the rapist.35 Rape is an unsurprisingly widespread phenomenon in Congo, because everything can be practiced and done by the colonizers in wartime. In scene 2, Nottage raises the complexities of this vexed question. Salima is introduced “hiding her pregnant stomach” (II.ii.43). Salima tellingly informs Sophie of how her female body is employed by the soldiers who represent the hangers-on of the colonizers:

But they still took me from my home. They took me through the bush, raiding thieves. Fucking demons! “She is for everyone, soup to be had before dinner,” that is what someone said. They tied me to a tree by my foot, and the men came whenever they wanted soup. I make fires, I cook food, I listen to their stupid songs, I carry bullets, I clean wounds, I wash blood from their clothing, and, and, and … I lay there as they tore me to pieces, until I was raw … five months. Five months. Chained like a goat. These men fighting … fighting for our liberation. Still I close my eyes and I see such terrible things. Things, I cannot stand to have in my head. How can men be this way? (A moment.) It was such a clear and open sky. So, so beautiful. How could I not hear them coming? (I.ii. 46)

The female body is positioned in a perilous and bewildering situation to show the extremity of the human dilemma in the time of war. It is subjugated to many lacerating experiences at different places, especially in what is called ‘sensation scenes.’ Hughes maintains that there is a ‘tendency in sensation scenes to generate affect by endangering the body at its center’ 36 In fact, the female body is seen “in a state of exile including self-exile and self-censorship, outsiderness, and un-belonging to itself within indigenous patriarchy.”

The social marginalization of black women and their corporal exploitation is further observed when three women, Salima, Mama
Nadi and Sophie, present their own views on how the place rejuvenates women’s feeling of a bodily and psychological resilience. Mama assures Salima and Sophie that the place in which they exist is their safe home, “This is your home now. Mama takes care of you” (44). In her former place, Salima did not enjoy a more ontological security than now.

Richardson argues that “the body is always implicated in a dialogue with cultural discourses – conforming to, resisting and negotiating the requirements of the culture” 38 The body is theatrically presented as:

spectacle as a methodology of reform, raising audiences' awareness of atrocities committed against women in Congo conflict by viscerally impacting them with the vulnerability of Salima/Bernstine's performing body. 39

To be sure, the social gendering negatively constructs Salima’s identity. Her body has been metamorphosed into a mere chattel transferred from one hand to another. Mama thus describes Salima “She’s damaged. She’s been had by too many men. She let them, those dirty men, touch her. She’s a whore” (II.ii. 44). The black feminist bell hooks 40 mentions that the marginalized individual feels self – exiled when the body is touched; yet, there is a hope for a more propitious future. 41 Such resilience is best expressed in Butler Judith’s words: “The culturally constructed body will then be liberated, neither to its “natural” past, nor to its original pleasures, but to an open future of cultural possibilities.” 42

It is worth mentioning here that memory is characteristic of the black search for their historical roots. The blacks always remember their past experiences in order to reinforce their identity as ever autonomous and existent. The tribal nature of the Congo shapes and influences the female corporality. Salima is well aware that her act of rape causes her husband a kind of great dishonour, “He doesn’t know that I’m pregnant. When he sees me, he’ll hate me all over again.”(II.ii.45).She painfully recalls her suffering when her body was severely profaned by the patriarchal transgression:

He called me a filthy dog, and said I tempted them. Why else would it happen? Five months in the bush, passed between the soldiers like a wash rag. Used. I was made poison by their fingers, that is what he said. He had no choice but to turn away from me, because I dishonored him. (II.ii.45)
Lynn Nottage interestingly ends the last scene of act II with Mama’s attachment to the long-standing matriarchal codes of self-identity. Mama’s closing speech can be seen a strong affirmation of how women all over the world should encounter with endurance and determination all forms of belittlement and oppression. “Since I was young, people have found reasons to push me out of my home, men have laid claim to my possessions, but I am not running now. / This is my place. Mama Nadi’s” (II.vi. 61). Hers is a voice of a strongly-worded protest against deliberate negligence and marginalization. In an unflinching determination to overcome the different circumstances, Mama shows her steadfastness to defend her existence and the girls’, recalling her past experience when she decides to remain loyal to the ethical fundamentals she has been adhered to. When she is told that there is no enough space to take the girls with her to a safer place, she refuses to get on the car and to leave the girls in a mysterious situation.

Nottage then shifts attention from Mama to Salima who is by now the spokesperson for her message. Salima grows very resentful towards and Osembenga her soldiers they want to other her, to use a postcolonial term. Salima openly tells them that “You will not fight your battles on my body anymore” (II. vii. 64). This impressive statement is a corollary to Salima’s ever-growing realization that her female peculiarity is strongly threatened with extermination unless she defies her own patriarchal society which, as she believes, exploits every opportunity to fight on women’s body.

It seems quite evident that Lynn Nottage always bears in mind the statement that “Our bodies are our first homes. If we are not safe in our bodies, we are always homeless.” In the context of the play, she strongly founds the basis for the relationship between the female body and the place and its different implications.

3. Conclusion
Female body and its relation to the place is one of the recurrent themes in feminist and post-colonial studies. Lynn Nottage’s plays vividly describe the relationship and examine how the woman’s body is socially and culturally constructed in a post-colonial environment. The dramatist cannot hide her ever-growing concern over the worsening of the status of women. It is quite apparent that Nottage has before her eyes the goal of exposing all kinds of suffering and injustices experienced by women in a way as to reform the social and political parameters dealing with women’s issues.

Despite the fact that women are susceptible to different kinds of harassment in their land, they display a challenging spirit to see through the course of their life. Such a female challenge is dominant
in the plays of Lynn Nottage, especially in her masterpiece Ruined. This play shows an interlocking relation between the female corporality and the place. In fact, Nottage has succeeded in explicating the suffering of women in their journey for self-discovery in a man-constructed society.

Notes:
7. Ashcroft, 68.
13. Ashcroft, 166.
15. Vera Stark (1910-1973?) is an African American actress who represents the black woman’s strife to reach self – knowledge.
16. Sandra G. Shannon, Forward, “Freedom is a debt to repay; a legacy to uphold” in Jocelyn L Bucker, 1.
22 Shannon, Forward, “Freedom is a debt to repay; a legacy to uphold”, 2.
23 Buckner, 182.
27 Terry, 166.
28 All quotations from Ruined are taken from Lynn, Nottage. Ruined. Dramatists Play Service, 2010. Further references to the play will be to act, scene, and page number.
29 Buckner, 144.
30 De Beauvoir, 49.
32 Werth, 237.
36 Mobley, 137.
37 Katrak, 2.
39 Terry, 141.
40 The writer bell hooks put the name in lowercase letters “to distinguish [herself from] her great-grandmother.” She said that her unconventional lowercasing of her name signifies what is most important is her works: the “substance of books, not who I am. https://en.wikipedia.org/wiki/Bell_hooks. Accessed 20-12-2016
42 Butler, 127.
43 Terry, 16.

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