



**Sarth E-Journal**

# Sarth

## E-Journal of Research

E-mail: [sarthejournal@gmail.com](mailto:sarthejournal@gmail.com)

[www.sarthejournal.com](http://www.sarthejournal.com)

ISSN NO: 2395-339X

Peer Reviewed

Vol.9, Issue.4 No.08

Impact Factor: 6.89

Quarterly

Oct. to Dec. - 2024

---

### CARYL CHURCHILL'S THREE PLAYS WITH STRONG FEMALE CHARACTERS

\* Ms Neha Prabhakar, \*\* Dr. Rameshsingh M. Chauhan

#### ABSTRACT

Caryl Churchill is a playwright who is an advocate for the rights of women, and the purpose of this research is to demonstrate the level of effect that she has had on modern literary analysis. The enslavement of women in patriarchal countries is a topic that is regularly addressed in Churchill's performances. Churchill's portrayal of these repressed and marginalised female characters not only captivates the audience but also challenges them to examine the prevalent social and economic conventions in the world.

(\*Ms Neha Prabhakar, Ph. D. Research Scholar, Subject: English, Guide: \*\*Dr. Rameshsingh M. Chauhan, Regn. No.: 9987, USL, Gujarat University)

Over the course of history, women have constantly struggled for equal rights and opportunities. This is mostly due to the fact that women in patriarchal society are subjected to flagrant mistreatment. According to the findings of the study, Churchill also demonstrates features of defiance among the disadvantaged women. These women are known to aggressively campaign for their rights, despite the fact that they are unable to change the system that is already operational. With “Vinegar Tom (1976), Cloud Nine (1979), and Top Girls (1982)”, this research takes a critical look at how Churchill's selected plays portray strong female characters. Specifically, the research emphasises on how these plays portray strong female characters. In addition, the plays intend to investigate gender roles from the point of view of contemporary society construction. The book then shifts its focus to the challenges they encountered throughout the twentieth century. Furthermore, the viewpoints of socialist feminists are provided in order to illustrate the role of capitalism in perpetuating patriarchal dominance over women from the time. The study then moves on to “Churchill's Vinegar Tom as an example of socialist feminist theatre”. That is what it indicates. Churchill demonstrates how institutions, dominating men, and docile females work together to sustain patriarchal rule. For hundreds of years, women have helped to maintain Britain's established order in politics, economy, and society.

**Key Words:** Patriarchal Countries, Economic Conventions, History, Women, Rights.

## **INTRODUCTION**

The notion that women who belong to lower socioeconomic strata are more prone to male enslavement than those who belong to upper social classes and have better economic stability is one that is frequently held by a number of people. On the other hand, it is essential to keep in mind that the latter group may still be subjected to a variety of forms of social, emotional, and psychological oppression. Throughout the course of history, women have

frequently been denied equal rights, freedoms, and educational opportunities in comparison to males.

Women have been subjected to violence throughout history by men because of their perceived physical fragility. This has been the case throughout history. In any sphere, whether it be the political, social, or economic sphere, women are more likely to experience oppression, regardless of the locale in which they are situated. It is not uncommon for them to be denied the ability to vote, and they are also excluded from participation in economic, social, and political activities during this time. It is forbidden for them to voice their disagreement with injustice, marginalisation, and discrimination based on gender or other characteristics. Through the depiction of such situations and the challenge of the prejudices and preconceived beliefs that society has towards women, authors who have a creative mentality have actively engaged in this struggle. They have been effective in bringing attention to the difficulties that women experience by creating a forum in which women may voice their thoughts and by ensuring that their points of view are acknowledged and understood. There was also a huge impact brought about by the emergence of theatre; female playwrights brought attention to concerns of women's rebellion against patriarchal dominance. Women were given the opportunity to voice their ideas in a public environment through the medium of performances of this kind, which is an important issue to keep in mind. The novel "Dusa, Fish, Stas, and VI (1975) written by Gem delves" into the lives of young women who are repressed and are forced to tackle the challenges of living apart from their spouses or loves. These ladies are having a difficult time putting the pieces of their life back together again. It is important to highlight that Keyssar observes that the battle of each individual woman for power and survival serves as a source of inspiration for other people. Additionally, it shows the underlying cultural mechanisms that maintain male domination and contribute to women's lack of self-confidence (Keyssar, 1984, 133).

In addition, feminist writers have employed the strategy of excluding male characters from the stage in order to place a greater emphasis on women and the narratives they have to tell. This method was utilised by a number of feminist dramatists, including Megan Terry at one point. All of the important characters in the novel *Hothouse*, which was published in 1974, are female. Additionally, the feminist dramatists “Caryl Churchill & Pam Gem” have employed this method in their work. This group of writers has made it their mission to bring attention to women while simultaneously marginalising men. The investigation of the positions that women have had throughout history is one of the strategies that has been utilised. A number of plays, including “*My Sister in This House* (1988) by Wendy Kesselman, *Vinegar Tom* (1976)”, insight beaming in “*Buckinghamshire* (1976), and *Cloud Nine* (1979) by Caryl Churchill”, provide insightful insights on the changing roles that women have played in society throughout the course of history. One of the most significant achievements of feminist playwrights was the founding of a number of theatrical companies that offered possibilities for women to write for them. Playwrights who are women obtained the opportunity to compose plays on the stage as a direct consequence of this. There have been a number of production firms that have made major attempts to actively seek out female authors in order to meet with actors and directors during the process of script writing.

“Pam Gems, Michelene Wandor, and Caryl Churchill” are the three British ladies who have been given the opportunity to participate in this event. In their works, female playwrights who courageously confronted issues of gender inequality and injustice had a bright future ahead of them. It was during the 1970s that a number of feminist theatre groups came into being with the intention of investigating topics that were associated with female identity. Godiwala says that the presence of female authors in mainstream theatre contributed to a decline in the popularity of women's theatre that was classified as separate from mainstream theatre. As Godiwala elucidates, this is because of the gradual incorporation of women into

every facet of society, which has resulted in a greater acknowledgement of the issues that women face in mainstream theatre. According to Godiwala (2003, 51), Churchill and the Joint Stock Theatre Company were able to successfully implement novel theatrical methods throughout their time working together. In addition to artistic performance, social criticism was an essential part of theatre, which encompassed other aspects of the arts. In his article from 1999, Aston makes the argument that theatre has the capacity to provide women with the opportunity to evaluate their lives through a political lens, so cultivating knowledge of oppression and supporting women's creative expression. There are several examples of feminist theatre that attempt to challenge the enslavement of women. Some of these examples include plays written by “Michelene Wandor in 1977 and Pam Gems in 1975”. Other examples include “Comings and Goings from 1966 and Dusa, Fish, Stas and Vi from 1975”. The numerous subcultures that are associated with class, race, ethnicity, gender, and sexuality were brought into mainstream theatre as a result of these performances, which resulted in the creation of major and influential female characters. The junction of sexual orientations and the unfavourable interactions with men's attitude towards women are the factors that influence the internal monologues that her characters have regarding the difficulties that women face via their experiences. In the prologue of *Vinegar Tom*, Churchill expresses her gratitude for the chance that allowed her to utilise her creativity in the field of theatre creation.

## **APPROACH**

Literature analysis was made possible by the contributions of a large number of feminist academics who developed methodology and conceptual frameworks. Investigate the study analysis that was conducted to determine how Caryl Churchill portrays the repressive consequences that patriarchal institutions and economic inequities have on populations who are already at a disadvantage. In addition, there are feminist scholars who have attempted to place Judith Butler's gender studies within the context of the marginalised characters who are

shown in Churchill's plays. The focus of this investigation is on subversive groups, and Butler's viewpoints serve as the basis for the investigation. As a result, the researcher examines two significant phrases from Butler's writings in order to provide light on the concepts of subjectivity, agency, and the social construction of gender in relation to the defiant characters that are the focus of this investigation.

## **AGENCY**

The capability of women and other oppressed groups to overcome their oppression is supported by the idea of agency, which refers to their ability to attain a desired result. This is a crucial argument that supports the potential of these groups to transcend their oppression. According to the “Encyclopaedia of Feminist Theories (2002, 15)”, the concept of agency that is relevant to this investigation relates to the social circumstances and needs of action, as well as the internal and external barriers to action. However, this research is not the only one that involves agency. As a result, feminist activists and theorists rely heavily on the concept of agency in order to determine the basic causes for the oppression and subjugation of women, as well as the paths that lead to liberation. Butler calls into question the widely held notion of subjectivity by putting up an autonomous self-perception that enables women to take action, which is a representation of their capacity to make choices. As a result of Lloyd's statement, it is clear that critics of Butler, who see her work from a voluntarism political viewpoint or as a form of determinism, contend that it is extremely unlikely for women to be able to make decisions freely when they are influenced by aspects of society.

“Some interlocutors, including the sympathetic, regarded Butler as legislating voluntarism (even hyper-voluntarism) politics where subversive gender identities could be fabricated and reshaped at will; where subjects could deliberately make ‘gender trouble’. Paradoxically, other argued that performativity was a form of

determinism where, depressingly, subjects were inextricably locked into oppressive relations of power but unable to change them. Contemplating this paradox Julia Walker comments that Butler's theory 'appears to be premised upon a contradictory model of agency'. On the one hand, it suggests a limited, discursively constituted subject, while on the other; it implies 'a voluntarism subject capable of exerting a parodistic will' (Lloyd, 2007, 57)."

As stated by Webster (2000), Butler frequently sees "agency in resistance" as the possibility for a number of recurrent social behaviours that have the ability to change our identities.

## **INDIVIDUAL DIFFERENCES**

It is necessary to rethink the subject matter as being essentially unstable, and the work that Butler has done achieves this necessity. The disturbance of the desire sequence, which is impacted by gender and sex, is the root cause of this instability. Butler contends that the only way for individuals to exercise their agency is for them to behave in unique ways within pre-existing communication systems and to embrace a variety of social positions. Despite the fact that Butler contends that the destabilised human must be able to take action, she has not been successful in persuading her opponents of the means by which this capacity may be acquired (Whitaker, 2007, 4).

## **RESULTS**

The focus of this analysis is on the three plays written by Caryl Churchill, with a particular emphasis on the exceptional subversive characters that appear in each of those pieces. Nevertheless, the plays are presented in a timely manner before we immediately move our focus to these particular persons. One of the first choices, *Vinegar Tom*, is a show that was

created by the theatrical company Monstrous Regiment, which is focused on female issues. A concept for a theatrical show that would be focused around the play “Vinegar Tom” and would investigate witchcraft was conceived by the company. Within the context of witchcraft, Churchill investigated the ways in which gender and social hierarchy connected with practice. In total, there are twenty-one short portions that make up the play. She focused her attention on the material circumstances of people's life, which are constantly an active opponent that society as a whole contends with (Merrill, 1987, 76). Her field of emphasis was the material conditions of people's existence. In his speech, Churchill addressed the issue of economic inequality as well as patriarchal perspectives that are directed primarily at witches, witchcraft, and women. In addition to this, he investigated the ways in which civilisation and Christianity tackle these issues.

It was in 1979 that the “Joint Stock Theatre Company” presented the world premiere of Churchill's second play, which was titled “Cloud Nine”. It is yet another piece of theatre that Churchill has created. For the most part, the play is centred on the concept of “sex politics.” According to Churchill, the first thing that we did in our research was to participate in self-reflection and share our various points of view and personal experiences with one another (Churchill, Introduction to Cloud Nine). Because of this, it is apparent that the phrase is directly derived from the fundamental principle that underpins the concept. Elizabeth Russell, Phyllis R. Randal, and Joanne Klein are examples of authors who have explicitly investigated the subject of “sexual politics” owing to the prominence of the subject matter. Some people believe that Russell is drawing parallels to Kate Millett's *Sexual Politics* (1968), namely to her argument that “politics” refers to power relationships in which one group is controlled by another (Millet, 1987, 23).

The play “Top Girls,” which was performed by the “Joint Stock Theatre Company in 1982”, is the example of the third piece of literature that is being examined in this inquiry.

Churchill used a theatrical approach that especially spotlights female performers in the play *Top Girls*. This style was devised with the intention of highlighting and bringing more attention to the experiences of women. Churchill utilised this approach in order to bring attention to the position of women, which had been neglected up to that point, in a way that was unprecedented. For her, one of her goals was to eradicate any form of prejudice against women that existed inside the theatrical industry. During the time that Churchill was a member of the Joint Stock Theatre Group, she effectively utilised a variety of diverse theatrical tactics in order to conceive of and investigate conversations that were related to issues that women face.

In all of the plays that were described before, Churchill portrayed women who were placed in a position of disadvantage and destituteness as a result of a culture that was patriarchal. Patriarchal societies are marked by male dominance and the ability of males to exert control over all aspects of social life, including the status and rights of women. This is the perspective that is taken into consideration while explaining patriarchal societies. The observation made by Zalewski is reflective of the prevalent norm in these societies, which is that things associated with men and masculinity are frequently regarded as having a higher value than those associated with women and femininity (Zalewski, 2000, 11-12). The purpose of Churchill's presentation of these facts was to assist his audience in comprehending the complicated predicament that women are in. Through her engaging talk, the audience was convinced to show their support for the women who are being mistreated. By showing these characters that are subject to the authority of others, Churchill is able to fascinate the audience and inspire them to examine and assess the social and economic conventions that are now in place around the world. According to the researcher, however, she also has specific rebellious qualities among these disadvantaged women who, despite their incapacity to change the current conditions, actively fight the established norms and demand their entitlement to their rights. This is despite the fact that they are unable to change the prevailing conditions. Through

the course of this research, a critical analysis of the portrayal of these remarkable female characters in the plays chosen by Churchill is carried out.

## **CULTURAL CONSTRUCTION OF GENDER VIA THE PRACTICES OF CROSS-DRESSING, ROLE REVERSALS, AND CROSS-GENDER CASTING**

The idea of the social construction of gender is derived from Simone de Beauvoir, who argues that gender is not an innate characteristic but rather something we learn via cultural norms and expectations regarding masculinity and femininity. As I have actively cultivated my identity as a woman, my biological sex as a female does not determine it. According to feminist philosophy, gender inequality is not an unavoidable outcome, since children may be educated to have various perspectives on the concepts of masculinity and femininity. This is due to the acquisition of gender identity, where patterns of interaction between men and women, such as women's submission to males and other manifestations of male dominance, are taught. The three plays selected for this examination demonstrate how gender is socially created by employing gender-bending strategies such as cross-dressing, role reversals, and cross-gender casting. Since this study focuses on the development of gender, the researcher will dedicate this section to examining these theatrical techniques. The cross-dressing apparatus necessitates individuals of both genders to dress in a manner that is contrary to their own. The cross-gender-casting approach aims to challenge established gender stereotypes by having males portray female characters and women portray characters of the opposite sex. An actor or actress has the ability to assume several roles in order to depict many characters via a role-reversal mechanism. Butler aims to illustrate that the process of gender development is essentially flexible. "Drag is a method of challenging and undermining societal expectations and standards related to gender," as stated by Lloyd (2007, 55). Engaging in drag as a method results in the portrayal of a different gender identity, creating the perception of a gender rather than its authentic expression. "Gender is a social construct that is not inherently natural or

fixed,” as stated by Carver (2007, 4). This is exemplified in the play through the use of drag, where individuals who appear to be one gender are actually of the opposite gender, and vice versa, as explained by Butler. By emphasising “the construction of gender”—the concept that one's gender is not inherent but rather shaped by external influences—this approach questions established gender norms and conventional beliefs.

The usage of drag or cross-dressing provides a clearer understanding of the performative and artificial nature of gender. Gender, as argued by Butler in “Gender Trouble,” is not a stable term but rather a performative one. The characters Kramer and Springer in *Vinegar Tom*, who participate in drag shows and cross-gender casting, serve as prime examples of this phenomenon. *Cloud Nine*'s Betty and Edward also employ similar method. Their gender is illusory due to their ability to imitate. Salih argues that gender is not just a process, but rather a specific sort of process that involves repetitive actions inside a strict regulatory framework. This implies that gender identity is performative, as stated by Salih. This is an attempt to utilise the concept of gender instability to address the performative nature of gender. Butler asserts that gender is performative, meaning that it constructs the very identity it claims to represent. Gender is inherently performative, but it is not performed by an individual who is assumed to have existed prior to the performance itself...*Gender Trouble* (25) argues that the expressions that are believed to be the results of gender really create gender identity through performative actions, rather than the opposite. Churchill used cross-gender casting as a theatrical technique to challenge society's conventional norms, effectively illustrating the concept of gender performativity in three of her plays. Butler thinks that:

“Impersonation of women implicitly suggests that gender is a kind of persistent impersonation that passes as the real. Her/his performance destabilizes the very distinctions between the natural and the artificial, depth and surface, inner and outer through which discourse about genders almost always operates (Butler, 1990, 8).”

Rather from being innate, the gender of the figures that are being discussed is a construct that was created by humans. In this scenario, people of one gender take on the duties that are often associated with the other gender, demonstrating that gender is not established by the biological differences that exist between males and females. “A stable concept whose definition is as uncertain and variable as individuals consequently doubts the fundamental nature of identity (Butler, 1990, 9)”. The implication of this is that regardless of whether they play the roles of males or females (as was the case with Godiwala); they are not conveying a thought that is coherent or consistent with them. Within this context, Butler's contention that gender is neither a static or unalterable construct is brought back into play. Actors that are male portray characters that are going through an identity crisis. Some examples of these roles include Kramer, Sprenger, and Edward. The same actor plays many characters in the play *Vinegar Tom*, including the role of Packer, a patriarchal figure who aggressively hunts for witches. We see this actor in action throughout the play. In addition to that, the actor is also a representative of a person who has not been recognised, a physician, and a fellow local inhabitant named Bellringer. In this instance, the idea of performativity is brought to the forefront, so drawing attention to the concept of gender instability. Although Joan and Ellen were the only two women to perform the roles of two witches, the same women also played the parts of Kramer and Springer in the theatre production. An additional illustration that indicates that a woman's gender is not a fixed and unchangeable component of her identity is when two women who are marginalised and come from a lower socioeconomic position represent two women who come from a better socioeconomic class.

From the perspective of the social construction of gender and class, Rabascall (2000) provides a comprehensive analysis of the several roles that the characters in *Top Girls* perform in order to illustrate the concept. The actress who plays the role of the character, for the sake of explanation Lady Nijo is another role that Win plays in the show. Both of them do not consider

themselves to be powerful and independent women, which is one of the many features that they share in common for example. Nijo was involved in extramarital relationships with two different men, despite the fact that she maintained a valid position within the royal government. As Win freely admits to her co-workers, “I had to recline in the rear of the vehicle to avoid detection by the neighbours when entering.” Win has been spotted secretly consorting with a married individual, and she has been observed doing so. Win has any desire to join into a marriage relationship. Specifically, according to Churchill (1990, 103). It is important to note that both the Pope and Louise are extensively portrayed in multiple positions, which highlights the similarities between the two. Both of these ladies had to give up key characteristics of their femininity in order to attain success and make advances in their chosen fields. While Joan is obliged to conceal her gender identity in order to serve the cause of education and to achieve the position of pope, she is also required to sacrifice her body in order to achieve these goals. Nevertheless, Louise is forced to wilfully compromise her own psychological well-being in order to survive in the male-dominated work environment, and she has little prospects to advance in her profession. Marlene, like both of these other women, was forced to give up her house and her familial ties in order to be successful in a culture that was dominated by patriarchy. Joan, in contrast to Marlene, is put to death by stoning, and Louise is unable to advance in the work that is dominated by men because of their conceited feminine identities, which cause them to appear to be less capable than men.

In Act Two, the waitress is shown as a person who is devoid of agency and only acts as a channel through which other female characters can make their orders. As is the case with the witches in *Vinegar Tom*, she is a representation of the tyranny of certain women at the expense of other women. Despite Marlene's lack of speech, her guests have the ability to assert control over her, which may cause her to experience feelings of oppression. Despite this, Kit, who also comes from a socioeconomic background that is on the lower end of the socioeconomic

spectrum, fantasises about having a fantastic career as a nuclear physicist. She has a vision of a future in which she rises in the social order and triumphs over her working-class roots, and she does not permit this to be a source of humiliation for her. As a result of the fact that the actress plays both Angie and Dull Gret, it is clear that both of these roles are culturally formed as women who belong to a lower socioeconomic level. Both of them come from the same background and are members of the proletarian social class. Both of these people are feeling dissatisfied with their current circumstances, and they are driven to take action in order to alleviate this unhappiness. Sadly, neither of them is able to find success in their endeavours.

## **CONCLUSION**

While the author of the research believes that readers may discover parallels between Judith Butler's arguments on the distinction between sex and gender and Churchill's use of cross-dressing, role reversals, and casting procedures, the author also suggests that readers may find connections between the two. As a result of her argument, she contends that gender is not established by biology but rather by the customs and expectations of society, and that it is therefore possible to alter it. There is a possibility that the malleability of the characters might be explained by gender construction rather than by the inherent sexual disparities the characters possess. Butler believes that gender is not a result of sex and that gender is not as set as sex. At first, she intended to cast doubt on the notion that one's biological makeup dictates their fate. It is the concept that gender is a result of cultural factors rather than being innately inherent, as stated by Butler (Kirby, 2006, 22). This viewpoint is the foundation of this approach. Three plays were analysed by the researcher, each of which featured women who were subjected to oppression and who disregarded customary conventions in order to advocate for their rights. During the course of her investigation, she discovered a number of characters inside these plays who were subversive. As a response to the glaring unfairness they encountered in civilisations that were ruled by males, these women pushed for equal chances and advancement in society.

## REFERENCES

1. Abrams, K. (1999). From Autonomy to Agency: Feminist Perspectives on Self-Direction. *William and Mary Law Review*, 40(3), 43.
2. Aston, E. (1999). *Feminist Theatre Practice: A Handbook*. London: Routledge.
3. Butler, J. (1990). *Gender Trouble, Feminism and the Subversion of Identity*. New York: Routledge.
4. Carver, T. (2007). Sex, Gender and Heteronormativity: Seeing “Some Like It Hot” as a Heterosexual Dystopia. Paper presented at the American Political science Associations.
5. Cassidy, L. (Ed.) (2002) *Stanford Encyclopaedia of Philosophy*. California: The Metaphysics Research Lab Stanford University.
6. Churchill, C. (1985). *Churchill: Plays One: Owners, Traps, Vinegar Tom, Light Shining in Buckinghamshire, Cloud Nine*. London: Methuen.
7. .... (1990). *Churchill: Plays Two: Softcops, Top Girls, Fen, Serious Money*. London: Methuen.
8. Code, L. (Ed.) (2000) *Encyclopaedia of Feminist Theories*. London: Routledge.
9. Frye, M. (2008). Oppression. In A. Bailey & C. Cuomo (Eds.), *The Feminist Philosophy Reader*. New York: Mc Graw Hill.
10. Godiwala, D. (2003). *Breaking the Bounds: British Feminist Dramatists Writing in the Mainstream since C. 1980*. New York: Peter Lang Publishing.
11. .... (2004). the performativity of the dramatic text: domestic colonialism and Caryl Churchill’s *Cloud Nine*. *Studies in Theatre and Performance*, 24(1), 5-22.
12. Keyssar, H. (1984). *Feminist Theatre an Introduction to Plays of Contemporary British and American Women*. London: Macmillan.

13. Lloyd, M. (2005). *Beyond Identity Politics Feminism, Power & Politics*. London: SAGE Publications Ltd.
14. .... (2007). *Judith Butler from Norms to Politics*. Cambridge: Polity Press.
15. Merrill, L. (1988). *Monsters and Heroines: Caryl Churchill's Women*. In P. R. Randall (Ed.), *Caryl Churchill: A Casebook* (pp. 71-90). New York and London: Garland Publishing.
16. Millet, K. (1971). *Sexual Politics*. Essex: The Anchor Press Ltd.
17. O'Connor, J. (2005). *From Sore Throats to Greenland: Howard Brenton's Utopian Plays*. *Contemporary Justice Review*, 8(4), 409-430.
18. Patterson, M. (2003). *Strategies of Political Theatre: Post-War British Playwrights*. West Nyack: Cambridge University Press.
19. Rabascall, E. M. (2000). *Gender, Politics, Subjectivity: Reading Caryl Churchill*. Unpublished English Literature, Universitat de Barcelona, Barcelona.
20. Ramazanoglu, C. (1986). *Feminism and the Contradictions of Oppression*. London: Routledge.
21. Salih, S. (2002). *Judith Butler*. Canada: Routledge.
22. Showalter, E. (1981). *Feminist Criticism in the Wilderness* *Critical Inquiry* 8(2), 179-205.
23. Tong, R. (1994). *Feminist Thoughts A Comprehensive Introduction*. London: Routledge.
24. Webster, F. (2000). *The Politics of Sex and Gender: Benhabib and Butler Debate Subjectivity*. *Hypatia*, 15(1).
25. Whitaker, L. L. (2007). "Unstable subjects": gender and agency in Caryl Churchill's *cloud 9*. Auburn University, Alabama. Write in uppercase and lowercase letters.
26. Zalewski, M. (2000). *Feminism after Postmodernism: Theorising Through Practice*. Available from <http://site.ebrary.com/lib/unisains/Doc?id=2002470&ppg=22>.