



**UNIVERSITI PUTRA MALAYSIA**

***WARTIME RAPE AS STRATEGIC WEAPON IN SELECTED  
CONTEMPORARY PLAYS WRITTEN IN ENGLISH***

**ELAFF GANIM SALIH**

**FBMK 2017 39**



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CONTEMPORARY PLAYS WRITTEN IN ENGLISH**

By

**ELAFF GANIM SALIH**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra  
Malaysia, in Fulfillment of the Requirements for the Degree of  
Doctor of Philosophy**

**June 2017**

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## **DEDICATION**

To my Parents and Family with Love



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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirement for the Degree of Doctor of Philosophy

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**ELAFF GANIM SALIH**

June 2017

**Chairman : Hardev Kaur, PhD**  
**Faculty : Modern Languages and Communication**

Wartime rape as a form of sexual violence is not a new phenomenon. It is as old as war itself. Misconceptions and mischaracterization of wartime rape as a natural by-product of war, spoils of war and a biological need have reinforced its acceptance as a natural aspect of war. Moreover, marginalizing wartime rape as a feminist issue expels it from being weaponized as a political strategy. Also, there is a gendered misconception of rape casting man and woman to certain sexual patterns that man is the ultimate perpetrator of rape whereas woman is the sole victim due to the myth of man's invulnerability to rape. Furthermore, the exclusion of man from being a victim of wartime rape and justifying it as a homosexual act is another misconception. However, with the changing face of contemporary wars, the use of traditional weapons becomes unsatisfactory. Thus, the current study argues that wartime rape is adopted as an effective tactic and weapon of war used massively in contemporary wars to advance certain strategic military and political goals. Therefore, the first objective of this study is to examine the strategic function of wartime rape in the selected dramatic texts in light of the *Strategic Rape Theory* to refute the misconception that wartime rape is a consequence and to examine its weaponization at war. The second objective is to explore women rape by men away from the definitions of misogyny and patriarchy in light of the *Strategic Rape Theory* and the Social Constructionist Concept. The third objective is to investigate the acts of wartime rape committed in the selected plays to refute the misconception that rape is gender-specific depending on the *Social Constructionist Concept* and to investigate the mechanism of rape's victimization and perpetration. The study depends on Jonathan Gottschall's *Strategic Rape Theory* (2004) and Inger Skjelsbaek's *Social Constructionist Concept* (2001) in the analysis of the selected plays. The significance of the study lies in challenging these misconceptions and setting strategizing wartime rape's conception instead. The study offers a complete explanatory framework that recognizes the weaponization of rape at warfare as a violent political act inserting men and women as victims and perpetrators rather than

as an individual act mobilized by biological and social powers. Sarah Kane's *Blasted* (1995), Colleen Wagner's *The Monument* (1995), Lynn Nottage's *Ruined* (2007), and Judith Thompson's *Palace of the End* (2007) are selected for the study. They are selected because they show how sex is weaponized and militarized in the contemporary war by depicting new patterns of rape. The selection of playwrights of different nationalities and cultures is justified due to the universality of the strategic aspect of wartime rape. The study concludes that war rape is not a violent expression of sexual desire but a sexual expression of violence to terrorize, eradicate, and humiliate a whole nation for strategic outcomes according to certain political agenda. Moreover, it concludes the existence of a relationship between rape and the strategic choices of the military and political leadership.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk Ijazah Doktor Falsafah

**ROGOL ZAMAN PEPERANGAN SEBAGAI SENJATA STRATEGIK  
DALAM DRAMA KONTEMPORARI TERPILIH DITULIS DALAM  
BAHASA INGGERIS**

Oleh

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Rogol zaman peperangan sebagai suatu bentuk keganasan seksual bukan merupakan fenomena baharu. Ia adalah setua peperangan itu sendiri. Miskonsepsi dan miskarekterisasi bagi rogol zaman peperangan sebagai produk semula jadi peperangan, rampasan peperangan dan keperluan biologikal telah memperkukuh penerimaannya sebagai aspek semula jadi peperangan. Lebih-lebih lagi, meminggirkan rogol zaman peperangan sebagai isu feminis menyingkirnya daripada menjadinya sebagai senjata bagi strategi politik. Di samping itu, pemilihan pelaku lelaki dan wanita pada pola seksual tertentu, iaitu lelaki merupakan pelaku utama rogol, manakala wanita merupakan mangsa tunggal menambah masalah persenjataan rogol. Tambahan pula, penyingkiran lelaki daripada menjadi mangsa rogol zaman peperangan dan menjustifikasikannya sebagai tindakan homoseksual merupakan miskonsepsi lain. Walau bagaimanapun, dengan perubahan wajah peperangan kontemporari, penggunaan senjata tradisional menjadi tidak memuaskan. Oleh sebab itu, kajian ini membincangkan bahawa rogol zaman peperangan telah diterima pakai sebagai taktik dan senjata yang efektif zaman peperangan yang digunakan dengan meluasnya dalam peperangan kontemporari bagi memarakan strategik militari tertentu dan matlamat politik. Oleh sebab itu, objektif pertama kajian ini adalah untuk meneliti fungsi strategik rogol zaman peperangan dalam teks drama terpilih dari segi Teori Rogol Strategik bagi menyangkal miskonsepsi bahawa rogol zaman peperangan merupakan akibat dan untuk meneliti kesenjataannya pada zaman peperangan. Objektif kedua adalah untuk memperlihatkan bahawa rogol wanita oleh lelaki berbeza daripada definisi misogini dan patriarki dari segi Teori Rogol Strategik dan Konsep Konstruksionis Sosial. Objektif ketiga adalah untuk menyelidiki tindakan rogol zaman peperangan yang dilakukan dalam drama terpilih bagi menyangkal miskonsepsi yang menyatakan bahawa rogol merupakan gender tertentu berdasarkan Konsep Konstruksionis Sosial dan untuk menyelidiki mekanisma pemangsaan dan pelaku rogol. Kajian ini berdasarkan Teori Rogol Strategik

Jonathan Gottschall (2004) dan Konsep Konstruksionis Sosial Inger Skjelsbaek (2001) dalam penganalisisan drama terpilih. Kesignifikanan kajian ini terletak pada cabaran tentang miskonsepsi tersebut dan sebaliknya menyediakan penstrategian konsepsi rogol zaman peperangan. Kajian ini menawarkan kerangka penjelasan lengkap yang mengiktiraf kesenjataan rogol pada zaman peperangan sebagai keganasan tindakan politik yang menggambarkan lelaki dan wanita sebagai mangsa dan pelaku daripada sebagai tindakan individu termobil oleh kuasa biologikal dan sosial. Drama Sarah Kane *Blasted* (1995), Colleen Wagner *The Monument* (1995), Lynn Nottage *Ruined* (2007), dan Judith Thompson *Palace of the End* (2007) telah dipilih bagi kajian ini kerana drama tersebut menunjukkan bahawa seks telah dipersenjataikan dan diketenteraankan dalam peperangan kontemporari melalui penggunaan pola baharu rogol. Pemilihan drama pelbagai nasionaliti menjustifikasikan keuniversialan aspek strategik rogol zaman peperangan. Kajian ini menyimpulkan bahawa rogol bukan merupakan ekspresi keganasan bagi kehendak seksual tetapi merupakan ekspresi seksual bagi mengganas, menghapus, dan menghina keseluruhan negara bagi hasil strategik menurut agenda politik tertentu. Tambahan pula, kajian ini merumuskan kewujudan hubungan antara rogol dan pilihan strategik bagi kepimpinan militari dan politik di samping inklusi paradigm baharu rogol, iaitu paradigm lelaki-lelaki dan wanita-lelaki.



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I certify that a Thesis Examination Committee has met on 21 June 2017 to conduct the final examination of Elaff Ganim Salih on her thesis entitled "Wartime Rape as Strategic Weapon in Selected Contemporary Plays Written in English" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy.

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## LIST OF ABBREVIATIONS

*SRT*                      *Strategic Rape Theory*

*SCC*                      *Social Constructionist Concept*



## CHAPTER ONE

### INTRODUCTION

*We are not sure that words can always save lives, but we know that silence can certainly kill. (Orbinski, 1999)*

#### 1.1 Background of the Study

Within the historical and literary contexts of warfare, sexual abuse and rape by combatants are not a new phenomenon; it is as old as war itself. The timeless existence of this phenomenon can be traced back to the early religious accounts in the Torah and Bible where there is a reference to mass rape happened between the Jewish and their enemies in their wars. Many instances of rape within a wartime context are there in the ancient mythical and literary works such as Homer's *Iliad* when Chyseis and Briseis were captured, raped and enslaved as mistresses. Greek troops are reminded not to hurry in returning home and taking their spoils of war with them "until after [they have] lain down alongside a wife of some Trojan" (Homer 1999, Book2, 354-355). Moreover, in Plutarch's *Lives*, he gives a detailed demonstration of the rape of these women as part of the founding of Rome (Hunt 2010). Their rape is depicted as a natural consequence as well as spoils of war. Also, Ovid's *Metamorphosis* is considered the grandfather of rape stories brought into literary representation. In his depiction of rape, Ovid draws on patriarchal conceptions of rape where rape victims are women who are raped brutally by patriarchal men in a gendered society. These women victims are usually blamed for their rape and shunned from society because of it (Bloch 2014). In these literary works, sexual aggression and rape of women are justified as an important part of the spoils of war, the natural consequence of war, as well as part of the patriarchal ideology.

In the early modern English literature, the theme of rape was widely spread and represented. The subject of rape is presented in the literary works in a perspective different from the representation of Homer, Ovid, and Plutarch in the sense of rape being perpetrated on a wider scale especially in modern wartimes. Also, Shakespeare and his contemporaries demonstrated an interest in the sexual abuse and rape in their works. Rape had been introduced in their dramatic works as a sign that rape was as common as one of the anxieties of their societies. However, their representation of rape was highly connected to the culture and social values of their age. In other words, rape was highly depicted at times of political conflicts and wars as an individual violent reaction triggered by another individual violent act or merely for a biological urge. This was clear in the early literary dramatic and poetic works of Shakespeare. For instance, in his play, *Titus and Andronicus* (1590), he dramatized rape as an act committed by men against women to revenge for the death of one of

the characters, whereas in his poem *Rape of Lucrece* (1594) rape was motivated by man's erotic desire. It is set as a justification for male perpetrators to rape women in the poem. In fact, *Rape of Lucrece* was included first at the medieval age by the author Titus Livius (59BC-17AD), as well as by Shakespeare (1594), and then by Thomas Heywood (1605) who also treated rape in one of his plays whose title similar to Shakespeare's *The Rape of Lucrece*. In these literary works, rape was naturally, biologically and then socially constructed (Gobell 2001). Although the context of rape of woman occurs at political conflict, it is motivated by sexual lust in a gendered society that considers woman as a property of man and her rape perceived as an attack on honor because chastity is highly valued in those societies.

Noticeably, the conceptions as well as motivations beyond wartime rape have varied and differed historically and its representation in the literary works varied accordingly. It was developed from being the right of the winner in wartime to get the spoils of war, to the natural consequence of war, into being an individual act that stems from personal motives such as sexual biological need or revenge as well as due to patriarchal prejudice against women.

A dividing turn happened in the modern era, where rape occurred regularly and massively throughout many wars and armed conflicts at that time. To mention some documented examples are the rape of the American and Soviet forces of the German women during the second world war, the rape of Chinese women who are called the comfort women when Japanese army occupied Nanking, the rape of Vietnamese women by American soldiers in Vietnam, the mass rape of Muslim women by Serbian troops in Bosnia-Herzegovina, and the genocidal rape in Rwanda. The massive scale of this war's phenomenon became a landmark that distinguishes those conflicts and wars. The estimated number of the German rape victims is between 95,000 and 130,000 (Beevor 1945). The late twentieth century registered the highest percentage of rape since World War II in the civil wars of the former Yugoslavia, Rwanda and the Republic of the Congo (DRC). In the DRC (labeled as the capital of rape), the numbers of rape cases reached tens of thousands (Brown 2011), whereas the estimation number of the raped Bosnian Muslim women by the Serbs in Croatia and Bosnia-Herzegovina varied between 10, 000 to 60, 000. In the 1994 civil war in Rwanda, 250, 000 to 500, 000 women and girls survived rape (Vlachova & Biason, 2005). Within the context of the modern war zones, women are no more suffering from collateral damage but their bodies have acquired a strategic importance. They had served as "toilets" for the Japanese military as well as unwilling child bearers for the Bosnian Serbs who aimed by rape to impregnate the Bosnian women (Weaver 2010). Thus, "military sexual slavery did not stop but has continued throughout the twentieth century, and "systematic" or "strategic" rape as a military policy played an important role in both the Bosnia-Herzegovina and Rwandan civil wars" (Weaver 2010, 2).

Moreover, in the cases of Bosnian, Rwandan and Congolese, the mass rape became a symbol of the conquering military's honor and simultaneously the dishonor of the defeated. Thereby, these historical documentations suggest that there is a high

frequency and high ranges of rape within war context, therefore, it cannot be considered an ordinary and regular consequence of war nor individual and aberrant ones but wide and systematic. Astonishingly, wartime rape did not stop at modern times, but still occurring in the contemporary age with the persistent occurrences of war itself. More recent examples have occurred in the conflicts in Iraq and Syria in which rape was adopted by some militias and conflicted groups. This massive and constant occurrence of rape is an indication that rape is not a violent expression of sex, patriarchy or misogyny but a sexual expression of violence motivated by political inclinations.

According to the old, modern, and contemporary historical and literary examples of wartime rape, it is clear that acts of rape became more ubiquitous and widespread in the modern and contemporary wars. This is mainly due to the fact that the nature of warfare's weapons and tactics has dramatically changed. This means that the new wars are waged not only to defeat the enemy but to dominate the populations and territories via using new strategic weapons. Not only women and children are frequently the focus of this armed violence but even men (Gen & Patrick 2010). The effects of the familiar weapons like guns, knives, pistols... etc. of killing and mutilation became not satisfactory, thus rape is included as a war tactic. Rape in the traditional wars was an integral part of it but happens naturally like any others war's atrocities such as killing and pillage. But when the face of war has been changed, it became its essential aspect. With the coming of the degenerating or what is called genocidal wars, its aim goes much further where terrorizing the enemy population becomes necessary. Thus, the moment war's theatre and direction turn from the combatants to the civilians, rape becomes its effective means (Shaw 2003). Thereby, the distinction between the militants and civilians has been detracted where war has exceeded the front lines and battlegrounds to include the innocent civilians' bodies.

Some previous literary studies showed that rape of women committed during conflicts has been viewed as a "by-product of wartime activity, as "collateral damage" and "spoils of war" not as a violation of humanitarian law" (Farwell 2004, 389). Rape was considered in previous literary studies as a natural consequence of war just like killing and looting (Weaver 2012). On the other hand, the individual combatants often commit rape at war times due to the absence of order and law and due to the urge of sexual desire. Such studies suggest that sexual motive is the main cause behind war rape (Stuhldreher 1994). The sexual motive was a feature that distinguished many literary works concerned with war crimes studies especially rape and sexual abuse. These works were based on the belief that man's biological need for sex is the main reason behind committing rape at warfare. They stated that it is biologically related to the Testosterone Hormone, which is responsible for man's sexual desire.

Some other literary studies justify the acts of rape as the right of the conqueror to kill or rape the defeated as a reward or a gift for the winner. These victims of rape are enslaved sexually and treated as a property that became a right for the courageous who proved their valor (Weyenberg 2011).

Later on, the interpretation of war rape was developed and changed. Although the feminist perspective was related to peacetime rape that occurs at normal times other than wartimes, it became the most common interpretation of war rape. Most activists and specifically feminists emphasized rape as a gendered crime rather than as part of the biological structure of man. Rape according to their perspective has nothing to do with sex but with patriarchy as Susan Brownmiller, a feminist theorist of rape, mentioned in her book *Against Our Will* (1975). She contended that rape is violence, not sex and that the motivation for rape is not founded on sexual needs or urges, but rather it stems from man's desire to dominate, control, and degrade women (Brownmiller, 1975). She and most of the feminists believed that "Rape becomes a symptom of a "rape culture" in societies that view women's bodies as property and sexual pleasure as analogous to pain" (Buchwald, Fletcher & Roth 2005). Hence, gender socialization, socio-cultural inequalities, commodifying women's sexuality, and eroticizing dominance were behind the violent acts of rape during peacetime and wartime. Thus, feminists oversimplified war rape phenomenon by their focus on the gender identity of the victim, overlooking the ethnic and political identity of the victim, whether male or female. They ascribed war rape to the same general context of peacetime that is gender and masculinity. Brownmiller suggested that war rape is qualitatively unlike other wartime atrocities such bombing a civilian target in that:

rape in war is a familiar act with a familiar excuse. War provides men with the perfect psychologic [sic] backdrop to give vent to their contempt for women. The very maleness of the military . . . confirms for men what they long suspect, that women are peripheral, irrelevant to the world that counts, passive spectators to the action in the center ring" (1975, 32)

Brownmiller outlined a complex intersection of gender, patriarchy, militarism and drew women's detachment from any political account. She added a military dimension to raping women at wartimes, which is guided by social power, not a political one. Her argument of war rape as being a misogynist violent action that has nothing to do with sex was considered a genuine contribution in the theoretical cannon. She has moved war rape a step further from the previous contentions of war rape as an expression of sexual need; however, she excluded any consideration for any political or military agenda in this concern. In fact, Madeline Morris, another feminist, believed in the existence of a high rate of military rape of civilians in comparison to other violent crimes (1996, 653). Both of Brownmiller and Morris, as many other feminists suggested that military organization or training has an important role in inducing men to perform rape as woman-directed crime much more than other aggressive crimes. This implies that war provides men with an excuse to carry out a peacetime rape, which is thus gendered. Man is encouraged to perceive woman as "other" who must be repressed and ultimately destroyed by rape. The sexualized abuse is a symbolic expression of masculine culture that represses the feminine. In sum, it is rape culture that promotes women's rape at peacetime.

Thus, rape according to the feminists is the same at peace and war times by ascribing it to misogyny and patriarchy. The feminists stated that rape is rooted in the societal male-female power imbalance (MacKinnon 1994, O'Toole 2007, Sanday 2007). By



this proposition, the feminists extended what is called patriarchal power hypothesis of rape into the wartime milieu (Brownmiller 1977). Thus, rape in times of war and peace is “identified not as a crime of sexual passion but as a crime motivated by the desire of a man to exert dominance over a woman... the pressure that builds [during the war] is not libidinal in nature but misogynistic” (Siefert 1994, Stiglmeier 1994). Accordingly, the feminists hold the male-female rape paradigm that it is gendered. Actually, this feminist outlook of rape caused a mixing between the two types of rape; peacetime and wartime by connecting them to one justification that wartime rape is an extension for patriarchy and misogyny assuming that masculine culture represented by the military institution is transferred into war field.

In fact, these beliefs found an echo in many literary studies tackled rape at war and peacetime. The feminist interpretation of war rape dominated most of the previous literary studies; therefore many dramatists adopted this feminist theory as a frame to their rape’s representation. Some feminist treated rape at peacetime from a gendered perspective like Dina Mehta’s *Getting Away With Murder* and Manjula Padmanavan’s *Lights Out*. Some others depicted sexual motive mixed with patriarchy as the main cause behind rape such as Timberlake Wertenbaker’s *The Love of the Nightingale* (1980) and MacEwan’s *The Innocent*. Another example made no specific identification of war rape from peacetime, such as Eve Ensler’s *The Vagina Monologues* (1999). She dramatized different types of rape and sexual abuse in her play: incest, child abuse as well as war rape. She ascribed incest and women’s sexual violence at wartime to patriarchy. Eve Ensler said that rape ‘destroys women, controls women, diminishes women, and keeps them in their so-called place’ (2007, xiii-xiv). Thereby, the feminists “pioneered a view of sexual violence as a form of social power characterized by the operations and dynamics of gender” (Kirby 2012, 800). These above-mentioned cases of rape are promoted under the natural, social, and cultural umbrellas.

Actually, wartime rape has been developed and expanded. It is not solely committed by men against women and girls. Men are not excluded from the strategy of rape though in less degree. Though the highest ratio in rape’s statistics has gone to the rape of women, men including children and elderly may also fall a prey to sexual abuse. Nowadays, wartime rape targets its victims discriminately according to their religious, ethnic, political, and national identities. This new implication of rape at war context ceased to be a reward of war, natural outcome, sensuality and even patriarchy instead it comes to be an expression of political power and dominance.

The need for the current study stems from certain considerations. First of all, exploring the instrumentalization of wartime rape in literary works will illuminate the political aspect of utilizing sex as a war tactic to earn greater strategic goals. Furthermore, the research will bring a necessary mindset concerning rape by addressing the rape of both men and women at wartimes at the strategic and tactic levels. Furthermore, perpetrators of wartime rape always find a way to evade punishment due to certain justifications. Some justifications surrounding past studies over wartime rape helped in providing certain kind of impunity for its commitment

(Cohen 2013). Thus, the study questions these justifications arguing that they mischaracterize and misconceptualize the definition and function of wartime. The current study entails a reconsideration and re-investigation of this act in light of new lens. Moreover, the exploration of wartime rape in light of new concepts aims at creating a new awareness of wartime rape via literature, which is an effective medium of communication. The justifications that wartime rape is committed as an individual act, and executed but 'little bad bands' (Peltola 2016) entails the urgent need to address this critical issue in an attempt to raise consciousness to the strategic aspect of wartime rape in hope of putting an end to such a criminal act. As such, the present study aims to explore wartime rape in light of Gottschahl's *Strategic Rape Theory* (2004) and Inger Skjelsbaek's *Social Constructionist Concept* (2001) to examine rape's strategic function in time of war.

## 1.2 Statement of the Problem

Rape has increased and become a frequent feature of contemporary wars due to the change of war's face and outcomes which entailed a change in war's weaponry and strategies (Cohen 2013). Examples of rape cases occurred in Vietnamese war by American soldiers, the rape of German women by Russian soldiers in World War II (Morris 1996). Moreover, the mass and gang rapes characterized war at Bosnia-Herzegovina, former Yugoslavia, Rwanda, DRC, and many other conflicts in 1990's. However, all these cases of rape have been justified as a consequence of war, feminist and homosexual issue and rape as gender-specific. Thus, these justifications as well as the high scale of wartime rape and the indiscriminate targeting of its victims entail an urgent need to re-consider wartime rape. Also, abundant research on wartime rape is conducted in fields such as sociology, psychology, law and women studies (Mitchell 2015 & Johnstone 2013), but it is not conducted in the field of English literature, specially drama.

The earlier perception of wartime rape as a natural by-product of war, spoils of war (Weyenberg 2011), and rooted in man's biological need (Seifert 1996) have reinforced its acceptance as inevitable and "collateral damage" (June 2005). These justifications have been reinforced in the past studies of wartime rape. Wartime rape is still viewed in the contemporary times as an unfortunate part of war because of these justifications.

The claim that rape is women's problem which is based on the belief that rape is an individual and social power stems from misogyny and watered by patriarchy, was an extra reason behind the marginalization of rape's weaponization. The feminists were the first scholars who bring the public attention to the increasing perpetration of rape in wars and armed conflicts, but they draw no distinction between peacetime and wartime rape as reflected in their writings. They contend that rape during war is violence, not sex and that the motivation for rape is not founded on sexual needs or urges, but rather it stems from man's desire to dominate, control, and degrade women (Brownmiller 1975). Although they took the definition of wartime rape a step forward from the previous conceptions by considering rape a sexual expression of



gendered violence, they overlooked the strategic nature of warfare rape. This feminist interpretation garnered most of the past academic research. In return, much research to the study of wartime rape is confined within the feminist and cultural frames (Hagen 2010 & Weaver 2012). In this way, the feminist perspective encouraged the continuation of wartime rape under cultural and social justifications instead of stopping it.

Regarding rape as a woman's problem excluded man's subjection to rape and dismissed any kind of its orchestrated function. Woman and man have been targeted equally by rape in contemporary wars. However, past literary research focused only on woman's victimization at wartime overlooking man. Thus, the study argues that both man's body and woman's body are weaponized in time of war, which problematizes the stereotyped male-female paradigm of rape. Moreover, the sole focus on the male-female paradigm of wartime rape causes the negligence of female-male paradigm which is a gap in the existing literature of wartime rape.

Similarly, subjecting the feminine and masculine to restrictive forms of sexualization is another problem in the literature of wartime rape. Women are casted as the sole non-violent victims of rape whereas men are the sole rapists. Thus, another gap lies in the previous literary research of rape, which is the exclusion of woman from being a perpetrator of rape and man from being a victim. In fact, female combatants have been reported to exercise sexual violence but this phenomenon has been overlooked and mischaracterized (Cohen 2013, Johnson et al. 2008).

Furthermore, the justification of male-male type of rape as a kind of homosexuality in the previous literary studies caused the exclusion of man from being a victim of wartime rape (Thomas 2008). Actually, this view negates any possibility of man-man rape during warfare in order to serve greater strategic aims such as humiliation, demoralization. In this concern, the study problematizes the justification that only the homosexual man is raped whereas the hetero-normative man is not. However, the past studies overlooked the study of man rape as a war tactic in its two patterns: female-male and male-male.

Besides, no past study adopted Jonathan Gostchall's *Strategic Rape Theory* in an attempt to study the strategic nature of rape at wartime in the literary works. In light of this theory, rape serves as a strategic action and weapon for fulfilling far-reaching aims like genocide, ethnic cleansing, demoralization, the disintegration of the social fabric, and humiliation. Thereby, this theory refutes any natural consideration of rape during wars and armed conflicts and considers its organized and intentional nature. The male-female rape under this theoretical frame does not follow the patriarchal paradigm but a political decision to serve certain political agenda. Thereby, the present study problematizes man's perpetration of rape and woman's victimization as only a by-product of war, reward for the courageous, sensual warrior, or patriarchal action.

Also, no previous study was done on wartime rape in light of Inger Skjelsbaek's Social Constructionist Concept, which offers a complete explanatory framework to the connection between sexual violation and war as well as the victimization and perpetration of warfare rape. Available studies in this concern were conducted on the victims, not the perpetrators. Some of these studies mischaracterized the victims and perpetrators by considering woman as the only victim and man as the natural perpetrator of rape. Depending on Skjelsbaek's concept, man is like woman rapable and pushed to a feminine position. Similarly, woman is like the man can take the turn of the masculine role by acting wartime rape and sexual abuse against men. Thereby, the study tackles the gap that wartime rape is a matter of gender.

Because rape at wartime is still often perceived and conceptualized through the lens of the above-mentioned justifications, the present study argues that rape at warfare is not the violent reproduction of war, sex, patriarchy or gender but a production of the political agendas and strategies; therefore it is not a question of subjectivity but the sexual character of the recent warfare. The study claims that impunity under the guise of normality only increases the practice of utilizing rape as a weapon. In return, there is hardly any study conducted in drama dealing with rape as a pre-planned and deliberate strategy. Noticeably, the role of politicizing and strategizing rape is absent from all earlier literary studies of wartime rape. Thus, the gaps of orchestrating and weaponizing rape as well as its mechanism will be addressed in light of the *Strategic Rape Theory* and the *Social Constructionist Concept* in order to explore the strategic dimension of wartime rape.

### **1.3 Objectives of the Study**

The present study deals with the strategization and weaponization of rape in the context of wars and armed conflicts. Thereby, it has the following objectives:

The first objective is to examine the strategic function of wartime rape in the selected dramatic texts in the light of Gottschall's *Strategic Rape Theory* (2004) in order to prove that wartime rape is not a consequence, but a calculated and systematic weapon of contemporary wars. This objective is going to be achieved through exploring the acts of rape committed in the selected dramatic texts to prove that they are not a by-product of war, spoils of war or a sensual biological act. Also, the motivations beyond their commitment are identified to stress that they are not individual but political as identified in the texts. Furthermore, the consequences of rape's acts will be traced to determine the desired collective far-reaching goals behind committing rape in the selected dramatic texts. These will be the tools of signifying the strategic function in the data analysis of the present study.

The second objective aims to explore women rape by men away from the definitions of misogyny and patriarchy in light of Jonathan Gottschall's *Strategic Rape Theory* and Inger Skjelsbaek's *Social Constructionist Concept*. This objective will be realized via examining male-female rape's paradigm out of the social normalization.

Under these theoretical frames, women's victimization by men is not a patriarchal action but a symbolic violation of her race, nation, and religion. It is not motivated by individual and social powers but moved by political wills and agendas. Woman's body is no more a feminine individual entity but a collective entity that acquires a strategic function during wartime when violated sexually, she and her nation will be feminized whereas the perpetrators and their nations are masculinized. In this way, messages of power are sent to the opposing group via her rape.

The third objective is to investigate the acts of wartime rape committed in the selected plays to refute the misconception that rape is gender-specific and that only woman is rapable and man is the ultimate rapist depending on Skjelsbaek's *Social Constructionist Concept*. It examines the victimization of man with rape perpetrated by women and perpetrated by another man as well during wartime to achieve far-reaching strategic goals. Pursuing this further, the investigation will tackle that the strategic wartime rape as a matter of political decision, not a gendered act through arguing against the claim that only homosexual man is rapable. Man is like woman feminized by rape and similarly, woman is masculinized like a man when acting rape against men via shattering their manhood by emasculating and demoralizing them. This objective will be achieved by examining two combinations of rape's actors; female-male and male-male paradigms in the selected dramatic texts. Moreover, it will be achieved by examining the perpetrator and victim relationship as well as through investigating the mechanism of rape's victimization and perpetration.

#### **1.4 Research Questions**

In order to achieve the objectives, the study seeks to answer the following questions:

- 1- How can rape be used as a strategic weapon during wartime? What are the main motivations beyond adopting wartime rape as an organized war tactic and why?
- 2- In what sense warfare rape is used to fulfill certain political objectives rather than justifying it as a violent sexual act motivated by social and individual powers?
- 3- Is rape during wartimes and armed conflict perpetrated against women only? Is the perpetrating of rape specific for men? What are the rationalities beyond man's rape by a woman and by man as well as the main rationalities beyond woman's commitment of rape against men at war contexts?

#### **1.5 Significance of the Study**

The significance of the study stems from many considerations. First of all, the present study introduces a contemporary understanding of rape at times of war in the dramatic field, thus enriching the academia of both war studies and literary studies. It enriches the understanding of the institutional nature of wartime rape that it is

comparable in its intent, extent, and impact to any traditional method of warfare in selected contemporary texts.

Recently, wartime rape often has an aggravated character, such as gang-rapes, mass rape, rapes accompanied with torture, masturbate, mutilation or branding;, rapes with objects...etc., therefore these new meanings and definitions of wartime rape are illuminated in the present study.

The current study is an attempt to test some of the literature's competing hypotheses regarding rape at wartime via selecting the *Strategic Rape Theory* (Gottschall 2004) and *Social Constructionist Concept* (Skjelsbaek's 2001) as its main frames. It introduces a new reading of the high rates of women's rape by male soldiers by contending that these acts of rape are not motivated by misogyny or patriarchy but by military institution. Therefore, it introduces a strategic reading of wartime rape that has been mischaracterized and misconceptualized for a long time. Moreover, depending on Gottschall's theory, the study introduces that the penetration of the bodies of man and woman works as a metaphor for the penetration of enemy lines (Gottschall 2004), thereby, the combination of the male-female actors of rape outlined by Gottschall is different from the previous paradigms that are maintained by patriarchy and masculinity. This new paradigm is un-patriarchal and adds another point of significance for the current study.

Although wartime and peacetime rape have been connected to a woman for a long time, the present study does not handle wartime rape as a feminist issue but as a public issue that targets both women and men by presenting rape as a weapon of war directed to specific community or ethnicity.

In opposing the feminist theory that typically considers the majority attacked by rape during the war are women via extending peacetime rape motivations to wartime rape (Brownmiller 1975, Stiglmeier 1994, Seifert 1996), the present study examines the male-male rape paradigm to include men as victims of rape alongside women to achieve strategic goals. Furthermore, the significance of the current study lies in the first-time presentation of women's perpetration of rape against men done in the light of the female-male rape paradigm. In this way, the study fills the gaps of the earlier studies regarding the kinds of victims and perpetrators of war rape. It refutes the misconception circulated in the past research that woman is the only victim of war rape and man is the only perpetrator. Thus, the perpetrator's perspective is introduced in the study of war rape in the current study besides the victim's perspective employed in the past studies. Therefore, these new paradigms of wartime rape will be examined away from the frames of misogyny and patriarchy that justify acts of rape as an individual dominance and power over a woman. Instead, the current study uses these new paradigms of war rape to examine rape in the selected texts as a strategic weapon directed towards the whole community whether women or men.

Moreover, the present study generates a new knowledge concerning the mechanism of rape's perpetration and victimization at times of war and armed conflicts. Depending on Inger Skjelsbæk's *Social Constructionist Concept* (2001), wartime rape is not studied as a gendered act but a militarized act via the exploration of female-male and male-male paradigms of rape. Thus, gendered conceptualization of rape has been refuted to add more significance for the present study.

The *Strategic Rape Theory* and *Social Constructionist Concept* hypothesize that the rapist's sexuality is not at the center of his act; instead, it is placed instrumentally at the service of greater political goals. Thus, rape is about power and domination, subsequently rejecting the 'human nature' or 'social and cultural powers' as the main causes of systematic sexual violence committed in conflict zones contending that it is provoked by particular social and cultural influences (Gottschall 2004 & Skjelsbæk 2001). By examining the recent hypotheses of war rape on dramatic works, this study offers an approach that is unique in the literary dramatic research via challenging the prevalence of stereotyped paradigms of sexual violence against women and men, and considering the ways in which artistic works can shape a counter-discourse that resists such violence.

Finally, the study presents a new fresh critical reading to the literature of wartime rape via introducing new paradigms to the study of wartime rape, which help in creating a new awareness and consciousness to wartime rape.

## 1.6 Conceptual Framework

The sexual character of the modern and contemporary wars and the exacerbated feature of rape employed directly by armed groups against civilian populations calls for the urgency of approaching this issue within new theoretical frames. Thereby, the present study aims to examine wartime rape in light of a new frame where rape is used as a systematic deliberate combatant tool to serve far-reaching goals and outcomes. In order to grasp this new strategic function away from the previous justifications and mischaracterizations like considering rape a natural by-product of war, biological need and gendered issue, the present study applies Jonathan Gottschall's *Strategic Rape Theory* (2004). Inger Skjelsbæk's *Social Constructionist Concept* (2001) is also applied to examine the connection between war and the strategic rape by outlining the mechanism of wartime rape's perpetration and victimization. Adopting the two theoretical frameworks is a new attempt in the study of strategic wartime rape in the field of drama.

Gottschall in his *Strategic Rape Theory* defines strategic rape as "distinct patterns of rape by soldiers at rates that are much increased over rates of rape that prevail in peacetime" (2004, 129). He draws a distinction between rape at peacetime and specific type of wartime rape that it is strategic and the other types of rape during conflicts such as the opportunistic or the aberrant. When claiming it is not that kind of rape which prevails at peacetime, he states a new definition which is featured by



higher rates than rape at peacetimes through the reference to high percentage of rape cases accompany many wars at the end of World War II. Gottschall depends on many documented statistics done on wartime rape to say that:

these increases can range from the calculated 300% to 400% increases over American civilian rape rates that accompanied American breakouts in France and Germany toward the end of World War II (Morris, 2000, p. 170) rates of increase that likely reached into the thousands in the weeks after the Red Army first swept into Berlin and committed between 20,000 and 100,000 rapes (Brownmiller 1975, Ryan 1966, Siefert 1994). (qt. in Gottschall 2004, 129-130)

The high scale of wartime rape in uncountable conflicts hitting about thirty-nine countries in the 20<sup>th</sup> century (Chelela 1998, Menon 1998, Ghiglieri 2000) indicates a systematic and pre-planned use of rape rather than regarding rape as a normal by-product of war, biological need, or cultural issue. *Strategic Rape Theory* examines the strategic function of rape at war context by claiming that wartime rape is a deliberate combatant tool to serve far-reaching outcomes (2004). It opposes the biological theory that reduces man to organisms controlled only by an impulse which means that all men are rapists and all women are victims. Gottschall states that the Pathological Theory which “peer[s] back into a nation’s history and see[s] what developmental factors conspired to cause its men to descend into the vilest barbarism” (131) implies the idea that something is wrong with the society that perpetrates wartime rape. Similarly, some scholars justify the sexual crimes committed by the Japanese military against the Chinese women during World War II psychologically by attributing them to be a result for pathological problem in the Japanese in that “the sado-masochistic tendencies in Japanese child-rearing brought on by collective trauma having to do with natural disasters and subjugation by other countries” (Rosenman 2000, 15) (qt. in Gottschall 2004, 130). But according to Gottschall, this interpretation helps little in understanding the whole phenomenon of wartime rape that prevails across many eras and different cultures. For this reason, he turns away from it as he turns away from the Biological, Pathological as well as the Biosocial Rape theories or what is also referred to as the ‘Pressure Cooker theory’. This theory combines the Biological theory with the Social Theory by suggesting that “war rapists are the victims of irresistible biological imperatives and that the chaos of the wartime milieu encourages men to vent their urges to terrible effect” (2004, 130).

It can be argued that neither sensuality, patriarchy nor given opportunity satisfactorily explain the variation in wartime rape. Thereby, *Strategic Rape Theory* negates any natural, social or aberrant perceptions of rape by stating that it is an orchestrated weapon used purposefully. Significantly, *Strategic Rape Theory* suspects the most common and influential theory regarding wartime rape that it is the feminist. The feminist scholars have brought an understanding of rape and sexual violence as instances of violence, dominance, and control aimed at maintaining patriarchy and women’s subordinate position within this social order. They assert that rape in wartime is just like rape in peacetime identified not as a crime of sexual

passion but as a crime motivated by the desire of man to exert dominance over woman (Seifert 1994). Susan Brownmiller was the first who theorized about wartime rape and suggested that rape is “nothing more or less than a conscious process of intimidation by which *all men keep all women* in a state of fear (1975, 15). Accordingly, rape is a misogynist not libidinal.

Others like Iris Chang, Madeline Morris, and Catharine MacKinnon are also feminists but they focus more on the cultural or social influence of man’s rape of men at wartime by arguing that rape occurs mainly in cultures whose histories and legacies embrace violence according to the sociological theory. They do not head any importance for the political role and agenda in perpetrating wartime rape so that Gottschall perceives it as an unreliable theory to explain mass or gang wartime rape (2004).

Gottschall states that wartime rape can be used by a military “to accomplish its strategic objectives”, therefore, he defines the strategic or wartime rape as “a tactic executed by soldiers in the service of larger strategic objectives” (2004, 131). By this statement, a new definition for wartime rape is set by considering it a war tactic carried out by soldiers against civilians, not combatants during the war to further significant purposes and outcomes according to specific military and political agendas. There are protests against the feminist perspective that ascribes wartime rape to a “crime motivated by the desire of a man to exert dominance over a woman” (Brastow 2000 & Sajor 1998) (qt. in Gottschall 2004).

For Gottschall, rape to be considered as a weapon of war, it must be characteristically distinguished from other types of rape and other types of war’s weapons. The determining characteristics for the non-conventional means to be characterized as weapons of war have to be part of a systematic political campaign that has strategic military purposes. Thereby, there must be an agreement between the military and political leaders to use rape as a war tactic by the soldiers (Gottschall 2004).

The *Strategic Rape Theory* recognizes that rape at war and armed conflict contexts is a rape with the intention of destabilizing and destroying the enemy. For Gottschall, the strategic nature of mass rape is decided on the basis of its mischievous effect on an enemy population when Gottschall clearly states that “wartime rape is strategic rape are predicated on the deleterious effects that mass rape has on enemy populations” (2004, 131). It is the systematic massive use of rape that one faction utilizes against another that in reality attacks that entire group. It aims at targeting the victim’s ethnic, national, religious and other collective elements, so it is important to realize that rape does not occur haphazardly but functionally. In this concern, Gottschall states that rape can serve as a strategic and purposeful action saying:

It is credited with spreading debilitating terror, diminishing the resistance of civilians, and demoralizing, humiliating, and emasculating enemy soldiers

who are thereby shown to have failed in their most elemental protective duties” (2004, 131).

In fact, rape becomes an essential instrument of military and political strategy, utilized to undermine the cohesion, will, and morale of the enemy population and even life in case the aim of wartime is to terminate the enemy physically and morally. Under *Strategic Rape Theory*, rape is used for significant gaining by raping women of the opposing group. These atrocious forms of rape target the collectivity of the opposing group and the victims are chosen discriminately depending on their racial, national, and religious identities regardless of their age. Mostly, perpetrators’ actions are a scheme designed strategically to instill terror in targeted populations, thus such rape is called “genocidal rape” which means “rape designed, whether with full consciousness or not, to annihilate a people and a culture” (Gottschall 2004, 131-132).

Physically, genocidal strategic rape ends in the death of a member of a target community whereas the ethnic rape ends with the inability of that member to reproduce, or the problem of hybrid children or the damage for women’s genitals which consequently leads to indirect termination of their race. The rape of female civilians is often a disgrace for the men on the other side who cannot ‘protect’ their women and forcing male family members to witness rape is intended to emasculate men as they watch their wives, sisters, and daughters knowing they can do nothing to protect them. (Gottschall, 2004). In this way, war rape becomes as a weapon to conquer and control; therefore it constitutes an assault on men’s honor and on their ability to provide protection for their property ‘women’ by raping women in front of them which demoralizes them. It breaks apart communities, destroying groups and effectively subduing them since for Gottschall:

mass rape is said to cast blight on the very roots of the afflicted culture, affecting its capacity to remain coherent and to reproduce itself. By raping women, soldiers split the familial atoms of which every society is composed (2004, 131).

This type of rape utilizes the traditional values of patriarchy like female purity and masculine protection of women to attack a group and destroy its social bonds and fabric with humiliation and demoralization. These acts turn women's bodies into “a medium of men's expression, the means through which one group of men says what it wants to say to another” (Skjelsbaek 2012, 27).

At last, rape appears to be an influential way of deserting people from their lands and given territory, and as such is effective deterrence. Gottschall describes the instrumentalization of sex saying “Wartime rape is a coherent, coordinated, logical, and brutally effective means of prosecuting Warfare” (qt. in Gottschall 2004, 131, Kamal 1998 & Littlewood 1997), therefore rape is situated as a weapon of war like bombs and bullets to achieve the aim of war that members of armed groups carry out



rape in a directed and strategic manner. Thereby, the expression 'weaponization' of war rape becomes valid when its use is systematic, widespread, and helps to achieve the military goals of war, e.g. eradication of opponent's ethnicity. Thereby, this theory presents a new conceptualization for women's victimization and men's perpetration of wartime rape by ascribing a strategic meaning that it is maintained by political, not by individual and social wills. Depending on these claims, the strategic gains of prosecuting rape as a tool of war by soldiers directed against the whole communities proposes a new kind of rape that includes man's and woman's bodies as a medium by which greater aims are realized.

Because Skjelsbaek is skeptical about the generalized theories of male/female rape and to include both women's and men's bodies as a medium of war's weaponry, the current study will apply the *Social Constructionist Concept* (2001). This theory outlines the relationship between rape and war and their connection to strategic choices and agendas but with a detailed analysis of the process of its perpetration and victimization by examining both the victim's and perpetrator's relationships. Their bodies weaponized to serve certain political plan, therefore, according to Skjelsbaek man and woman both can be potentially perpetrators and victims by regarding wartime rape as a "transaction of identities between the perpetrator and the victims; i.e., how their social identities become situated" (2001, 226). Skjelsbaek by this claim presents a new perception that rape is not specific for one gender but flexible by presenting woman as a perpetrator of rape whereas man is the victim by introducing female-male rape's combination. In other words, masculinity is not fixed to man but can be attained by women when practicing power by acting rape against men at war contexts, therefore rape as an expression of power is not a matter of gender but a matter for whom is the power. She justifies that "In general . . . gender roles have become more polarized by nationalism and war" (Skjelsbaek 216). Thus, the innovative argument of the present study is that because a woman can be a perpetrator of rape or sexual violence, the man also can be a victim of wartime rape, therefore, both of them are weaponized as perpetrators and victims during wars.

It is important to notice that masculinity as a social power is utilized politically to empower one group over the other by pushing man for a feminine position whereas woman ascribed masculine position that it is socially attributed originally to man. Putting a woman on the top of the hierarchal masculine pyramid, Skjelsbaek revolutionizes a new type of rape that it is acted by female-male. An extra humiliation and stigmatization added when a man is raped by a woman because of the cultural and social gendered roles. She believes that "Gender relations are perceived as something we do rather than something we are" (224). The collective identities of man and woman are at the center of her argument, not their gendered individual identities by her emphasis that: "the hierarchies of power and dominance are constructed through social interaction and transaction between gender, ethnic, religious, political and other identities" (Skjelsbaek 2001, 215).

Accordingly, a man like a woman is a symbolic entity; therefore raping him is an emasculation and feminization of his group. Thereby, in *Social Constructionist*

*Concept* “the perpetrator and his ethnic/religious/political identity become masculinized, while the victim’s ethnic/religious/political identity becomes feminized” (2001, 226). In fact, this implies that woman can be a perpetrator and man is a victim of rape as Skjelsbaek states that “the masculinized and feminized identities are situated in a hierarchical power relationship, where masculinized identities are ascribed power and feminized identities are not” (226).

Thus, by acting rape against man, a woman will be masculinized and man feminized.

The theoretical argument of political empowerment opens another type of strategic rape that it is male’s rape by another male. Man’s rape becomes more signified when a civilian man is raped by another military man from the opposing group. This type of male–male rape of heterosexuals is “largely an exertion of power and control through feminizing the other by forcing a man into the sexually submissive role of the female” (Skjelsbaek, 225). Strategically speaking, pushing man into the position of woman by raping him by other man is the same when raping him by woman is to assert a status of power and aggression which in return a humiliation to man and his community since his body is a metaphoric medium for his nation, race, and religion like woman. Skjelsbaek concludes that “a man who is victimized through sexual violence in the war-zone, is also feminized” (225).

Claiming that the hetero-normative man can be raped by another hetero-normative combatant man negates the misconception that only the homosexual men are raped and enhances Skjelsbaek’s argument that gender has nothing to do with wartime rape but politics. Social Constructionist proposition allows that both men and women can be victims and perpetrators, and understand femininity and masculinity as malleable categories that could possibly be applied to anyone within fighting zones. In sum, at war times, rape it is not a gendered act.

In order to consider war rape a strategy and a weapon of war, there must be recognition of this strategic usage of man’s and woman’s body by its military planners and actors. Skjelsbaek argues in the *Social Constructionist Concept* that to consider rape a weapon of war it must be “used as part of a systematic political campaign which has strategic military purposes” (2001, 213). This claim sets a theoretical agreement with Gottschall’s *Strategic Rape Theory* with a detailed outline of the mechanism of rape’s victimization and perpetration of both man and woman which validates and supports such theoretical amalgamation in the present study.

By their hypothetical arguments, Gottschall and Skjelsbæk contribute in understanding the previous perceptions and justifications of committing rape related to war as well as extending its definition to include a new functional meaning of wartime. Gottschall argues in his *Strategic Rape Theory* that rape is a deliberate weapon of war used to destroy and defeat the enemy and the opposing group, thus it

is a matter of military and political decision not a natural consequence of war itself. By this perspective, Gottschall states a refutation of the previous perceptions of wartime rape to be spoils of war, natural by-product of war and biological need. Thus, he contributes to the understanding of these justifications and mischaracterization and extends the definition of wartime rape which is in sharp contrast with the old definitions of wartime rape. Similarly, Skjelsbaek in her *Social Constructionist Concept* claims that wartime rape is also strategic by including man and women as victims and perpetrators in its outline to achieve greater strategic aims. She states a new perception of rape by extending its implication beyond the feminist and gendered predeterminations. Thus, she contributes in understanding the political agenda of utilizing wartime rape as a weapon, away from peacetime rape which is controlled by social and cultural powers. Therefore, Skjelsbaek sheds the light on the feminist and gendered misconceptions of rape as well as extending the perpetration of wartime rape to include both man and woman as victims and perpetrators instead of limiting the perpetration to man as a perpetrator and woman as a victim.

Current research in light of these two theoretical frameworks challenges a number of persistent assumptions and justification about wartime rape as well as an expansion of the implication of wartime rape as seen in the discussion.

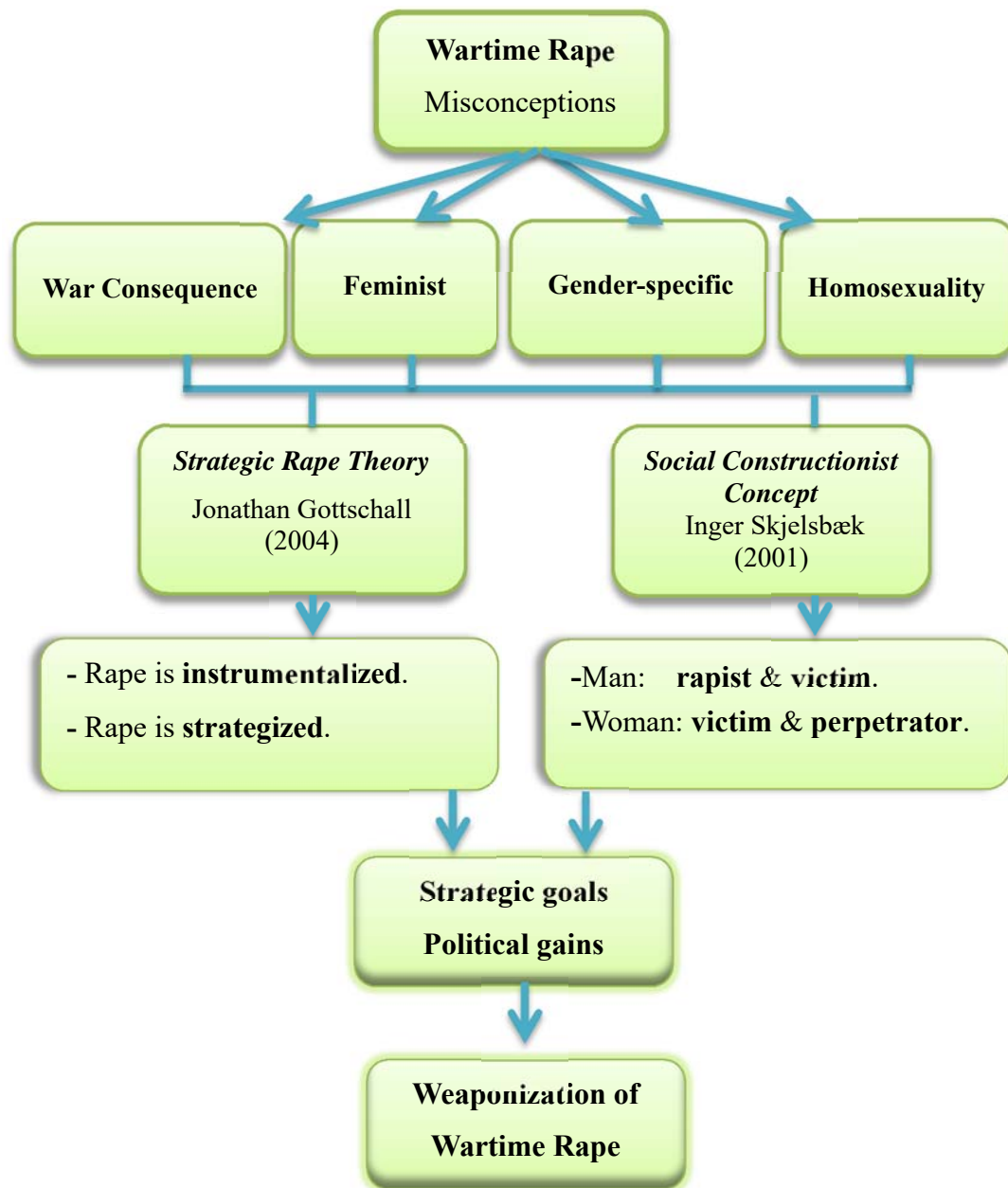


Figure 1.1 : Conceptual Framework

## 1.7 Methodology

The present thesis will apply a qualitative research which aims to explain and gain an understanding to the phenomenon of strategization of wartime rape through intensive analysis of the selected dramatic texts. The study adopts a qualitative method and the interpretations of the texts are constructed mainly by using the textual analysis supported by my observations in light of the two theories related to rape. The textual analysis is the research methodology that focuses on closely looking at the content of the text under study. It is approached by analyzing how structure, character, setting, and many other techniques are used by the dramatists to

show how rape is used as a functional weapon at war in the texts using the selected theoretical frameworks to interpret the data. It attempts to study Colleen Wagner's *The Monument* (1995), Lynn Nottage's *Ruined* (2007), Sarah Kane's *Blasted* (1995), and Judith Thompson's *Palace of the End*. (2007) as contemporary plays that address the issue of wartime rape in light of Gottschall's *Strategic Rape Theory* (2004) and Skjelsbaek's *Social Constructionist Concept* (2001). Accordingly, the study adopts an in-depth analysis of the strategic function of wartime rape, man's rape, and female perpetration and their mechanism that are outlined in the objectives of the study. In this respect, it will analyze the plays' acts of rape, motivations, and consequences of these acts in light of Gottschall's *Strategic Rape Theory* (2004) as outlined in the first objective of the study to explore the adoption of rape as a strategic weapon of war. It follows this method to investigate the strategic function of acts of rape committed in the selected plays by showing that they are committed systematically, massively, and collectively as a war policy carried out by soldiers. Motivations will be examined to prove that the rationalities beyond acts of rape are not related to individual or natural impulses but to political and collective impulses.

The desired outcomes from adopting wartime rape will be also investigated to examine the strategic function of rape along with motives. They will determine the type of rape whether genocidal, ethnic, humiliating, or demoralizing. They will be investigated to provide new insights into the orchestrated nature of the acts of rape as well as to provide justifications to their commitment and motivations. Examining rape's acts, motivations, and consequences will entail a new perspective different from the earlier ones conducted on wartime rape. Thereby, the problem of weaponizing rape to serve strategic gains will be approached in light of Gottschall's *Strategic Rape Theory*.

Furthermore, the study will textually analyze the characters of women as victims of mass rape by men in the selected plays away from the definitions of misogyny and patriarchy via examining male-female rape's paradigm out of the natural or social normalization. The research will examine the characters as victims and perpetrator who are categorized according to the combination of male-female rape's actors in *The Monument* and *Ruined* to examine the strategic adoption of wartime rape. In this paradigm, women are victims of wartime rape and men are the perpetrators. However, these characters will be examined away from individual motivations such as misogyny or cultural powers such as masculinity and patriarchy but as a symbolic representation of their collective identities; nation, ethnicity, religion....etc. in light of Skjelsbaek's *SCC*.

Man rape and its motivations as well as a woman acting rape and its motivations are analyzed textually in *Place of the End* and *Blasted* but away from the stereotyped misconceptions surrounding them to highlight the weaponization of rape. Accordingly, motivations, as well as outcomes for perpetrating rape against men, will be examined by testing female-male and male-male paradigms of rape in the plays depending on *SCC*. This concept offers a complete explanation of man and woman as victims and perpetrators of rape, exploring this new form of rape's

victimization and perpetration under the strategic perspective of wartime rape. Furthermore, by exploring man rape, woman perpetration and examining their mechanism in light of *SCC* under the socio-cultural powers of masculinity and femininity, the un-gendered nature of rape will be grasped to prove that wartime rape is not a matter of gender but a matter of political power.

Thus, the reading of the selected plays' acts of rape, characters, motivations and desired outcomes of rape as well as the dynamics of its commitment, the functionality of rape will be addressed.



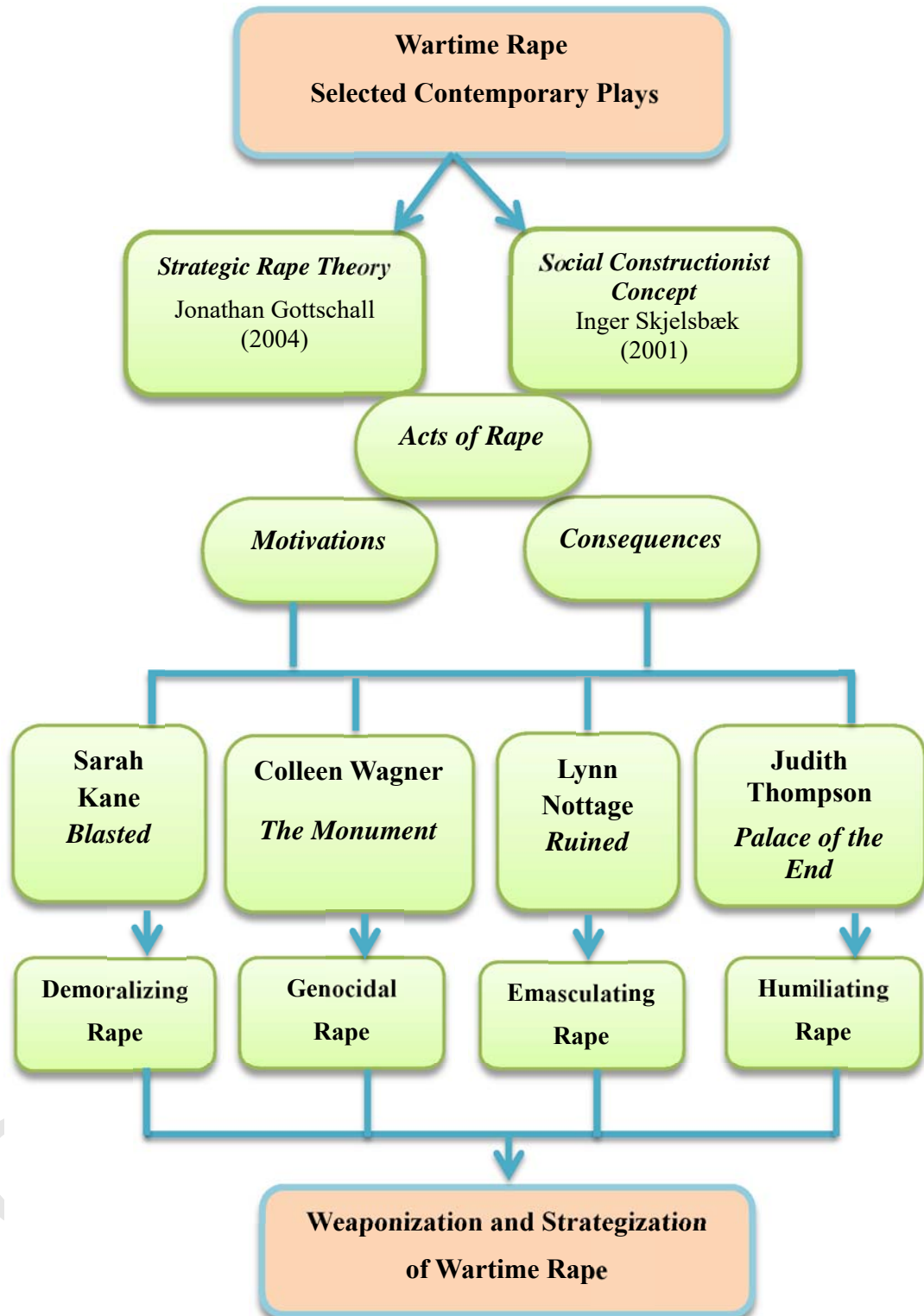


Figure 1.2 : Methodology



## 1.8 Scope and Limitations of the Study

There are some limitations in the present study to be considered. First of all, the study is limited to wartime rape not rape at peacetime. Another limitation goes to the rape of civilians; men and women in wars and armed conflicts by the soldiers, not rape of combatants by other combatants. Thus, the sole focus of the study is wartime rape perpetrated by armed groups against civilians.

Also, the interest will be directed to the specific type of physical rape at war context that it is strategic that targets specific group of people men and women for fruitful gains not that it is inevitable or aberrant. It is that type of wartime rape that it is not a private trouble but public trouble that directed towards a targeted group of people or specific ethnic community to cause public harm rather than that attacks individuals or specific gender such as women for social or private motivations.

My attempts at explaining rape in wartime will focus on its strategic and instrumental usage to realize military and political purposes not on rape that it is naturally motivated by a sexual urge, or by social and cultural powers such as misogyny or patriarchy. For this reason, the biological, and biosocial perspective of rape, as well as the feminist, will be refuted. Under the strategic study of wartime rape, the general enemy is not womanhood but the whole community (Gottschall, 130). The present research is not concerned with the natural, individual, social and cultural influences but only concerned with the political influences that are governed by differences in ethnicity, race, and religion. The present study is limited to study the far-reaching long lasting wartime physical, social and cultural outcomes on collective, not individual level caused by weaponization of rape as a war tactic.

The study of war rape will be conducted on four selected dramatic texts. It will include four plays of different female contemporary dramatists who tackle the issue of wartime rape in their works.

## 1.9 Justifications of the Selected Texts:

The selected plays for the study are:

1. Sarah Kane's *Blasted*. (British 1995)
2. Colleen Wagner's *The Monument*. (Canadian 1995)
3. Lynn Nottage's *Ruined*. (African American 2007)
4. Judith Thompson's *Palace of the End*. (Canadian 2007)

The selection of these four plays for different women playwrights of various nationalities is justified for many reasons. First of all, the texts well exemplify and present the new formation of wartime rape. The selected texts fit the topic since they discuss the theme of using rape as a weapon in wartime and its negative strategic



consequences. They show how sex is weaponized and militarized in the contemporary wars in order to destroy the opposing groups of people. They present a protest against using rape against women and men in warfare.

Though the female playwrights are from different nationalities and historical background, they all agree that war rape is not a natural phenomenon of a sexual desire or a by-product of war, nor misogyny but rather a weapon and a military strategy of the contemporary warfare.

Selecting different texts of different female playwrights is intended to show the universality and the shared problem of the organized strategic rape. Also, there are few texts that talk about war rape and its intentional usage as a weapon in wars. Little dramatic texts handle the weaponry adoption of rape; most of them deal with war rape as a feminist issue or as a social and cultural consequence. It suffers from mischaracterization and overlooks.

These women dramatists adopt a different representation from the other feminist playwrights. Sarah Kane's *Blasted* (1995) presents a new dramatization of war rape by presenting two different rapes: strategic woman rape at wartime as well as the rape of a civil man by a soldier at warfare. It can be said that Kane depicts different types of rape in one play. Lynn Nottage in her play *Ruined* (2007) presents the experiences of women characters who survived war rape but who suffer permanent physical sexual damages in their genital that render them unable to produce children or suffer from social rejection that traumatizes them. In addition, genocidal rape is depicted by the story of a mother who lost her daughter after has been raped with many other women and girls, gang rape, then killed by a military man is depicted in Colleen Wagner's *The Monument* (1995). In Judith Thompson's *Palace of the End* (2007), another type of rape is depicted that is the rape of men by a female perpetrator. It dramatizes the notorious scandal of raping the Iraqi's detainees by the American female soldiers at Abu-Ghraib prison at the time of the American Invasion of Iraq.

So, these female dramatists dedicate their plays to dramatize the experience of war rape under the new conceptualization and consideration of it as a tactic and strategy in war. They are among the few texts talk about war rape experience from a strategic perspective. I contend that the selected playwrights of the study are attempting to go beyond conventional views on such matter, war rape, and are modeling a sort new realization of war rape issue in their dramatic works by analyzing them in the light of *SRT* and *SCC*. Their selection is justified for these reasons.

## 1.10 Definitions of Terms

- 1- **Rape:** "the insertion, under conditions of force, coercion, or duress, of any object, including but not limited to a sexual organ, into a victim's vagina or

anus; or the insertion, under conditions of force, coercion, or duress, of a sexual organ into the mouth of the victim (Farwell 2004).”

- 2- **War Rape:** “a deliberate and strategic decision on the part of combatants to intimidate and destroy ‘the enemy’ as a whole by raping and enslaving women who are identified as members of the opposition group. War rape is usually committed in public in front of family members and community members and is often accompanied by torture in the form of mutilation, including but not limited to penile penetration of the vagina and anus, thrusting gun barrels and knives into the vagina, etc. (McDougall 1998).”
- 3- **Strategic Rape:** acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group (Cunningham & Ruby 2008).
- 4- **Wartime Rape:** “an instrument of ethnically specific oppression and generalized terror which can be seen as an effective means to humiliate (feminize) enemy men by sullyng ‘his’ women/nation/homeland, and proving him to be an inadequate protector (Enloe 2000).”
- 5- **Weapon of War:** “a tool designed to inflict hurt and damage upon the adversary. In order to be effective, it needs to exploit the vulnerabilities of the target, be them physical, psychological or structural, and have long-lasting effects, rendering the target even more vulnerable, and, hence, prone to further abuse that would result in its defeat (Justina 2013).”
- 6- **Emasculation:** “is frequently used to describe the male victim of rape, the notion being that a male victim of rape has been stripped of his masculinity and has been made weak and effeminate (Sivakumaran 2005).”

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- Elaff G. S. & Hardev Kaur. Female perpetration of Wartime Rape in Judith Thompson's *Palace of the End*. Under preparation to be submitted to a Scopus-Journal.



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