

***Ruthlessness against Women during Wars in Danai Gurira's  
Eclipsed: A Feminist Approach***

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**ABSTRACT:**

Civil wars, conflicts, and the spread of terror in recent times have produced a lot of loss and left great many victims. The terrorist assaults on women like the kidnappings of more than twenty-seven young female students by the terrorist organization Boko Haram and the news about the widespread rape and sexual exploitation in regions of conflict have prompted several theatrical plays in the United States that picture those crimes of violence. Works by women of African origin who migrated to the States as well as those who reside in Africa have also exposed the suffering of African women as far as sexual violence, oppression, and disease are concerned. The main purpose of this research paper is to investigate in detail Gurira's *Eclipsed* through the lens of transnationalism as a recent field of inquiry which has emerged as another theoretical theory through which we can see the brutal acts against women in times of war. An example of those acts is those that took place during the Liberian Civil War in 2003. The helpless women in the play are caught in an intolerable state that lets them be treated like slaves who have lost their bodies and souls, and how do they pass their calamities.

**Keywords:** Dehumanization, feminism, gender, wars.

1.1. Writings of female writers who migrated to the United States for the theater of America about war crimes against women.

Rape as a war crime has been tackled by many humanitarian organizations. They drew attention to the terrors faced by African women. These subjects have also developed to be the theme of some noticeable black female writers in America like Oprah Winfrey, Alice Walker, and Tracy Chapman ( Adalakun and Falola 153). Katherine Jean Nigh, in her review concerning Danai Gurira's *Eclipsed*, argues that the specific cruelties which are confronted by women during wars, especially the use of rape as a destructive weapon was not dealt

with enough when themes of wars are discussed in the international diplomacy. The United Nations, though, has confessed the importance of considering the impact of war on women as the same thing which is done by the theatre community (491). Some female writers like Lynn Nottage in her play *Ruined* and Writer Chungmi Kim in her play *Comfort Women* and recently Danai Gurira in her play *Eclipsed* have dealt with the theme of the impact of war on women. This focus on women according to Nigh is perhaps what makes plays like these more accessible to the audience who are not far away from similar situations (Ibid).

1.2. Danai Gurira's Biography: Danai Gurira is reflective of that wave of African immigration to the United States, in that her parents are Zimbabweans who moved to the United States in the 1960s. Danai Gurira was born in the United States but she moved to Zimbabwe when she was five years and later came back to the United States to receive her Master of Fine Arts (Igweonu and Okagbue 84). Gurira's play, *Eclipsed*, explores the experience of women in the Liberian civil war and was produced at the McCarter Theater (Princeton) in January 2009 (Kilalea 56).

1.3. The Inspiration for Danai Gurira's *Eclipsed*: Alexis Greene argues that in western culture, the effect of war on women is always absent, yet, the events during the 1950s and 1960s like the fear of nuclear war and the anti-war movements were a motivation for new female recent writers. (Ferris and Farfan 118) *Eclipsed* is a play whose events happen in Liberia, a country that suffered from civil war. It shows the means by which women turned out to be sexual detainees in war regions and the resultant injury done by men to their bodies and psyches. Walter Byongsok Chon in an essay entitled "Intercultural Dramaturg as cultural liaison" argues that Gurira states that her motivation for writing the play *Eclipsed* was a photo of the Liberian female rebel fighters. She says about the photo: The young women were all standing there gorgeously, wearing jeans and with a well-done hairstyle, and they all carrying AK-47s suspended over their shoulders and very hard stares as they looked into the camera.. I frankly speaking had never come across such an image my whole life: feminine, frightening, strong, confrontational, and African to the bone. I became completely fascinated. What stories rested behind those eyes? I knew at that moment, I had to attempt to discover (qtd. by Chon 135).

Gurira made up her mind to go to Liberia in 2007 and she encountered more than thirty women, among which are peace activists, rebel fighters, and women who were labeled to sexual slavery (137). For a good appreciation and comprehension of the play, the readers and the audience have to be aware of Liberia's politics,

history, and culture. It is crucial to understand that the characters are living in a country that is America that played an important role in its establishment to the freeborn African-Americans and freed US slaves in 1847, with the name meaning “land of liberty.” (Ibid.) According to Friedman, Gurira depended on realism to describe the details of the war. The play is based on documentary accounts of women who have experienced or witnessed brutality. The plays function as acts of intervention that shock audiences to think about the conditions endured by rape victims, comfort women, and sexual servants in specific historical contexts (598).

Although Gurira was raised in Zimbabwe, she says that being an Africanist does not mean that she supports generalizations about Africa because each African country has its own state. She says that she did a lot of research about Liberia the country which was established by the United States, unlike other English-speaking countries which were colonized by the British. She did a lot of work and also went there and met women so that her work may gain authenticity and accessibility. (American Theatre Wing)

1.4. Giving Voice to the Voiceless African women: Gurira told Vogue in a 2016 interview that there is an ignorance of women's stories in wars and that women's voices of war are never heard. There are the women heroes who stopped the war and created a country where the first woman president was able to be elected and still be the only woman president in the African continent (Purcell 213).

In an Interview with Director Liesl Tommy and Playwright Danai Gurira, Gurira argues that the women in the play are amazing people with amazing potential, but they get eclipsed, and there is a blockade to their life that happens against their will and against their interests. The hope in the title, nevertheless, is that that block passes; it is temporary. There are some amazing African women in the play. People who intend not to pay attention to what happens in the global community should be changed. She is excited to imagine that this could happen and that there would be an exchange of audience and performance. The audience should feel some kind of sharing and intimacy with what happens to girls and women in war. Director Liesl Tommy on the other hand argues that she feels deeply compelled to explore any story that attacks and banishes some of the western stereotypes that she is often confronted with in movies, television, and theatre. It is like gold to be able to work a play that is real. The humanity that denied things to these characters, she adds, and to the strife is completely universal. One can really see himself or herself in the women on the stage. That is the task of the theatre of showing how things are connected rather than being different. She adds another example of the tragedies of women at war, which was what happened

to those women abducted by Boko Haram. One of them returned just a few days with an infant in her arms and that is pretty much the equivalent of what you see on stage. She is pregnant against her will and not out of love or marriage and that was the whole point of *Eclipsed* – people have to pay more attention to these girls and women in war (Public Theater NY).

Gurira explains that she always examines stories about women in Africa and when she actually observed the condition of what was taking place she became concerned . she was shocked about the little amount of information she had known about even African women with whom she shares a lot. In the play, there are five very precisely different women and they struggle in the last episode of a very brutal war. It includes many things around those women and their humanity, difficulties, and the selections they make that have an effect on others as well as themselves. The women of the play according to the playwright are exceptionally particular kinds of girls and women. They are living characters full of creative force that can give a real embodiment of life. A type that she has always been looking for (Backstage). Gurira adds that she could not find stories talking about African women and that when she moved to the States she felt a strong energy inside her to tell those stories that can compete with their western counterparts. Gurira is concerned to make an effort to do this experiment so as to see if it works. Her supposition is that people in the West can grip the stories of African women directly from the source. Women are selected to survive a ruthless war zone in a surprising way. (News Hour).

When Mike Walters asks Dania Gurira in an interview about the barrier that stands against black women and about caring about their ordeals saying “Do you ever think there is going to be this obstacle and who will care about those women or did you know I’m going to let them care?” Gurira replies that when one is being brought to life as a black and female.... the who will care question rises, but one has to just disregard that. One should put in minds women who broke the barriers in the past like Maya Angelous, Harriet Tubmans, and Cicele Tysons. " (CGTN America)

1.5. Transnational Feminism: Guira employed transnational feminism in an attempt to educate and stir feelings of humanitarian sympathy of the activists within western audiences. Gurira in her play *Eclipsed* got benefits out of challenging and creative empathy to incite the audiences into action against the abuse of human rights. She put into action chiefly truthful means of depiction, looking for moving identification with the audience as well as challenging and creative empathy to create an impulse that may push the audience into action against the abuse of human rights she depicts onstage (Nygren 11).

Michelle Ruiz argues that Gurira's means of representation and emotional engagement is a call for action. Gurira made use of the abduction of over 270 school girls by Boko Haram in Nigeria to connect that to her play. *Eclipsed* has been devoting each presentation to the kidnaped and still missing two hundred and nineteen young Nigerian schoolgirls. At each curtain call, a live announcement will be made donating by name each performance to a specific missing girl (qtd. in Ruiz 78).

1.6. The connotations behind the Title of the Play: In an interview, Gurira says that the goal for writing the play with this title is that as she grew up in Africa and then moved to the United States, it was a frustrating thing to see how Africans are often depicted. It is a very statistical depiction and having grown up there, she has seen very complex, interesting, driven fascinating human being like everybody else. But The Africans do not get that portrayal in the west. So, that's always been the goal. Each one creates in his or her own way. As a writer, Guairá adds, it has always been her goal to create characters that one might see as a victim because that is what one may hear on the news. But she is actually going to give the audience two hours to spend with the victim to know what is going on in her mind, thoughts experiences, fears, and joys, so that they cannot walk away and call her the other ever again. One has to realize that there is a very innate connection. As those victims represented on the stage have potential, which is what's behind the title. The idea of being eclipsed means the blocking of the light. But the light is still there, it has just been blocked. The vital theme of the play is that there is a light within each of these women. Such kind of light can be traced in *The Girl* when on her first arrival at the camp. This light is dimmed and eclipsed by the ordeal of captivity and rape and the horror of the war. Yet, there is a hope that the block is temporary and that once it leaves, light can be seen once again (American Theatre Wing).

1.7. Female staff: playwright, actors, and directors:

The play *Eclipsed* marked a major moment in the history of theater as it was written by a female writer and directed by a female director and acted by female actresses for the first time, all women are black. It is written by Zimerican Danai Gurira, as she describes herself as she was born in America and raised in Zimbabwe then come back to the States. The play is also directed by South African Liesl Tommy and was acted by company female actors who were separately from, or grew up in, Sierra Leone, Nigeria, and the Republic of Haiti. In the words of Katherine Jean Nigh " *Eclipsed*, is almost as female-focused as a play can be" (461). The commanding officer (CO) is the only male in the play and he is an offstage character. The playwright, the director, the actors, and even the two stage managers were all female.

All the above-mentioned females cooperated together to produce " a heartfelt and powerful portrait of African women caught in the chaos of the 2003 Liberian civil war" (Listengarten and Rosenthal 116). It was very important to Gurira to make a storyline that really makes the audience focus on women and one way to do that is to take men off the stage. The story focused also on an implied reference to those men who hide their terrible crimes and demonstrates the impact of these men's power; although they are not seen in the play, their devastating influence can be felt. Danai Gurira just decided to let these women speak for themselves.

1.8. The Plot: The play tells the story of four women who are taken captive to be "wives" of a Liberian rebel commander and a fifth woman working for peace while searching for her lost daughter. The play sheds light on how each female discovers her own means to survive. The danger and the threat may sometimes come not from the enemy's side, but from the ruthlessness of those who are on your own side. The females of *Eclipsed* have lost everything for a long time, their freedom, their household, and above all their names. They have endured so much trauma, so many rapes, and beatings, that they have come to refer to themselves only by labels such as "Wife no.1". The three women are identified only by numbers. The women do not use real names. They are called No. 1, No. 3, and No. 4 in accordance with their ranking as wives of the C.O. We are encountered with Helena at the opening of the play. Helena is identified as Wife No. 1, and Bessie is identified as Wife No.3, they have been slaves of the commanding officer for a long time to the extent that they could not remember their ages or details about their lives before they became sex slaves. A young woman simply referred to as "The Girl". She had a decent family who met their death during the war; she has recently been abducted by the C.O. Her arrival changes things. The only woman in the play who can read and write. In the beginning, the two wives want to protect and shelter a young girl who has escaped a raiding band of rebels from the men in the camp because they know these warriors prefer young girls. The wishes that the new coming girl will not be wife "No. 4" is quickly disappeared when the girl is raped one night as she ventures outside of the bunker (Chon 135). As The Girl could hardly adjust herself to life at the compound, everything is turned drastically when a fourth wife comes back from the Warfield, after succeeding in escaping the detention camp to be a fighter in the resistance. The Girl had to choose between staying with the woman who offered her a lot being another wife and slave for the Co or leaving the army compound and being a fighter.

1.9. The Comic Relief in the Play: Even though the play is a dark history lesson, there is a good amount of humor which is blended with the tragic atmosphere to lighten the mood. Wife No.3 is a kind of comic relief and she maintains both her vanity and her sense of humor throughout the play. Although she has endured her share of trauma, she is worried that her pregnancy will make her fat and undesirable to the CO, which goes against the idea of her as a sex slave. The vain, silly, and quick-witted wife is very eager for a new wig and pretty clothes confiscated from civilians by the rebels. With her twisted sense of devotion and even affection for her abuser and her interest in her looks more than anything else, she is able to create humor amid the tension and misery. There is also a good amount of comic relief provided by a beat-up copy of a biography of Bill Clinton. The three women are captivated by The Girl's ability to read and were listening to a biography of Bill Clinton.

1.10. Conflict to Survive: The chief conflict of the play is motivated by the three characters: The Girl, Maima (who escaped being a sex slave by joining the rebels), and Rita (a brave peacekeeper who moves among rebel camps to search for her daughter). Just as The Girl begins to get used to life at the compound, the entire community is turned upside down when a fourth wife, who has adopted the name "Disgruntled ", and is absent when the play begins suddenly appears in a very stylish dress, carrying a big gun. Maima stole nail polish and rice, things that are valuable at the time of war. She becomes haughty for being loftier to those women who are sex slaves under the protection of the commanding officer. She shows some arrogance when she enters from the other side of the compound, sharply dressed in tight jeans, carrying her AK 47 rifle and a sack of rice. She gives Bessie some rice and asks her to cook it because she can no longer cook as before:

BESSIE: Whot you doin ere?

MAIMA: Where I supposed to be?

BESSIE: Somewhere doing some stupid ting.

MAIMA: I a soldier and dis an army camp so where else am I supposed to be?

BESSIE: You no soldier.

MAIMA: Whot?

BESSIE: I say you no soldier, you a wife like us.

MAIMA: I woz a wife like you. Den I wake up. Ere, I bring special gift Ere (drags in a bag of rice.)

BESSIE: Is dat RICE! Oh Dat so good we have no rice for long time oh! (catching herself.)But if you want me to thank you, it not happenin-I know where you get it

MAIMA: You no worry about dat, just cook it for us

BESSIE: You no know how to cook now? (22)

Maima is proud of the things that she was able to loot and feels that she is superior to the other wives of the general because she could avoid rape. Maima tries to convince The Girl to leave the abusive C.O. and become a soldier with her. Realizing the grim reality that she may not be able to cope with life in the army camp, because if her choice is to be a fighter, it will be obligatory for her to steal and kill so as to have power. The young Girl who is fifteen years old must choose whether to remain with the women who have paid her a lot of services or to be a fighter to gain her freedom. Maima's doctrine is "terminate or be terminated". Gurira does not portray Maima as entirely evil, but, she links her inhumanity to her inclination for independence. Since her only choice to avoid rape culture is to take part in the atrocities themselves, she enthusiastically deletes her old self. Gurira's portrayal of Maima goes beyond her efforts to teach the Girl how to be a soldier who steals goods and shoots enemies. After returning from the fight, she paid a visit to the camp and gave Helena and Bessie some rice and asked for their forgiveness, saying, "Okay, I taken it. (Beat). "You want to act like you loving on God so much, you neva hear of FORGIVENESS? Dat when you forget de past and give people new chances. You can't do dat, hah?" (23). Maima appears to be looking for an assurance that her several acts as a soldier will be forgiven once the war comes to an end and looking for relationships with other women. On the other hand, The Girl suffers from hesitation, indecisiveness, and an inner conflict during her transition into a soldier. The Girl reveals her Scheme to follow the steps of Maima as a soldier. Helena who won't be able to protect her anymore, warns her about the evil acts that she will be forced to do saying: "You know notin little gal! NOTIN. You tink you can fight; you can do de ting you go' end up doin' out dere. You wanna kill a man, a woman, a small small chile?" You wanna do dat, hey? (48). When the Girl is faced with these options, her fear is masked with ignorance with denial, repeating "I no gon' do dat" (48). Helena assures her that it will be obligatory for her to obey the orders of the commander: "how you no gon do dat? You go do whot da commanda tell you go do. If he tell you go kill dat village and bring him tree wives, you go have to do dat" (49)

As the Girl was looking for a chance to escape the unavoidable future of becoming a submissive slave wife to the Commanding Officer, she chooses to follow Maima, a former wife to the commanding officer, and be a female fighter with her. However, within this option lies possibility to face outrageous actions and savage killings. The real reason why the Girl is attracted to follow Maima's step is to avoid abuse and rape. Like many other young



Liberian young girls who turned to be soldiers, she is unable to comprehend the sacrifices she should make. In a series of cruel awakenings, "The Girl," learns that there is little freedom in turning to be a rebel soldier except to commit the same atrocities as the men, kidnap other women for the pleasure of the CO, and find safety away for the danger of the influential male leaders.

The Girl stands alone on the stage reciting the Lord's Prayer, omitting the word "heaven" from her supplication, as if she has forgotten the word exists. It is the climax of one of the play's major themes, the separation between mothers and their children. She then delivers a shattering monologue, she exposes a terrible episode that involves her in the murder, gang rape, and drowning of a young girl even younger than her. It is a heart-aching and moving speech. The Girl is cursed by this young woman whom she gives up to male soldiers to be raped and killed. The event made the Girl reach her feeling of remorse and the devastating guilt of her actions, and observes the deep trauma it causes her as she tells the gruesome story to Maima with tears, "We drop ha in de riva and I pray, I pray dat God bless ha soul...But it my fault she dead, and she tell me, 'Devil bless you'... I cursed, I got dis sin on me and I gon go to de devil straight." (66).

The Girl adopts the name "Mother's Blessing" as her combat title, afterwards she is irresolute about whether she is blessed or rather cursed. A tinny hope emerges with the arrival of Rita who was previously rich, learned, and has the privilege to become later a "peace woman" whose intention is to forge a truce between the warring groups. Her real task is to find her daughter who was kidnapped by soldiers and vanished. Rita discovers that her task is difficult because she meets women who are to choose when they have uncertain future. The Girl and Raima would have to leave their guns which represented empowerment and autonomy in an ongoing civil war. Rita herself has previously lost a daughter in this disorder, and her capability to defend these women is frail. The appeal for interference is clear when a radio report that about a hundred women, all dressed in white, headed to the US embassy in Monrovia calling for an instant and direct interference by the United States government, yet these efforts might not be responded to. Gurira emphasizes the significance of the absent names through the character of Rita. Rita should deal with a new girl, who is able to read, and an old one Maima who was tired of continuous rape as a slave wife to become a female fighter, who can kill, Rita meets Maima and knows her firstly only as Number Two. Rita arrives at a rebel camp and arranges to speak to the women slaves of the commanding officers shown in the following conversation between her and Helena:

RITA: You happy here?

HELENA: No, but dis is war and I whot else I gon do?

RITA: You know all the things you can do if you go to school, the ways you can improve your life! You can get your own business, own your own house, take care of your children -

HELENA: I no have children

RITA: But you might have them! Things could be over soon, you have to think about whot your life can be (40)

In the last scene of the play when the civil war is over. The women are no longer under the authority of the C.O., Miama and the Girl who chose the life of a soldier have to choose another option. For wives "No. One" and "No, Three," rape is a recurrent action that they used to do. The first wife of the C.O. Helena, has an honored place as number 1, ordered by the CO to manage the household and distribute the goods. The time she spent in the house has apparently taught her how to be consistent, for herself and others. She got the habit of treating other wives with a maternal kindness. She is disinclined to leave this position, although she was deeply enticed by Rita's promise of freedom and literacy. Eventually when the war is over, Helena starts a process of renaming when Bessie asked her about what she is doing, she answers " Helena: Helena. H-E-L-E-N-A. Helena. Dat my nem. I not sure about my last nem, I tink it Sowa, Sona, or sometin'. I tink it Sowa. I need to remember all dese ting now? Whot I go do now? (69) She adds about the ill-treatment of the Co for her treating her like an animal ...He say,'you can go!'i can just go wherever I want-da war it ova ! Do I have ma? Do I have pa?I no know, 'you can go ', I donk now whot go means!( 96-70)

It is one of the most influential lines in the play, signifying both the entrenchment of captivity and the enduring impact of trauma, from which there is rarely any escape, in the play as in real life. The play Eclipsed ends with both optimism and dread. When Rita offers Wife No.1 to teach her to read she accepts willingly to make herself a better person. Wife No. 3 who is an escapist who holds on to the ideal of a happy family decides to stay in the camp with the Co in order to make sense of the harsh reality she finds herself in. She tells The Girl as she is taking her newborn baby close to her chest: "I never felt a love like, you know. I kill and curse for ha. And I think God will be on my side (67) For the "wives" in the compound, starvation and routine sexual abuse represent a better option than being under the mercy of notorious rebels. Maima remains persuaded that only guns and cruelty can save her. As for Rita the educated and well-read woman who comes as a savior and realizes that her need to rescue these girls is based on the fact that she could not introduce the same to

her own daughter. She is a woman who made use of the war to an extent that violence became a part of her and turned away her focus.

The Girl had to choose either to remain with the women who have offered her a lot, or to bear of her own fate and fight for her freedom. Thus, the play ends and the light dims when the last face is seen is the Girl's face, without a name and without a choice, holding a gun in one hand and a book in the other. She is torn between two worlds, the world of Maima and that of Rita. Regardless of the option she chooses, the play has brought her story from the shadow to the light.

1.11. the Moral Lesson behind The Play: Despite the fact that women can be powerless as far as politics is concerned, but they do have moral strength, compassion and dignity. The playwright mingles humorous and tragic themes to show that women's hopes and desires have been eclipsed by the war and they each struggle to find ways to reclaim their light. The broken, damaged and ravaged women of *Eclipsed* with their such positive qualities could fight to survive. Gurira's purpose is to illuminate those that are obscured by war; not the men, but the women and at the same time to look at the sisterhood between the women and how they survive. The title indicates that the women are the ones who are eclipsed/obscured. It is an analysis of the tyranny of war seen through the eyes of the five women, living with their own tensions and their own sisterhood. Helena is protected but hopeful, Bessie seems lacking any real knowledge of life outside of war, Maima finds power in war, Rita desperately wants peace and "The Girl" is torn between her desire to escape this life and her pragmatic choices. As for the audience, they are led by Gurira to come to their own conclusions by being identified with characters in truthful situations. The audience when wonder "what will be the fate of these injured women when the war comes to an end? They may wonder as well whether war is necessary and that women and children are usually the first casualties when they are usually left to the devices of despots and criminals disguise as heroes. Thus, the play provokes the empathy that is necessary for social justice.

### **Conclusion**

Theatre and drama are very much part of our everyday lives. They also display that cultures and societies in spite of their variety may share many mutual problems and challenges. The play *Eclipsed* helped in making people aware of African countries which were colonized and how women in those colonized African countries were victims of agony exploitation and plight. The playwright traveled and met real people which are represented by the characters of the play and the play itself represents more than just the two months before the end of the civil war. The playwright dramatized incidents that reflect

the Liberian culture and its complicated history. The dark humor of the play has an echo in several countries from Zimbabwe to Nigeria and from Brazil to the USA. Thus, the playwright employed transnational feminism to instruct an activist as well as to open the eyes of the primarily western audiences to some bitter facts. The playwright tries through creating sympathy and empathy to let the western audience look at the victimized African women as their own counterparts as far as humanity is concerned and not to look at them through the eyes of the deceptive media. The play also sheds light on the new role of the united states in neo-imperialism in Africa. Once western audiences. The playwright's argument is that women might be politically helpless, but they have other positive properties — like moral power, self-worth, and kindness. Things that help them to be able to survive the calamities of the wars that are caused by men without neglecting their own humanity. The Girl who is a dynamic character in the play might be inexperienced and too young to choose the right path, yet she has enough bravery to listen to the arguments of both the peacemakers and the soldiers. Women of Liberia try to find shelter and a feeling of autonomy within this hard land, things that can never be gotten without sacrifice. The sight of the Girl wiping her thighs after being treated unkindly and raped by the commanding officer arouses great sympathy from part of the audience and leaves them in heart-aching pain because she is without a mother, scenes like these make the play realistic and more down-to-earth. The playwright may wonder and ask " what one can do if he or she the same awful choices?" The five women are being watched by the audience. Their strive of being sexually abused and humiliated and their suffering may break the social and racial barriers because after all the African victims and the western audience are people who are a combination of flesh and blood. Thus, the questions concerning the disturbing postcolonial era in Africa are left open for further discussion and thought. Theater remains a place of social reform, entertainment, and inspiring the audience, by bringing societal issues upwards.

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الهجبة ضد المرأة اثناء الحروب في مسرحية الكسوف  
للكاتبة داناى غورير: مقارنة نسوية

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المستخلص

لقد تسبب انتشار الإرهاب في العالم وكذلك الحروب الأهلية والصراعات في أوائل القرن الحادي والعشرين في جميع أنحاء العالم في الكثير من الأضرار وخلفت ضحايا جسيمة. أدت الهجمات الإرهابية على النساء، مثل اختطاف بوكو حرام لأكثر من ٢٧٠ تلميذة في نيجيريا وتقارير عن انتشار الاغتصاب والاعتداء الجنسي في المناطق التي مزقتها الحرب، إلى إنتاج العديد من العروض المسرحية في الولايات المتحدة التي تصور خواص الجناة وكذلك الضحايا. من العنف. كما صورت كتابات المهاجرات الأفريقيات والأفريقيات باللغة الإنجليزية للمسرح الأمريكي نساء إفريقيا في علاقة بالعنف الجنسي والمرض. الغرض الرئيسي من البحث هو توضيح التفاصيل والتحري حول مسرحية الكسوف للكاتبة داناى غورير من خلال منظور المساواة الجنسية بين المرأة والرجل العابرة للحدود باعتبارها مجالاً حديثاً للتحقيق والذي ظهر كنظرية يمكننا من خلالها رؤية الأعمال الوحشية ضد النساء في أوقات الحرب مثل تلك التي وقعت خلال الحرب الأهلية الليبيرية في عام ٢٠٠٣. النساء الضعيفات في المسرحية يجدن أنفسهن عالقات في وضع تاريخي مستحيل تم لعبه بعنف على أجسادهن وكيف يتغلبن على محنتهن. إنهن لاجئات داخل بلدهم ، وتضع المسرحية الأمريكيين السود والأفارقة في نقاش حول الآثار اللاحقة للاستعمار والاستيلاء والحرب الأهلية والإبادة الجماعية.

**الكلمات المفتاحية:** نزع الصفة الإنسانية، المساواة بين الرجل والمرأة، الجنس، الحروب.