



### القوة التأديبية في مسرحية دينيس كيلي بعد النهاية

مناهل حميد سطاتم ، مجيد محمد مضعن

جامعة الانبار/ كلية الآداب ، جامعة الانبار/ كلية التربية للعلوم الانسانية

MAJEED.MOHAMMED@UOANBAR.EDU.IQ ، MAN20A2010@UOANBAR.EDU.IQ

المستخلص :

طور فوكو نظريته من خلال القول بأن الشكل المهيمن للسلطة في المجتمع المعاصر هو نظام تأديبي وأن فهمنا للسلطة يقع في تحديد كيفية عمل السلطة في الواقع. هذه السلطة التأديبية تخلق أجساما خاضعة وممارسا. يعتقد أن القوة يمكن أن تغير سلوك الأفراد. لذلك ، فإن الهدف من هذه الدراسة هو التحقيق في دور السلطة التأديبية في المجتمع الحديث. لم يتم التطرق لمفهوم ميشيل فوكو للسلطة التأديبية من قبل ، لذا فإن الدراسة سوف تملأ هذه الفجوة بتحليل مسرحية دينيس كيلي بعد النهاية. تكشف هذه المسرحية أن استخدام السجن والمراقبة لمعاقبة شخص ما هو وسيلة لتغيير سلوك هذا الشخص بمعنى أنه لن يكون قادرا على تحديد هويته.

الكلمات المفتاحية : السلطة التأديبية ، فوكو، العقاب .

### DISCIPLINARY POWER IN DENNIS KELLY'S *AFTER THE END*

MANAHIL HAMMED SATTAM ، PROF. DR MAJEED MOHAMMED MIDHIN

ANBAR UNIVERSITY / COLLEGE OF ARTS , ANBAR UNIVERSITY/ COLLEGE OF

EDUCATION FOR HUMANITIES,

MAN20A2010@UOANBAR.EDU.IQ ، MAJEED.MOHAMMED@UOANBAR.EDU.IQ

### Abstract:

Foucault develops his theory by arguing that the dominant form of power in contemporary society is disciplinary and that our understanding of power falls to identify how power actually functions. This disciplinary power creates subjected and practiced bodies. He believes that power can change



the behavior of individuals. Therefore, the aim of this study is to investigate the role of disciplinary power in modern society. It concentrates on Kelly's play *After the End* in the light of the disciplinary power that justifies using punishment to prevent repeating the same behavior. This play reveals that using imprisonment and probation to punish a person is a way to change the behavior of this person in the sense that he/ she will not be able to identify himself.

Keywords: : Disciplinary power, Foucault, punishment .

## 1.Introduction

Disciplinary Power is a dominance that dictates and establishes what-and who-the subject is. It has the ability to discipline subjects (Solheim, 2018). Foucault challenges the idea that power is solely oppressive and develops an idea that power that is productive. By re-conceptualizing power as such, Foucault's approach can explain the difficulties, conflicts, and negative impacts affecting human rights as well as its objectives. When Foucault asserts that a person who has rights is already an outcome of power, he maintains that by claiming and presenting oneself as a person with rights, the right-claimer has actually enslaved himself. The assumption that all human beings have equal, unalienable, inherent rights is the foundation of human rights. When people assert their basic human rights, they have already submitted themselves to the abstractions of knowledge (Solheim, 2018).

However, Dennis Kelly is the most prominent contemporary dramatist in the UK. He has established himself as a writer in yer-face theatre whose work is distinguished by confrontational sensibility as well as a desire to explore modern concern through stylistic experiment (Sierz 2014).

His play *After the End* evokes torture, kidnapping, violence, rape, cynicism, and desire to control. He reflects the fear of the society and the events that followed the attack of 2001 as he argued:

There has been this sense of fear since 9/11, during the whole last decade. Over the last 20 years the world has shrunk, and we have begun to look at things in a global way, as we now see with the credit crisis. (qtd in Trensou 72)



Therefore, his characters struggle with themselves and with others to find better positions in life.

Erin Keys in his review " Adelaide Fringe Festival Review: After the End " (2009), asserts that *After the End* is a satire of our present condition of social chaos, focusing on issues of possession and power. The comedic aspect of the world's social order is depicted by two actors, each of whom is compelled to submit to the other by their own pathologies. Both are pitiful, but it was never apparent who is the evil person, because both of them have the psychological features of a suspicious crazy, which are supplemented with snappy conversation that constantly flips our preconceptions about any of them. As an unclear period of time pass in prison, the protagonists' loneliness grows. Mark and Louise exhibit the behavior patterns that come from a lifetime of deep desire, they reflect the madness that hides inside us. Though the fact that *After the end* depicts a man exploiting a girl by convincing her that a nuclear attack has resulted in an apocalyptic universe where they're the last survivors, Trenson in his thesis "Theatre after 9/11: Dennis Kelly" (2010), considers it as a positive play in the sense that we see Mark and Louise rely on one another to help them handle the traumas they've experienced together.

In his article "I Know How that Sounds and I Do Not Mean that as an, but I Mean Christ": The Disturbance in the Symbolic Order in Dennis Kelly's Theatre (2014), Julien Alliot demonstrates that the structure of *After the End*, which is classified into different sections the "beginning," "middle," and "end" explicitly labeled. Despite this, the play is built around a fourth act, "after the end," a monster excrescence that throws the delicate equilibrium of the play off. In the play, the audience is forced to watch an extremely disgusting display when Mark masturbates on stage. How does the human body assume such positions without being brutalized or calling attention to the performer's body as a real person, therefore obscuring the symbolic indicators that conventionally define whatever the character can understand as a fictional organization? The issues of dramatic representation are pushed to their maximum by certain stage directions.



Much has been discussed about *After the End* but applying Foucault's concept of disciplinary power has not been approached before.

## **2. Statement of Research**

In modern societies, some political forces claim using force to change the behavior of individuals for the better. But in fact, they are abusing their rights to achieve certain aims just like Mark in *After the End* who locked Louise in his shelter claiming to protect her. Therefore, this study raises the issue of using punishment to prevent repeating the same behavior.

## **3. Context and Date**

Kelly's play *After the End* is first performed at The Traverse Theatre in 2005. It is divided into four acts each has a title as Beginning, Middle, End, and After the end. It starts in a fallout shelter of Mark, the character who pretends that an explosion has killed thousands of people. Louise regained her consciousness and found herself in the fallout shelter with Mark, her co-worker who claimed that he saved her from the nuclear explosion. He has hidden enough food and water for two weeks. Louisa thanks him and expresses regret for her disrespectful behavior toward Mark the night before the explosion, when they were out drinking at a pub.

In Middle, Mark asks Louise to play a game of Dungeons and Dragons, a role-playing game with him but she refuses. Mark gets angry and allows her only two mouthfuls of rice a day. Then, Louise heard a sound coming from outside. She tries to get out of the shelter, but Mark prevents her. He takes a chain and ties her to the bed. In End, Louise takes a knife and forces Mark to free her, but soon she falls asleep so Mark takes the knife and rapes her. They start fighting as the hatch starts to open. In After the end, Louise visits Mark in the prison to ask him to kill himself, but she changed her mind.

## **4. Methodology**

Michel Foucault's concept of disciplinary power is the methodology of this study. In 1975 Foucault came up with his theory of modern disciplinary society in his book *Discipline and Punish*. He traces the evolution of modern punishment. He gives us two types of punishment. The first type he refers to is sovereign power which is associated with the king or the monarch. He



gives us an example of the torture and execution of Robert Francois Damien in 1757 dummy an attempt to kill Louis the 15th. This is known as regicide. In the-18th century, criminals were put on the rack. They were covered in boiling oil, hacked to pieces and they were made to confess their crimes (*Discipline and Punish*, 1977). The second form of punishment is associated with different kinds of power, what Foucault calls disciplinary power. He gives us an example of the house of young prisoners in Paris in 1837. In this prison, each individual would be carefully supervised. Their time would be organized in an extremely effective manner. Disciplinary power is invisible and the objects of power are made visible. The reason behind chosen this theory lies in the fact that Dennis Kelly uses prison and punishment in his play *After the End* as a type change behavior.

### 5. Discussion

According to Foucault, prison is one example of the modern technology of discipline surveillance and punishment that Foucault talks about. Discipline requires the organization of individuals in space and therefore requires a specific enclosed space. Therefore, Mark believes that modern civilization has twisted Louise. The social rules that he views as being arbitrary do not suit him well. He hangs around with Louise's friends even though he dislikes most of them since he has no other options. He particularly disliked Francis. He assumes that Louise's sympathy for Francis is due to her being in love because he lacks the social rules that allow him to understand the situations around him. Mark believes that if he can get Louise to feel sorry for him, he can make her fall in love with him. In the following quote, one can see how he succeeded in dragging her sympathy with him:

Did you hurt your back?

MARK: What?

LOUISE: Did you hurt your back, Mark?

MARK: Well, I think

LOUISE: What?

MARK: I think I grazed it.

LOUISE: Why didn't you tell me?

MARK: I don't know, I –

LOUISE: Let me see it. Let me see it!...(Kelly, 2012, p.155)



He adopts the figure of the savior in the drama because of this. His friends tease him about being a little "paranoid"(152), but he proves to be a realist (Trenson, 2010). Moreover, he said that during a war, you can't sit down and criticize the governments, you should do something. Louise thinks that he is a "fascist"(154), because Fascism argues that it:

wants man to be an active ... it wants him to be manfully aware of the difficulties besetting him and ready to face them. It conceives of life as struggle in which it behooves a man to win for himself a really worthy place, first of all by fitting himself... to become the implement required for winning it (Mussolini, 1932. p. 1)

As a fascist, Mark provides food, water, and gas enough for two weeks, and reminds her that she is saved because of his idea to buy the shelter. Louise realizes that she should reassure him, seeing he's a good guy, and express her gratitude to him for saving her. Louise uses this double speech, because she doesn't trust him and wants to avoid upsetting him. She continuously begs for his forgiveness because she hasn't always been kind to him. One can realize that both of them lie to get what they want: Mark will implement a cunningly designed system of repression to subjugate Louise to his desires. Louise feels the threat, but she's not sure yet whether she should be terrified of Mark or of the outer world. Therefore, she tells lies to protect herself. Kelly argues that:

We are such imaginative creatures that we are able to lie to ourselves and twist reality. I think that's what my characters do. They are not entirely honest with themselves. I can only write about what I experienced myself, and I know that, when I look back at some experiences in my life, I was lying to myself at some moments. Honesty is very important to me (Cited in Trenson, 2010, p.72)

Political parties and groups use lies to archive and market their policies and aims. However, lies and seclusion result from Mark's desire to sate his libido without Louise's permission. In order to win her affection, he temporarily creates a micro-society which consists only of Louise and himself. He chooses the route of isolation, by creating this alternate society in the fallout shelter, eradicating all the negative aspects of the previous bracketed society. Popularity, attractiveness, and boring talks are no longer present here. Only what is necessary for survival counts. Louise was being fake and shallow,



and he hopes she recognizes this, as well as that he is a wonderful guy, and that she falls in love with her savior.

At night, they feel cold so Mark has an idea. He tells a story of two persons just like them who stay together for six months, pretending to be a husband and a wife. Indirectly, he tries to persuade her to get close to him by raising sexual issues. Louise was scared. She "Doesn't know how to take this. Decides it's positive. Starts laughing as well"(Kelly, 2012,p.161). She recognizes Mark's desire when the violence overwhelms her in the center of the refuge. She receives criticism from Mark for her social behavior in the meanwhile. He thinks Louise is swayed by her pals because she wants to keep things fresh with them. He charges her of being "fake" (Ibid,169) and trying to elevate herself in everyone's sight. Her actions are a result of this society of appearances, which encourages having as much fun and as soon as possible while always gaining more popularity for any reason (Trenson, 2010).

Since he loves her, he justifies his action by pretending to protect her but he wants to satisfy his desires, regardless of the outcome. It makes sense to Mark that Louise is intended for him. The next step is that, at any cost, everything must be done to bring them together. He is convinced to do what is best for her. He tries to persuade her in order to hide his attempts at coercion from her. He invites her to approach him out of her own free will.

However, his attempts to persuade others have led him to resort to stronger persuasion techniques like threat and punishment. Because of this, he tells her that she has no option when she becomes irate. These are the rules of the game. In fact, while ethics encourages unconditional love, neo-liberal society instructs consumers to pursue instant gratification. Mark, therefore, considers authoritarianism as the answer to this meaninglessness. He is the one who has a superior understanding of what is right, and in this newly formed micro-society where he holds authority, he expresses his worldview by taking the form of a dictator who will save humanity. Mark makes a comparison between himself and Francis by distinguishing between the democratic society and the repressive one:



if you have a society, right, who is good, who is a good ,you have these other societies that aren't like, that are repressive and dictatorships and where people are tortured...Alright, starved, they are, and then this first society, the good one, fair enough not perfect because that doesn't make sense, they have all the power, this first society has all the power but because of the way things are, all of our.... Decadence...alright we are a certain way, the people who live in that society, the good society, that society can't use its power to ...If you have power then you should use it. You have a responsibility to use it. For good (Kelly, 2012,p.180-182)

He argues that the good society (Francis) is not a perfect one, since it fails to protect its people (Louise). Indirectly, he justifies the actions of the oppressive society (his society in the shelter), because he used his power to protect her. Louise dismissed this behavior as she demonstrates:

but that doesn't, hang on, Mark, hold on, I'm saying that doesn't affect what's right and wrong and maybe this is when it matters anyway or something, I mean just because some nutcase lets off a fucking bomb doesn't mean you should go around being a bastard and fucking with the brain of the entire world and saying right you do this or I'll kill you and your family and everyone you know. You either believe in something or you don't. Not just when you feel like it. When it's convenient. (Ibid,183)

She believes that having power doesn't give anyone the right to control the lives of others. However, the ideas of game, restriction, lying, and reality all come together twice. The first time is when Mark tries to persuade Louise to play Dungeons and Dragons. She declines since she dislikes this game and thinks it's old and corny. Mark, as a game's master, made the decisions regarding her participation in the game and the persona she would portray. Even if he is willing to give in one way or another, the situation is already locked in.

The second point of intersection between the ideas of game, restriction, deception, and reality occurs when Louise, who is weak from hunger, decides to play Dungeons and Dragons. She was given the favor of playing a dwarf rather than an elf by Mark. However, she ruins the game and participates reluctantly. She doubts the descriptions of the scenery and objects to a number of aspects, which annoys Mark. He can tell that she is



intentionally doing it. She is aware of Mark's longing for her and his frustration at his inability to arouse their mutual interest. So, by continuing with the sabotage, she strains his limits. So, he starts eating in front of her just to increase her starvation.

MARK: done, everything, saving your, saving your fucking life, Louise!

He grabs her by the neck. Stares at her.

Then she apologized and he

He lets her go. Pause. They stare at each other. Suddenly she pushes him and heads for the hatch. He grabs her, throws her to the floor, twists her arm behind her back causing her to scream in pain and frustration.

Grabs the chain.... Chains her to the bunk, (Kelly, 2012,p 203-204)

Moreover, Mark is specifically attempting to transform Louise into someone else through role-playing and its post-apocalyptic environment. In addition to wanting her, he also harbors violent emotions toward her. She possesses everything he lacks, including fame and the capacity to live a good life in a meaningless society.

You've got everything. People like you, have... People want to be with you. When you walk into the pub people think 'Oh great, Louise is here.' Your laugh, your smile. You know how to dress, you know what to say to people, what to think, what to believe. You've friends, good friends real friends and you enjoy being with them and they love being with you, you don't sit there thinking 'What the fuck and I going to say, these are my only friends I've got and I don't even know what to say to them, I'm making my own friends feel uncomfortable.' You laugh. You smile. And people look at your smile and they think that it's the best thing that they've ever seen. They think that it makes them look like chunks of coal, but they want to be near, even if it hurts them, even if it kills them and turns their souls into pieces of dust. (184)

He is jealous of her social position and the way people love her, therefore he kidnapped her not only because he loves her but because he wants to change her. As Louise said: "The only way people can destroy you is if you let them make you become something else"(183). Foucault argues that the power in the new governments operates by focusing on the minds of the people more than on their bodies (Pollard, 2019). Therefore, Mark's plan is to change Louise to suit his desires. He is frustrated on the social and sexual fronts and out of step. Louise is someone he wants but cannot have. He is unable to



establish strong stable relationships because he is ignorant of social norms relating to appearance and popularity. He is also unable to benefit from the immediate pleasure that strong, healthy relationships can bring. This unmet urge to avoid discomfort develops into obsessional neurosis, a disease of desire. His libido is forced to relocate to an outside object. The plan, of which Louise is the victim, happens to be this object. In the catastrophic lie he has created, he entirely loses his balance. Louise rejects all of his attempts to manipulate her, so he ties her to a bed, and abuses her sexually. In order to make the desire to live in the community more available, society regulates interpersonal relationships to reduce aggressive inclinations toward others. For Louise, the element related to altruistic happiness dominates. She appears to coexist in a rather good concord with his congeners and never resorts to aggression until absolutely necessary.

However, this course of action does not adequately consider the good of the individual who occasionally views society as an arbitrary set of restrictions. Mark struggles, fails, and is unable to function in society. The dominant factor is the selfish happiness-related aspect. He uses some violence in an effort to quell his urges to hurt Louise, and he partially succeeds. Mark has concocted a plot where he leads Louise to believe that a nuclear explosion destroyed the outside, much like a living role-playing game. He is the game's master. His responses to Louise's activities are evidently partially planned. Louise expresses sympathy for him, and Mark responds by giving her hope. Thus, role-playing aids in projecting him as a savior.

Most importantly, in Discipline and Punish, Foucault argues that the role of punishment is to prevent repeating the same behavior. This is "one of the current justifications of the right to punish" (93). Accordingly, Mark has provided that if Louise misbehaves, such as refusing to play Dungeons and Dragons, for example, he starves her as a punishment. When Louise tries to open the hatch because she thinks she heard voices outside, Mark offers her food claiming to want to calm her hallucinations. But Louise is not fooled and his anger explodes once again. He chains her to one of the beds. Louise discovers the game's rules the hard way. She has a rebellious attitude and lets



herself go when she can no longer resist. This mentality produces little benefits and encourages the characters to become more violent. Mark planned to get Louise's favors more easily despite knowing the game's rules in advance. He miscalculated the victim's fortitude. She is trying to provoke him and said that she laughed when she first sees him "I thought Ahhh. Look at him. Ahhh". Mark replied:

I could really hurt you....Tens of thousands of corpses up there. People vaporised into shadows. No-one knows you're here. I could really hurt you. If I was a bad person.(195)

He said that he would harm her and no one would know her existence even if he killed her. There are thousands of corpses no one would be able to distinguish. When she hears voices, she starts screaming and tries to get out the hatch, Mark prevents her so she asks him what is really happening outside.

Then he said that he will insist on playing and he will starve her if she refuses. He keeps reminding her that he has the authority "This is my shelter.... It's my food"(173). Since everything belongs to Mark, Louise should obey him. He is in possession of his own authority, food, and lodging. Furthermore, he exerts pressure on Louise using these arguments. He has complete control as Louise admits "you're a control freak"(172). When she hears voices from outside, he said that she is hallucinating. Louise's persistence causes Mark to become more violent in his treatment of her, denying her of food, tying her up with a chain, threatening her with a knife, and finally raping her. This last action constitutes bodily damage and physical torture.

Furthermore, the interaction of words and power is another theme in Kelly's play. Power goes to people who will do anything to keep it, including going against moral and societal norms, in order to obtain it. For instance, the phrase "After the end" relates to Mark and Louise's experience in the shelter following the catastrophe, as Mark tries to reestablish livable living conditions in this micro-society they have created together. Mark sees this scheme as an opportunity to leave this culture of appearances, returning to the fundamentals, removing its negative aspects, and avoiding repeating the mistakes of the past.



The impact of the verbal and physical abuse, as well as Louise's trauma, is then evoked in *After the end*. She wants to get back to normal after this experience, but she is unable to. Although her nightmare at the shelter has ended the impact of the verbal and physical abuse, as well as Louise's trauma, is then evoked in *After the end*. She wants to get back to her normal life after this experience, but she can't:

I'm at my mum's watching the news and this suicide bombing comes on and I start laughing because seventy-six dead and they're all so serious. I'm much better now. Buying food was hard at first because I just kept buying it. I'd take stuff to the counter, hand over the money and almost run out of the shop, like I was stealing or something. This one time I was at Sarah's, there was a bunch of us and I saw this tin opener on the counter and I just put it in my pocket, and when I turned round they were all pretending they hadn't seen it happen and I wanted to fucking punch them.(231)

Therefore, she visits Mark in the prison although her solicitor warns her because "it might compromise the case"(227). She wants to ask Mark to kill himself but she has changed so much that she doesn't know herself "Do I look like me?"(237). Louise alludes to the vicious cycles into which people fall and from which they are powerless to escape.

LOUISE: I think a lot about what makes people do things. What makes us behave in certain ways, you know. Every night I been thinking about this. Trapped in whatever, behaviour, I dunno, cycles of violence or something and is it possible to break, these cycles, is it possible to break (233).

She describes how an abandoned cat ended up at her house, how long it took her to train it, the night that she was scratched without cause, how she got back her confidence, and how she wrung the cat's neck to suffocate it. She thinks about the reason that pushes someone to behave in a violent way because she has killed her cat. This circle of violence doesn't end. When Mark had authority, he abused Louise; Louise did the same to the cat.

The characters displayed such violence vis-à-vis the other in the shelter that the relative coldness and calm they show here seem strange. But the issues are different. Mark is deprived of his freedom to act and the power he exerted on Louise since he is in prison. Louise is freed from Mark's prison, but she remains traumatized by this experience. Mark coerced Louise in order to make her become someone else. Thus, Mark and Louise's



characteristics as seen through a microscope effectively reveal who they are. Additionally, if we take into account the choral impact that permeates Kelly's original work, these show human nature under the strain of a dire circumstance when the concept of survival comes into play. These two people were rebuilt in a synthetically constructed setting, but the outcome is incredibly real: they are profoundly affected, and the psychological effects of their time at the shelter cannot be ignored.

## 6. Conclusions

1. The study concludes that play is like a game of domination in which each character tries to control the other. Under the disastrous events of the nuclear bomb, both characters try to manipulate each other. As Foucault explains that the disciplinary power uses imprisonment and probation to punish and change the behavior of individuals, Mark considers Louise guilty of having rejected his love and mocked him in front of her friends. Therefore, he locked her in this shelter to change her opinion regarding himself.
2. The study reveals that power relations are inverse and can be changed. Hence, at the beginning and middle of the play, Louise is imprisoned and watched by Mark, but at the end Mark becomes the prisoner.
3. Louise's claim to come back and visit Mark is what Foucault described as censorship to control behavior. She also notices Mark's change as he is undergoing treatment in prison.

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