



## A Schizoanalytic Reading of Crimp's *Attempts on Her Life*

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### ABSTRACT

The concept of Assemblage appeared obviously in Postdramatic works, where a character or a text may stand as an assemblage of potentialities in the sense that it signifies unidentified subjectivity. Assemblages are constituted essentially of heterogeneous elements yet fused without specific demarcations. In order to enjoy the desired productivity at a "smooth pace," the regularities of political and societal institutionalization are disseminated. To achieve this dissemination, Deleuze-Guattari suggest an unsatiated platform of a "Body without Organs' (BwO), where desire escapes identification. Martin Crimp (b. 1956) defines his off-stage characters in *Attempts on Her Life* (1997), Anne, or whatever the name is, as a 'BwO', upon which Anne evolves narratively as a collection of heterogeneous elements from the character's milieu to constitute a schizophrenic character who cannot be defined or grasped by the Capitalist reins.

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## قراءة فصامية لمسرحية مارتن كريب "اجتهادات في حياتها"

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### المُستخلص

ظهرت فكرة ال " تجميع" واضحة في أعمال مابعد الحداثة الدرامية، حيث انه من الممكن ان يمثل الشخص او النص تجمعا للقدرات الكامنة والتي تكون بدورها "الذاتية" الغير محدّدة وهي بدورها أساساً متكونة من عناصر غير متجانسة وتتشابك فيما بينها لتعمل ضمن وتيرة حرة لاتخضع لتراسيم القوانين الاجتماعية والسياسية وهذا يمكنها من انتاج كمّ لاحصر له من الرغبة في الابداع. هذه الاعمال يتم دراستها من منظور الفيلسوف الفرنسي جيل ديولوز والعالم النفسي فيل غواتاري اللذين اقترحا توفير مايسمى بال "جسد بلا اعضاء" ليكون منصة تفتح الافاق للرغبة للتخلص من التعريف وبالتالي تكون قادرة على الانتاج اللامتاهي مثال للابداع. لقد تم تقديم الشخصية الاساسية والغائبة في مسرحية مارتن كريب " اجتهادات في حياتها" وهي "آن" التي تمثل انها "جسد بلا اعضاء" ليضم رغبات لايمكن تحديدها بشكل يسير غورها اذا انها تقدم من خلال حكايا الاخرين عنها. إن شخصية "آن" مثلت مجموعة لامحدودة من العوامل اللامتجانسة لتشكل شخصية فصامية لايمكن ان تطوق من قبل القوى الراسمالية ببساطة لكونها غير معرفة.

الكلمات المفتاحية : جسد بلا اعضاء - التحديد الارتجالي للهوية- الانزياح- التحليل الفصامي- الفصام

### 1. An Introduction

Martin Crimp (b. 1956) is considered the most radical dramatist of the new century in theme and technique. The philosophy underlying his plays seem to be much attached to the philosophical premises of the French philosopher Gille Deleuze (1925-1995) and the French psychiatrist and political radical Felix Guattari (1930-1992). In their collaborative works *Anti-Oedipus: Capitalism and Schizophrenia* (1983) and *A Thousand Plateaus: Capitalism and Schizoanalysis* (1987), Deleuze and Guattari confirm their adherence to construct an innate strategy to demolish the effect of Capitalism over one's life. They emphasize that man can grow schizophrenic to liberate himself from the chains of capitalism, because one's desires become no more graspable and his identity becomes attributed by multiplicity. Nevertheless, they consider that becoming schizophrenic neither means becoming mentally sick nor standing aloof from society. On the contrary, according to their theory of 'schizoanalysis', Deleuze and Guattari affirm that a schizophrenic has a vital role in the process of social investment as much as man develops a structure of a desiring machinery which continues on the move. They maintain that the schizophrenic is a universal producer

of a bricolage-identity, who works with the molecular elements at hand rather than follow the doings of the institutionalized engineer who puts the product within the molarized system of laws, which relates to the capitalist strategies (Deleuze and Guattari, 1983, p. 264).

Announcing itself a home for new writing in Britain, the Fringe theatre contributed in providing Martin Crimp with a radical spirit and free-play strategy. Richmond Fringe witnessed the presentation of Crimp's first six plays by the Orange Tree Company (originally known as Richmond Fringe) which was reviewed as "among the best and bravest of London's fringe theatres" (Sierz, 2013, p. 30). When discussing contemporary matters, Crimp maintained a defying attitude toward Thatcherism and the British Economic Badge. Crimp's work constituted a bulk of tensely surrealistic satire and serious dramas, in which a hazy dividing line appears between what is real and what is a freak. His comedies, prior to *Attempts on Her Life*, like *A Variety of Death-Defying Acts* (1985) and *Dealing with Clair* (1988), represent well-established examples of Crimp's surrealist tendencies.

Crimp also excelled in dramatizing characters who put themselves within a circular, unending path to life following a Nietzschean 'eternal return'. The circular tempo is well dramatized in his *Living Remains* (1982), in which the characters are conversing with each other in a totality of a solo, thus as if one is talking to oneself, yet in a collective mode of a speech. Also, in *A Play with Repeats* (1990), the liberation of desire takes the path of one's living his life again to be liberated from the conceits of Capitalism and the Age's consumerism (Sierz, 2013, p. 21). In his *Attempts on Her Life* (1997), Crimp presents Anne, the main character, as being set loose from the physical and mental identification process by following a Deleuzian-Guattarian schizophrenic vogue. He succeeds in accomplishing such liberation of desire from Capitalist restraints by following a schizophrenic path developed essentially via absence of character.

### **1. Martin Crimp's Schizophrenic Strategy**

In Martin Crimp's *Attempts on Her Life*, Anne is reported by other speakers which intensifies the arousal of questioning Anne's subjectivity. In their *Minor Literature as a Form of Subversion* (2024), Karar Abdul-Hussein and Haitham Al-Zubbaidi maintain that statements are viewed solely as operational components within an assemblage. That is, statements do

not confirm the individuality of a character's self (p. 46); rather, they confirm a collective enunciation. As a disengaged character, Anne is denied personal articulation of herself. The very choral circulation of the words and voices presented by Crimp helps only to blur the contours of her identity (Angel-Perez, 2014, p. 1). Crimp adheres to a Beckettian dramaturgy of absence when he makes his audience explore Anne's subjectivity through form and language. This also helps in intensifying the absence of logicity in the play. Emphasis is laid on how words are structured to become "seething unspoken menace behind the façade of text and situation" (Dolley and Walford, 2011, '*Crimp*'). Furthermore, the absence of the character's body creates a more vital intensity of emotion and power than if the character of Anne were a present figure. This strategy has been devised in Crimp's later plays *Advice to Iraqi Women* (2004), and *Newer Emergencies* (2005), where characters deploy nomadic and decentered spheres in time and place by putting a distance between the voices and bodies and the subject (Thygesen, 2014, p. 404).

Influenced by the Fringe's radical nature, Crimp has been praised as "the most enigmatic event in the British theatre" for the diversity by which he presents language and character. It is obvious that in most of Crimp's dramatic works, the constant theme is "the unknowability of the other" (Sierz, 2013, p. 162). Anne is depicted as a floating signifier around which or whom a diversity of ideas revolves. Her life is shown scattered in a storytelling form. Crimp gives a free space to the directors of his plays to make their contribution to the play's content through their use of colors, sounds, and music. Though they would codify some resemblances to reality, Crimp's characters converge a new copy different from the original. Crimp believes that the theatre has supported him with free space for writing as he rediscovered the innovative possibilities it provides. He wrote in his forward to his *Four Imaginary Characters*, Crimp states:

The theatre has strapped me into planes, welcomed me at airports, driven me into strange cities. The theatre buys me drinks and takes me back to my hold at 2:00 am. Three hours later it turns on a bright lamp close to my eyes tells me to wake up and vomit. (Crimp, 2000, p. vii)

It is an astonishing 'bright lamp' that shocks him and creates his desire anew to break territories of conventionality. Putting the conventional representational role of the theatre

aside, Crim keeps focus on the vibrant content and experimental structure. In fact, identification of audience remains hardly probable when thinking of the multi-layered subjectivity of Crimp's characters, provided by issues of gender, morals, and motivations that are all deconstructed and highly confused (Sierz, 2013, p. 2).

Anne's subjectivity demolishes all the hierarchical relations, not only to her parents but also to her neighborhood, lovers, and her childhood's memories. By breaking the conventional concept of subjectivity, Anne breaks the reins by which late capitalism imposes control over people. Anne sets herself aloof from the strictly-surveilling social and political forces. She stands as an example of herself only. That is why she continues to make attempts on her life, and people keep on reporting suggestions to configure meaning from these attempts. In their *Anti-Oedipus: Capitalism and Schizophrenia* (1983), Deleuze and Guattari view that Capitalism tries to decipher the flows of desire production and create its own "field of deterritorialization" by decoding individuals away from society to build up individualistic and economically oriented bodies. In this way, Capitalism would lead to the deterioration of any sense of resistance in individuals who think that they have become "individualized by means of property and possession" (Deleuze and Guattari, 1983, p. 33). Crimp's plays can be seen as mostly oriented toward diverse types of resistance, according to which characters defy all types of confinement and are closed-off subjects challenging the possibility of being controlled by social and political restraints. Anne appears as a carnivalesque body carrying all the contradictions a person would generate as a way of resistance of complacency showing herself within a "bricolage identification," to use Levi Strauss's term.

Accordingly, Anne is presented as a constantly becoming identity who is always on the move. Her name, 'Anne,' sounds like the indefinite article, 'an', which is a vocal resemblance that expands choices for this mode of identification. In their reconsideration of names, Deleuze and Guattari see that the indefinite article 'an' can no more be considered as proposing indeterminacy because they see that determinacy occurs only when it is applied to some type of a form that is in itself indeterminate. Therefore, for them, names do not relate subjectivity to a definite boundary or limit. Allying with their schizophrenic strategy of nomination and determination, individuation happens only if it is conceived of as part of an assemblage that is "independent of the form of [its] concept" (Deleuze and Guattari, 1983,

p. 264). Anne might be conceived of only in terms of connections, which tie together the potentials underlying each story and the intensities of Anne's desires lying beneath. The world Anne creates for herself by her absence is a dynamic world that retains her as an unexplained form of a character. This creativity can guarantee her being a constant producer of a diversity of desires, demonstrating Anne as having a schizophrenic attitude in leading her life.

## 2. Anne: An Assemblage Evolving on a BwO

Introduced with no specified time and place, Anne roams in her experiences worldwide. She encompasses the "distant continents and European capitals, including North African countries" (Sierz, 2013, p. 49). Also, within the temporal dimension, Anne's age is depicted with flexibility, situated between childhood years to teenage and forties. By deploying a temporal and spatial uncertainty, Anne is introduced as wavering between human and non-human spheres. In depicting the diversity of Anne's characterization, the literal, symbolic, historical, and ironic frame, within which the Freudian psychoanalysts depict an individual, are all deviated (Barnett, 2008, p. 18). Therefore, the logic by which one would trace Anne's character tends to be schizophrenic in its viable non-linear becoming, that has been depicted by most of the Postdramatic works. In his *Postdramatic Theatre* (2006), Thies Lehmann reconsiders the treatment of time, emphasizing that time in Postdramatic plays tends to break free from definition or representation, and this absence of moment-representation yields in the absence of dramatic action. Linearity, in short, is "suspended... and deserted in favor of a planar, image- time' of a time-space" (58). Deleuze and Guattari propose that time-becoming is part of the schizophrenic strategy processed for desire liberation because it includes a constantly changing and on-the-move tempo. In globalizing herself, Anne has seemingly reterritorialized herself as an assemblage emanated anew after deterritorializing herself from the molar established spheres to which she was bound. This strategy is used by the author as part of his "pedagogy of resistance" (Agustí, 2013, p. 3). This pedagogy is well celebrated by the *Waikato Ti* reviewer, Ben Stanley, when he asserts that the play is a most astonishing performance when measuring the struggle of man's reality against the "global and life media culture". Stanley demonstrates that Crimp's *Attempts on Her Life* targets a reversal of knowledge, which leads to a reversal of power. By keeping the audience guessing

about Anne's real identity and the speakers' unsubstantial ways of reporting Anne, power is decentered from the authoritative objectivation to lie in Anne's ungraspable subjectivity (Stanley, 26 June 2009).

In his *Difference and Repetition* (1994), Deleuze defines ideas as the particularity and the indetermination that creates itself via movement and pace. For Deleuze, an idea is "a pure dynamism which creates a corresponding space" (Deleuze, 1994, p. ,20). In addition, following Barouch Spinoza, Deleuze also demonstrates that the body should not be recognized within a demarcated nomination as much as its conception is based on a net of relations of movements or dynamism, that is 'haecceities' to use Deleuze and Guattari's term. These haecceities are activated between the internal molecules and the capacities to influence and be influenced by the milieu in a free-dimensional process, which they name schizoanalysis, or schizorevolutionary social investment (Deleuze and Guattari, 1987, p. 253).

The hybridity of Anne's position between the speaker's narratives and Anne's ungraspable reality endows her with schizoanalytic dynamisms which break the possibility of bodily representation or limitation. This provides her with a space that makes the audience confronted by a stratified diversity and create blurred ideas about Anne in the play. In studies of communication which follow the psychoanalytic educational premises, scholars see that the body is the "most effective nonverbal tool of communication" (Salih, 2025, p. 909). Therefore, the body can excavate the inner emotions to social dimension. Contrastively, Anne is not endowed with this option because she is already absent, and this just the case that Deleuze and Guattari are after. They believe that as much as a person is unable to excavate his desires and emotions the more that person becomes difficult for the Capitalist regimes to grasp or understand. That is why Anne is made absent. On one hand, in the speakers' narratives, Anne is suggested to appear as an object of capitalism whose identity is molded by the capitalist processes of individuation. On the other hand, she is seen as "budgets of flexibility" (Houle, 2005, p. 92), according to which she is most perceived as an assemblage of intensities of potentialities. Therefore, she remains an uncontrollable heterogenous body. Due to the progress of these narratives, the "BwO" is constructed which stands for the free spatiality of desire. The BwO is aiding Anne to evolve as an assemblage.

In their *Nomadism and the Poetics of Deterritorialization in Selected Postmodernist American Novels* (2024), Zainab Ibrahim Abbas and Amer Rasool Mahdi demonstrate that the BwO is "the potential for an assemblage to evolve, to deterritorialize its fixed structures, and to form new connections" (59). Within this trajectory, therefore, by utilizing a diversity of narratives attempting to capture her life details, Anne is armed with a wide range of possibilities of informing what she might be.

Furthermore, based on the consideration that bodies operate employing 'haecceity', the schizophrenic body (BwO) on which assemblages develop is not standing aloof from social investments. It resides and invests socially in a completely radicalized vogue, as a rhizome. What governs their operation is a plan(e) of consistency, which crosses into the molecular components of assemblage in order to include all its particles within the operative activity (Deleuze and Guattari 1987, pp. 505, 507). It should be noted that the plane is of relations and speeds as an abstract, rather than formative nor organizational. Being abstract, the plan(e) of consistency continuously varies and transforms and in order to express these intensities underlying an assemblage, tools of articulation must be used.

Deleuze and Guattari base assemblages on two main axes: the 'machinic assemblage,' related to the content, and the 'assemblage of enunciation,' related to the expressivity movement. The line that is drawn between the two sides of the assemblage is the line of deterritorialization, a line that opens one assemblage to other assemblages, and in this way, it blurs the two axes to give a free space for the assemblage to have "unformed matters and destratified forces and functions" (Deleuze and Guattari, 1987, p. 505). Crimp's *Attempts on Her Life* exhibits different degrees of intensity, informing resistance and conductivity. In the play, Anne is spoken of by a diversity of people, and the speakers and the spoken have a validity that remains questionable. When discussing the language of the play, David Barnett states in his "When is a Play not a Drama? Two Examples of Postdramatic Theatre Texts" (2008), that the spoken information about Anne does not have a single source of articulation because throughout the play Anne is never present (19). It is related to a variety of people who are quite different from Anne. This enters into the sphere of the collective assemblage of enunciation in the expressivity process of inner powers, which is the content or the 'machinic assemblage'

As the play proceeds, this expressivity variation leads to a portrayal of a confused character diversity. A *London Theatre* review describes the play's language as resembling its characterization, ungraspable, and always "twists and turns in almost any and every direction, it's hard to lodge a smidgen of it even in your short-term memory". Though hardly remembered at the show's end, the reviewer announces the play's influence in linking him to think about almost everything else under the sun" (June 8, 2016). Putting this *London Theatre* review in mind, it is noted that Crimp's play, with its unformalized and undetermined characterization plotting and language could set free the inner powers and assisted them roaming timelessly towards a non-linear and undisciplined configuration of their world which encompasses everything and everywhere. In their *A Thousand Plateaus*, Deleuze and Guattari see that the collective assemblage also participates in the indetermination of subjectivation or "assignment of individuality. Thus, the collective assemblage of enunciation would stand as an "explanation of all voices present within a single voice" (80).

### **3. Free-Play Directions of *Attempts on Her Life***

Crimp introduces his *Attempts* as a highly schizophrenic product as much as the play is unidentified in its characterization through gender, position, or age and changeable in its duration, subjecting its timing to the different directors' choices. The play was first premiered at the Royal Court Theatre Upstairs in 1997. It was later performed in a makeshift space at the Ambassador's Theatre, which has been rented as a temporary base at West End London<sup>1</sup>( Agustí, 2013, p. 3). Subsequent productions included the play within the Lunchtime Theatre programs, which presented a mix of new writings exploring local communities and wider European policies (Sierz, 2013, p. 13). Tim Albey directed a play with a cast of four men and four women, including Bosnian and Nigerian characters for translated parts. Crimp's joy in having world productions of his play with no extraction of speeches was evident, as the actors' diversity in number, race, age, and sex allowed for a more contemporary mentality. Albey aimed to preserve the enigmatic temper of the play,

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<sup>1</sup> Makeshift space is part of the other temporary venues that challenged London's usual crowd-pleasing hits. These temporary venues essentialized vital enigmatic content and radical strategy of production following the steps of the Fringe poured into the soul of English drama (Hui, Ni. *Makeshift Stage Structure Capable of Being Quickly Set Up*. 25 Jan. 2017).

focusing on the contemporary mentality rather than the simple configuration of plot and character (Crimp, 10 December 2012).

Crimp could blend his talent with social consciousness, creating assemblages in characterization and plotting. His speeches are monologues, broken, and repetitive, with no intervals. Sometimes, motifs are deployed to demonstrate a capitonnage to quilt a character's floating entities and resemblances, as happens with Anne's character. These motifs are used to relate different scenarios, achieving coherence in his plays like *Attempts on Her Life* and Anne's story. The lack of intervals creates a delirious atmosphere (Dolley and Walford, 2011, '*Crimp*'). Furthermore, the play's content is not revealed primarily through Crimp's language—the deep structure of meaning lies beneath utterances and silences. For Crimp, language is a free discourse not confined to speech or characterization. That is why his stage directions, for instance, are abbreviated into linguistic symbols, like dashes and slashes, to mark the points at which interruption occurs to give space for dialogue to overlap or speakers to change. The play's content is not revealed primarily through Crimp's language—the deep structure of meaning lies beneath utterances and silences. For Crimp, language is a free discourse not confined to speech or characterization. That is why his stage directions, for instance, are abbreviated into linguistic symbols, like dashes and slashes, to mark the points at which interruption occurs to give space for dialogue to overlap or speakers to change.

#### **4. All Messages Detached: A Carnavalesque Schizo in *Attempts on Her Life***

*Attempt on Her Life* starts with the scenario "All Messages Deleted", which can be seen as constituting a prelude to the whole play. Because this scenario is proposed as a threshold to the subsequent scenarios in the play, it is deleted in most of the play's productions. The 'beep' sound of the answering machine suggests the transmission from one message to another. The time of receiving the unanswered messages is condensed to a Monday and Tuesday midday. This condensation intensifies the feeling of fear, uncertainty and tension revealed through the speakers' tone, all articulated by the first speaker on the other line of the telephone:

Anne. (pause) It's me. (pause) I'm calling from Vienna. (pause) No, sorry; I'm calling from ... Prague. (pause) It's Prague. (pause) I'm pretty sure it's Prague. Anyway, look ... (breath)  
Anne ... (breath) I want to apologise. (breath) I realise how much I've hurt you, my sweet

sweet darling, and ... (breath) Ah. Look. Look, there's somebody on the other line, Anne. I really really -I'm sorry -but I really really have to take this call. I'll get back to you. (p. 203)

The tone of fear of being chased, increases the possibility of Anne's being entangled in a problem or danger. This possibility roams over all subsequent messages. Nothing is certain about Anne, not even her parents. The only certain idea that prevails in the messages is that Anne is part of Nature. This may suggest that Anne carries the extensiveness and enormity of Nature. Anne's interconnectivity with Nature echoes Guattari's concept of 'ecosophy' or the 'ecology of the mind' (Guattari 2000, 15) in the sense of Anne's heterogenous nature. Accordingly, Anne is seen as a particle in this universe and will be unable to be recognized within the petrifying gaze of capitalism:

You remember? Well! what about this, what about this, what about if, let's say, let's say, let's just say ... that the trees have names? Okay? That's right -the trees. You think - I know -you think I'm crazy. But let's. just accept for a moment shall we that the trees have names. Then what if, what if, what about if ... *this was her tree*. Shit. Sorry. Look, I have to board now. But think about that. The trees have names. And one of them is hers. I have to run. 'Monday 9.35 a.m.' (p. 203)

As the text proposes, Anne is identified by relations rather than by a character's description. Denoting Anne's tree, suggests the territory she belongs. This connection may allude to the tree where Eve has been located as the first sinner. Thus, it relates Anne to sinful humanity. Yet, Anne seems to be located as a non-physical entity. No real description is given to Anne's physical posture, and even when there is a reference to her face, the description appears quite neutral. Anne is reported as a blonde-haired character whose hair sometimes reddens. The only feature that stabilizes Anne is her being a female for most of the play. However, this stabilizing feature is also deconstructed because the ecological and the latter industrial commercialism interferes with Anne's identification.

The play is structured in episodic and vignettes-like forms, which are neither ordered nor logically sequenced, and the off-stage body of Anne is the only particle in this relation that connects these parts. She is endowed with an intensity to grasp and relate the 17 scenarios to form an assemblage of a carnivalesque entity, an "accessibly-packaged entertainment figure" as Vicky Angelaki in her *Martin Crimp's Power Plays: Intertextuality, Sexuality, Desire*

(2023) describes Anne (28). She relates herself to a diversity of personae, wavering from gangsters to a secret agent conspiring with foreigners, giving her instructions to finish a certain mission. The gangster tone is repeated in a subsequent message, carrying the threat of terminating Anne. Nevertheless, it does not seem that Anne is under any control. She remains a threat and subversive to whatever her surroundings define as acceptable or legal. She appears certainly an outcast whose life is one in which the sacred established regimes do not prevail. This suggestion is prone to be articulated through messages and related scenarios in which contact happens between Mom and Dad. The Oedipal Nexus is suggested to be no longer related to Anne's episodic life. The first message that reached Anna was from her mother, who was short and reluctant. It is followed by a message in which Anne's mother appears uncertain of her daughter's identity because she doubts whether the person in the photo is her daughter (p. 204). From the message, one would know that her family is inapt to support her, a matter that deconstructs and navigates the holiness of the sacred family tie. It is obvious that Anne refuses or refuses family restraints and liberates herself from them by roaming away from the demarcating safety of the family. What is mentioned in the scenario "All Messages Deleted" dramatizes Anne as a character who has undergone a self-breakdown of subjectivity. No matter how destructive this breakdown could evolve into, it is a choice of the necessity of liberation in the face of the larger malfunctioning aspect of late capitalism (Agustí, 2013, p. 4).

The subsequent scenarios of the play propose a full knowledge and expectation of Anne's character and behavior. It suggests that Anne is well depicted with a distinct "Tragedy of Love and Ideology". This scenario is overwhelmed by repeating words of recurrences such as "Naturally, Obviously, and Absolutely" and trying to suppose a determinate characterization. This identification is considered part of the "basic ingredients" of the mechanical recipe prepared by capitalism to define the contemporary man's individuality. Crimp proposes a tragic future for love in a world governed by ideologized societies governed by political morality. The governing ideologies are employing communication through the language of consumerism, a language that "dexterously intervenes with images of atrocity and apocalypse" Miller qt in (Sierz, 2013, p. 154).

Atrocity is depicted obviously in the second scenario. The reference to this relationship as part of the "basic ingredients" of the summer landscape dating recalls the comedy of manners embedded in summer dating. In this relationship, there are signs of sexual abuse empowered by authority, as the speakers report:

- Summer. A river. Europe. These are the basic ' ingredients.
- And a river running through it.
- A river, exactly, running through a great European city and a couple at the water's edge. These are the basic ingredients.
- The woman?
- Young and beautiful, naturally. (p. 208)

The relation that binds the woman to the man is uncertain as to whether it signifies atrocity or some contract between the two. Tracing signs of liberation and creativity, Deleuze's 1967 publication *Masochism: Coldness and Cruelty* (French: *Le froid et le cruel*) discusses the type of atrocities in sexual relations following the steps of Leopold von Sacher-Masoch's idealism. In this book, Deleuze explains that the atrocities and pain exercised in love relations can represent desire's limitless productivity. Deleuze maintains that

The masochist feels guilty, he asks to be beaten, he expiates, but why and for what crime? Is it not precisely the father image in him that is thus miniaturized, beaten, ridiculed and humiliated? What the subject atones for is his resemblance to the father and the father's likeness in him: the formula of masochism is the humiliated father. Hence the father is not so much the beater as the beaten. (Deleuze, 1990, pp. 60-61 Qtd in )

Unlike Freudian sadism, Deleuze asserts that, in a love relationship the masochistic ego follows a strategy based on a contract between the couple in a relationship. This strategy attempts to magnify how desire can be created and reproduced because desire is liberated in a chaotic and unrestrained strategy of the Lacanian Real without experiencing the psychoanalyst death drive (Deleuze, 2006, p. 125). In the play, the fine summer, weather, love, and life are all mechanized and made part of the Capitalist productivity. Within the European imperialist cultural gaze, Life is viewed as

a panorama .... The charming geometry of the rooftops. The skylights and the quaint chimneys. And beyond the TV aerials are monuments of culture: the Duomo of Florence and

the arch at La Defense, Nelson's Column and the Brandenburg Gate I to name but four (pp. 208-9).

However, this imperial productivity results in the "woman's cry", which is confronted with no empathy because what seems important in this society is that "the apartment [which] is beautifully furnished" (p. 209). In this part of the play, Crimp comments on how the Capitalists' fashionable tendencies govern people's moralities. The dating "beautifully furnished" apartment:

Obviously, it would have high ceilings and tall windows and date ... from the end of the nineteenth century when the rise in speculative building coincided with the aspirations of the liberal bourgeoisie to create monumental architectural schemes such as ... the Viennese Ringstrasse which made such an impression on the young Adolf Hitler as he' stood one morning I before the Opera. (p. 209)

Crimp refers to Hitler's Vienna years as marking the way the natural beauty of Vienna has been manipulated by such a despotic gaze as Hitler's to produce tyranny and destruction. Becoming open to the cultural and intellectual diversity of the Viennese, including Jews, was used by Hitler to gain a good reputation amongst the Viennese academia and economy. Nevertheless, Hitler embedded his plans to get rid of the Jews and their growing power, branding the Jews as the eternal enemy' of Germanium" (Wistrich, 2003, p. 123). Crimp's intention behind mentioning Hitler's attitude is to show how beauty and innocence have been endowed with destructive connotations because this attitude is part of the capitalist authoritative figure who "grunts, yes, but sensitively... not for example the coarse pig-like grunt of a mechanic lying on his back in a confined space..." (p. 209).

In the "Tragedy of Love and Identity" scene, the speaker reflects the social double scale in measuring the atrocity of man and the cruelty by which simpletons are treated. Such a scale is empowered by those same simpletons who have internalized the idea of being subjugated and, therefore, become part of the mechanical recipe which always produces powerful pillars for capitalist controlling regimes. Though it seems ridiculous, Crimp tries to show how much the masses are self-deceptive when power and authority are concerned. The speakers reach a point at which they glorify the filthy deeds of "the man" whose "grunt" when raping the

innocent is compared to "light". The emphasis on the "golden mass" as the light may recall a sense of the age of enlightenment, which reeled under the power of the so-called elitism. The reference to luxurious places as a medium of defining this love relation suggests its affiliation to the capitalist ways of defining man. Deleuze writes, in his "Postscript on the Societies of Control" (1992), that by being controlled by Capitalism, societies easily determine the machines matching it, and not the opposite. Deleuze gives examples of simple machine levers, the products propagated by the capital and used to define individuals like clocks. In their *Nomadism and the Poetics of Deterritorialization in Selected Postmodernist American Novels* (2024), Zainab Ibrahim Abbas and Amer Rasool Mahdi denote that "instead of creating individuals whose actions mirror societal norms, the goal of control is to alter their emotions continuously, affects, abilities, and potentials, all of which are stored in databases, identification numbers, ratings, and list; basically, in information and data, which also includes the human body" (Abbas & Mahdi, 2024, p. 88). In this way, man's energy is involved within the contemporary machinery of Capitalism. Crimp uses the "exquisite Louis Quatorze clock" (Crimp, 1997, p. 211) as part of the defining process of Ann's character. The woman could only be considered prey in the hands of "that kind of man". One type of subjugation is to be conceived of through Anne's being assimilated within the decoration of the room. Alex Sierz maintains that the failure of ambitions and disappointments creep into human relations, making Anne's love relationship a tragedy. It is made so because it submits itself to the power of the ideology of the age, capitalism. The inner world and outer world seem to coincide in this scenario where the picture of a Middle England stricken by issues of debt resulting from Thatcherism's Big Boom is embedded in the love relationship thwarted by bad faith between couples seemed quite contemporary (Sierz, 2011, p. 199).

In Crimp's scenario on love, the scene is set as a satirical portrayal of the absence of true love in Anne's relationship, comparing it to a rugby football before a drop kick. The scenario highlights the societal hierarchical viewpoints that shape women's identities, with Anne being a victim of sexual abuse of authority and Constance Charpentier<sup>2</sup>, a famous French

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<sup>2</sup> Anne is referred to as analogous to Constance Charpentier, the French artist whose rights had long been confiscated by patriarchy, turning Art to become distorted by the fusion of high and low culture. The artistic notability Charpentier deserved was attributed incorrectly to another male artist's conduct, that is, her tutor, Jacques-Louis David, like many of her female contemporaries, because of the patriarchal molar regimes of the 18th Century. However, Charpentier's talent eventually earned her the fame and regard she deserved.

artist, being a victim of the negligence of artistic and cultural history. The European culture, exemplified by the luxury of French sovereignty, is a fusion of prestigious and refined aspects of life:

A portrait of a young girl sketching once thought to be by David but now attributed to his female contemporary Constance Charpentier, and a triangular yellow ashtray with the legend 'Ricard' containing three cigarette butts and a quantity of fine grey ash. (Crimp, 1997, p. 214)

Alluding Anne to artistic luxurious objects may question the essential cause of capitalism: whether Anne is considered another economic product that would be consumed.

The fused posture which Anne gains seems to develop into a more prosperous one in the third scenario, "Faith in Ourselves," because this scenario retains Anne in a more primeval sphere. Anne appears as an Emersonian figure, a product of the vast fusion of Man and Nature. She is reported as a becoming history: "The whole of the past is there in her face. It's written like a history. The history of her family, the history of the land itself-this land where her family has lived for generations" (p. 215). Anne appears like a tree reserving the history of humanity within the accumulated layers of its bark. When born, Anne's perception as a subject is aligned with the name of the tree accorded to her. Paradoxically enough, the valley inhabitants use the naming procedure to enroll nature in the human sphere. Therefore, liberation is fused with entrapment because Nature is earning the children's identity through naming. The process is reciprocal between Nature and man; in this way, the trees "have names just as the inhabitants have names. There is the person and there is the tree. There is Anya the person, and there is Anya the tree". Ecological and human territories are put within an assemblage where territorialization is exchanged. Enrolled within the new territorialization, there is created a unified harmony and a "sense of completeness [that] is beyond our understanding, this sense of awe that humbles us" (p. 215). In his *The Three Ecologies* (2000), Guattari states that adopting such a type of unity is a protective strategy against the common enemy of Capitalism and guarantees a wider opportunity for liberty:

There is of course a tension at work here between solidarity and dissensus. It requires that a plurality of disparate groups come together in a kind of unified disunity, a pragmatic solidarity without solidity; what one might call, for want of a better word, 'fluidarity'. The

common enemy - IWC - has become so ubiquitous, and its deleterious effect on the planet so apparent, that no strata of society is immune from its effects. This is what makes ecology - or ecosophy - such a potentially radical force in the world. (Guattari, 2000, p. 15)

However, the “harmony of generations” as the play intensifies, is destroyed by employing investments. Which gave pace for the Capitalists’ chasing the fuel of the universe, which ceased to be the human energy:

– The petrol used to fuel the ancient tractors and generate electricity for the old black-and-white TVs has been used to set people alight.

– .....

First to set living people alight, and now, for health reasons, to burn the corpses. ((Crimp, 1997, p. 216).

Man is no longer the consumer as much as the consumed particle of the universe in the hands of Capitalism. The uncontrolled destruction of the environment cannot be considered aloof from Capitalism, which prevailed in environmental pollution to amplify the moral and psychological deterioration further. This sense of moral decline is explained drastically in Crimp’s words:

– The women have been raped, and then disemboweled. The men have hacked each other to pieces.

– Brother has killed brother.

– Cousin has murdered cousin. Brother has raped sister.

– Brother has raped yes – sister–, and the dogs are picking over the remains. (216)

Capitalism has caused terminating and pandemic effects on the whole universe because of its unlimited greed. In addition to disseminating the human bond, the very sacred family bondage could not be spared from the devastating distortion. The reference to sisters, brothers, and cousins as raping and killing each other notify the scale of the disaster resulting from war. A reference to the Nazi’s attitudes of burning people or burying them alive intensifies the vulgarity and violent tendencies of imperialistic Capitalism. The disgusting tone is magnified by Crimp’s description of these attitudes, “The soldiers are laughing even though these are their own cousins, their own parents, their / mothers and fathers. - Burning

their own parents in the sacred orchard. Burning them alive and laughing” (Crimp, 1997, p. 217).

The reference to the soldiers’ crimes committed in the “sacred orchard” establishes a break from the sacred familial bond, symbolizing the State’s bond at large, a bond that has always been signifying authority. Supposedly representative of the “state apparatus,” as Deleuze and Guattari call it, the soldiers are supposed to represent the ordered and established structure: The State has no war machine of its own; it can only appropriate one in the form of a military institution, one that will continually cause it problems. This explains the mistrust States have toward their military institutions, in that the military institution inherits an extrinsic war machine. (Deleuze and Guattari 1987, 355)

Crimp’s creation of such a disruptive, violent image suggests the writer’s intention to incite a break from all types of authority, which seems to be, in this example, an uncontrolled self-destructive “war machine” that would result in a constant change of alliances from one side to another.

It is obvious throughout the play that all symbols of authority have been condemned, including familial holiness. The family model is seen as part of the collective model or body of the State. In the ‘Mom and Dad’ scenario and different parts of the play, the two parental figures are presented in a way that deconstructs the sacred triangle image that conventionally used to be considered a protective and safe shelter. This goes in line with Deleuze and Guattari’s view of the concept of the family and house. They consider that the family bond is emphasized by the psychoanalysts as a shelter for protection only as a way for “a power takeover by the signifier, a subjectification of affects; how the only escape route left to the child is a becoming-animal perceived as shameful and guilty” through the amplifying the significance of Oedipus Complex (Deleuze and Guattari, 1987, p. 14). When Anne is reported to be in need for money in the first scenario, the mother’s subjugated voice announces that the father refuses to support his daughter. The mother appears as a model for Deleuze’s critique of the psychoanalytic maternal figure, according to which “There is no mother tongue, only a power takeover by a dominant language that at times advances along a broad front, and at times swoops down on diverse centers simultaneously” (Deleuze and Guattari, 1987, p. 101).

Being part of the universe writhing beneath destruction, Anya tries to refuge herself with the petals covering the plum tree, believing that Nature will give her a physical and emotional shelter to assign “the moment we release that this her tree” (218). Aligning the whole of Anya/Anne’s family while affirming the unity that binds her with the tree is essentially ahistorical and anti-Oedipal. The family members take part in assigning the Unity of their girl with the plum tree, yet with no overarching authority. The role of fathers and mothers in Crimp’s play is used only to show the universality of history, the ancestral image that relates man to history. However, history in the play remains a becoming-history that remains on the move and in continuous transition. That is why none of the dates in the play are exactly certified:

*Silence*

- Anya’s tree, planted what? forty? fifty? years ago on the day of her birth. The hole dug by her father, the roots spread out by her mother and watered and tended by the family who now lie dead.
- Her very own tree.
- The air still smells of petrol.
- It’s spring. (218)

The reference to spring signifies that unity is constructed between Anya and the tree, announcing thus the solution for this devastation residing in Anne’s character, who carries in her multi-layered universal character all the paradoxes involved in the relation between Nature and Man. The impotence she suffers from this destruction is dismantled to reveal strength when she is connected to nature. Being unified with nature triggers her sense of productivity and power, symbolized by her incited desire to enunciate an expression, “Because she *must* [sic]. Because the words well up as she stands beside her tree. / The tree gives her strength, the strength / to speak” (218). She is reported by the speakers to be announcing the pain she suffers from having her children burnt alive as they were hiding at home in the “charred timbers” (218).

Crimp himself might have raised the inquiry on the girl who is still representative of fertility and the pure essence of life, especially when the little girl being burnt “little girl’s hair. It crackled like a pile of [dead] sticks”, alluding to trees becoming dried and dying. The idea

of the girl as a symbol of fertility can go alongside the Deleuzian-Guattarian concept of the girl as the 'line of flight' of all sexes, standing for the energetic potential of man. This is the reason why she is the first to be destroyed. In order to override the universe's Capitalist actions, "[t]he girl's becoming is stolen first, in order to impose a history, or prehistory, upon her" (Deleuze and Guattari 1987, 277). For Deleuze and Guattari, the girl is seen to be reconstructed as a 'body without organs', a producer of the 'molecular woman' as opposed to the molar or organic physical body of the woman, who stands as the abstract line, or a line of flight. Thus, girls do not belong to an age group, sex, order, or kingdom: they slip in everywhere, between orders, acts, ages, sexes; they produce n molecular sexes on the line of flight in relation to the dualism machines they cross right through. The only way to get outside the dualisms is to be-between, to pass between, the *intermezzo*... (Deleuze and Guattari, 1987, p. 277)

Deleuzian-Guattarian conceptualization of the girl can be seen in all female characters in the play, except for the "Mom" character, who appears to be an exemplary of the conventional 'molar' woman. Anne is contrastively reported by the speakers concerning how she enunciates her pain. One of the speakers alludes her to Euripides' *Hecuba* when reporting Anne to be like the classical figure who exaggerates her grief, when "– ... she breaks down. /Who? Anya? / She screams. She breaks down and scratches her cheeks like something / from an ancient tragedy" (Crimp, 1997, p. 218). In contrast, the other viewpoint of Anne is depicted by the other speaker, who puts her aloof from the historical line for which Hecuba stands, because "her eyes blaze. I think she advances towards the camera and begins to curse" (Crimp, 1997, p. 219). Though Anne is surrounded by the bio-power of capitalism and imperialism, which continues to terminate people. Her enunciation of pain is reported to act through her body, rather than through words.

Anne's situation is suddenly changed by referring to the camera in the excerpt above. This shift occurs on both the physical and psychological levels. When the speaker says, "she advances towards the camera and begins to curse," the question arises of which camera this might be. Is Anne seen to have a role in front of a camera, or is her life blended between two territories, of reality and fiction, as much as it is reported and not directly acted out by herself? Moreover, has she deterritorialized herself from this sphere of pain and chosen to

enunciate her pain through the revolutionary schizophrenic sphere, from the molar to the molecular? It can be notified that Anne has put herself within a revolutionary schizophrenic sphere when she turns into a chaotic character whose articulation of pain deviates from the conventional logicity of mourning by following an enraged attitude with which she “curse[s] all future generations” (Crimp, 1997, p. 219).

By becoming schizophrenic, Anne tries to empower her tie to Nature, which is now destroyed by war. She keeps breaking free from the subjugation imposed on her as a woman or as a war defeat. By empowering herself from the inside, speakers start to see their link to Nature, regaining their “Faith in [Thems]elves,” as the scenario’s title proposes. The speakers resume that she has the right to feel angry because “Anya’s valley is *our* valley. Anya’s trees are *our* trees. Anya’s family is the family to which we all belong/ So, it’s a universal thing ... obviously.... Our own world. Our own pain/ Our own anger/ A universal thing .... Which strangely restores... our faith in ourselves” (220). The scenario ends with an optimistic feeling that faith has been approached through Anne/Anya’s violent and revolutionary response to her pain, a matter that stirred the “universal Thing” in the speakers.

In contrast to the dynamic mutation with which Anne is attributed, the following scenario “The Occupier” depicts Anne as a conventional consumer who never crosses the line. Being an occupier of a definite place gives Anne a spatial directory, thus putting her within the speaker’s narrative as an easily predicted personality of a consumer who “believes the message on the till receipt” (221). Crimp shows this part as a satire against how people are consumed under the control of capitalists. Anne’s behavior is stereotype of a lonely subject whose life seems charted on a restricted diagram following previously planned steps

- When a letter comes addressed to ‘The Occupier’, she first of all makes...
- What? A cup of tea?
- Yes. Then sits at the kitchen table to open it. She opens it and reads it as carefully as if it were a letter from her own son, who now lives in America (221).

It is sufficient for the writer to describe Anne as “she is the kind of a person” to reinforce Anne’s being a simple consumer of whatever she is exposed to in the marketplace. David Barnett explores this scenario in his “When is a Play not a Drama? Two Examples of Postdramatic Theatre Texts” (2008) by denoting that the woman is reported in this scenario

as a completely identifiable character who is occupied rather than being the occupier (17). Her neutrality makes her apt to be easily predicted by the voices which describe her, who might be part of this stereotypical consumerism, though they try to distance themselves from it. Therefore, all are made by consumerism, void of any sense of freedom.

Alongside Anne's neutral attribution, the following scenario of "The Camera Loves You" depicts a further example of exacting reality within a restricted borderline petrified by the camera. This scenario is a harsh critique of how media and culture lead people to create artificial identities. Crimp suggests a reinforcement of commercialization by using artificial rhythmic utterances in the scenario. The dialogue goes in a chorus-like manner creating a musical atmosphere, which helps add cinematic quality. Such a quality suggests the fluidity of identity which performance may create. Anne is referred to as a 'MEGASTAR', whose character is attributed to "three-dimensionality" (p. 223). The speakers appear in a performative task acting out an advertisement for a certain product, an advertisement of identities:

*We need to empathise*

*We need to advertise*

*We need to realise*

*We are the good guys*

*We are the good guys. (p. 223)*

Referring to Anne as a "Megastar" relates her to key concepts in Deleuze and Guattari's schizoanalysis, where Anne appears as an assemblage of a diversity of relationships undergoing continual reinvention and becoming. She is never reported as a plain actor but rather a nexus within a "three-dimensionality" who is always changing and becoming. Employing this analogy, the emphasis is laid on how performance is presented as a mode of innovative thinking rather than pure imitation. Performance is considered a machinery apt to originate unbound entities and identities that are all new. Anne is presented with a multiplicity of identities. She appears as an example of the Deleuzian-Guattarian's concept of multiplicity:

Multiplicities are rhizomatic, and expose arborescent pseudo-multiplicities for what they are. There is no unity to serve as a pivot in the object, or to divide in the subject. There is not

even the unity to abort in the object or "return" in the subject. A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature. (Deleuze and Guattari, 1987, p. 8)

Although the narrative authors suggest their familiarity with Anne's identity and her influence on them, Anne remains aloof from their petrified identification. She remains an ungraspable character. Anne could have been reported to stand for how the media deludes people into thinking they are gaining their individuality by identifying their personal experiences with Anne's convincing performances.

In the episode of "Mom and Dad," Anne is presented within another frame of a confused character ranging between excessive sociability and absence of character echoing, thus, Guattari's refuting the idea of fixating on a subject's personality, asserting the rhizomatic nature of a person, and conceiving man as an assemblage of an entity. At other parts of the play Anne gets the role of a terrorist as an announcement against authority. Introducing Anne as a person who desires to become a terrorist includes a sense of militancy against the formal posture of her society. It is apparent that becoming a terrorist is not entirely meant to have a bloody manner towards people as much as Anne's terror signifies her radical break from the emblems of power and control. Her becoming a terrorist would depict an example of what Deleuze and Guattari think of militancy that it starts with a point of madness and then it moves "beyond disconnections and deterritorializations, to ever new connections" (Deleuze and Guattari, 1977, p. xiii). Anne deterritorializes herself from the species she is part of to become willing to act like a machine. Then she desires to "act like a machine," but later, "She's like to *be* a machine... pretending to be a television / or a car... A sewing machine" (230) as her parents assert. It seems that Anne's overwhelming desiring machine demonstrates a process of deterritorialization by which Anne disconnects herself from familial and social roots and generates a machinic assemblage of multiplicities, which has a side facing a body without organs, which is continually dismantling the organism, causing *asignifying* [anti-signifying] particles or pure intensities to pass or circulate, and attributing to itself subjects that it leaves with nothing more than a name as the trace of an intensity (Deleuze and Guattari, 1987, p. 4).

The “Mum and Dad” scenario paves the way to a complete schizophrenic path where Anne is presented as “The New Anny,” an expensive car. Anne undergoes a process of evolution, but not in the sense that she develops from a less species to a more developed one. She undergoes a process of becoming, which Deleuze and Guattari would call “involution” (Deleuze and Guattari, 1987, p. 164), developing to an assemblage of heterogeneous attributes. In his interview with Alex Sierz, Crimp demonstrates that his happiest moment in writing and performing the play is when he reconciles form and content when introducing Anne’s character as a product, the new car (Sierz, 2013, p. 102). This reconciliation endowed Anne with many heterogeneous traits, including technological options alongside her humanistic features. This heterogeneity constructs a ‘technological assemblage’ which would create ‘contextual assemblage’ where man becomes technology and technology man based on “qualities, affects, speeds and densities.... [These] assemblages work through flows of agency rather than specific practices of power ... assemblage is also about their territorialization and expression as well as their elements and relations (Wise, 2008, p. 84). Similarly, in the episode "The Heart of International Terrorism™," Crimp critiques Capitalist politics by presenting Anne as a product that will guarantee happiness and stop social ills. He uses the symbol "TM" to underline the concept of universal order and sacredness, suggesting that capitalism has commodified even profound concepts like "God" into commodities. Crimp's critique of capitalism leads to the audience questioning the authenticity and validity of their beliefs, ultimately causing the scandalizing effect of the capitalist commodification of everything in life, ultimately impacting man's humanity and existence. The use of TM in both scenarios highlights the poisoning effect of capitalism and its impact on society.

From this point, in his *Chaosmosis* (1992), Guattari discusses how technological machinery intermingles in engendering one’s subjectivity. Guattari maintains that subjectivity is a “product of individuals, groups and institutions”. This subjectivity is assumed by Guattari to be engendered through various semiotic registers, which, in their combination, form an entity that is free from “obligatory hierarchical relations” (Guattari, 2000, p. 1). Within the Guattarian perspective, Anne is seen as part of the machinery of producing subjectivity because it aligns with the psychology of the people who praise the diversity of its privileges

and outstanding features. Psychologically speaking, Anne is propagated as a product that relieves people economically and from all tension by relating the features of the car to their social and cultural milieu. New Anny, the human-machine collage, can be viewed as a BwO where a universal diversity of cultures is discussed. This universality continues throughout the play as part of Anne's dynamism activated with rhizomes of intensities that move her. In their *Anti-Oedipus: Capitalism and Schizophrenia*, Deleuze and Guattari see that, on the BwO, a diversity of cultures and races are distributed, affirming that:

the schizo indeed participates in history; he hallucinates and raves universal history, and proliferates the races. All delirium is racial, which does not necessarily mean racist. It is not a matter of the regions of the body without organs 'representing' races and cultures. The full body does not represent anything at all. On the contrary, the races and cultures designate regions on this body-that is, zones of intensities, fields of potentials. (p. 85)

Following Deleuze and Guattari, Anne is a schizo who sets herself in relation to the whole universe with all its temporal and spatial diversities, yet unbound to its molar restricting dimensions. In the Deleuzian-Guattarian philosophical terms, Anne delineates an "infinite identity" that belongs to a dynamic rhizomatic genesis. Throughout the play, the scenarios present Anne as inapt to be rooted in one realm of a territory. She appears as an umbrella character under which the unbound universe culminates. She is non-dimensional and apt to loop each now and then into a new realm of existence. She is presented continuously on the move, keeping a plethora of mobile concepts. Moreover, this accords her as a personal self where naming is carried away. This delineates her becoming constantly at work, causing the paradoxes currently happening. In his *Logic of Sense*, Deleuze states that "when the names of pause and rest are carried away by the verbs of pure becoming and slide into the language of events, all identity disappears from the self, the world," and this leads to having a "[p]aradox ... initially that which destroys good sense as the only direction, ... that which destroys common sense as the assignation of fixed identities" (Deleuze, 1990, p. 3). Anne, with all the names she is known by, appears as only a breakdown of rigid structures that block man's desires. Though unable to be interpreted, the strength of the play lies in the powerful force of the play's character to recreate various types of identity.

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