



قسوة المرأة ضد العنف المؤسسي: دراسة في مسرحية هدف ضروري لإيف إنسلر

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الملخص

اهتمت هذه الدراسة بنظرية "جوهان جالتونج" المتعلقة بالعنف، فضلاً عن التمييز بين الأشكال المختلفة للعنف مثل أنواع العنف الثقافي، سواء أكان العنف المباشر أم غير مباشر أم اللفظي، لا سيما العنف الذي يتم تعتيمة من قبل أشخاص محددين لعدة أسباب مثل الحرب، وأن الهدف الضروري لهذه الدراسة تقديم تحليلاً لمسرحية "إنسلر" بالاعتماد على نظرية "جوهان جالتونج" للعنف، وحددت الدراسة أن التفاعل بين "زلاتا وجيه.إس" أثناء حرب البوسنة يوفر فهماً للعنف من منظور "جوهان جالتونج" حيث البؤس والتهمير والحزن بسبب الحرب والعنف للأفراد والمجتمعات، بالإضافة إلى أهمية العدالة والسلام والمصالحة في المجتمعات بعد النزاع.

الكلمات المفتاحية: جالتونج، العنف، العنف الثقافي، مباشر، غير مباشر، إنسلر، هدف ضروري.

Women Cruelty vs Institutional Violence: A Study in Eve Ensler's play

Necessary Target

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Abstract

This study focused on Johan Galtung's theory of violence, as well as the distinction between different forms of violence, such as types of cultural violence, whether direct, indirect, or verbal, especially violence that is obscured by specific people for several reasons, such as war. The necessary objective of this study is to provide an analysis of Ensler's play based on Johan Galtung's theory of violence. The study determined that the interaction between Zlata and J.S. during the Bosnian War provides an understanding of violence from Johan Galtung's perspective, where misery, displacement, and sadness due to war and violence affect individuals and societies, in addition to the importance of justice, peace, and reconciliation in societies after conflict.

Keywords: Galtung, violence, cultural violence, direct, indirect, Ensler, Necessary Target.

1.1 Introduction

Johan Galtung, a prominent peace philosopher, was born in Oslo in 1930 and pioneered a novel approach to medicine. He has presented concepts such as direct, structural, and cultural violence, conflict transformation through peaceful methods (the Transcend Method), and the use of the Transcend Method in conflict resolution at various levels. Galtung's key findings include Democracy for Peace and Development, Peace Studies, and Conflict Resolution, as well as Six and



Fifteen Contradictions of the USSR and USA, and Reconciliation (Patha, 2014, p. 1).

He addressed the negative and positive elements of peace and conflict at several levels, including structural, institutional, individual, procedural, and political. He emphasised the significance of meeting fundamental wants, including hunger, thirst, shelter, sex, and basic security. The terms 'peace' and 'violence' are connected; 'peace' means 'absence of violence' (Galtung, 1967, p.15). Some say that using the term 'peace' excessively fosters a utopian outlook. Others, however, argue that terms such as 'violence', 'strife', 'exploitation', 'conflict', 'revolution', and 'war' should be used more frequently to depict an unbalanced reality. However, this technique is not always negative and may even promote peace by establishing a common ground for deeper relationships later (Galtung, 1969, p. 167).

Eve Ensler is an American playwright, activist, and feminist best known for her work *The Vagina Monologues*, which examines sexuality, violence, and female identity. The performance, inspired by an image of a Bosnian rape camp, was the catalyst for V-Day, a global non-profit movement against violence against women and girls. Eve Ensler is a passionate advocate for women's rights. She strives to end violence against women and girls, including assault, domestic abuse, and genital mutilation. V-Day, Ensler's organisation, raises cash and awareness for women and girls in danger by producing benefit performances of the *Vagina Monologues* in towns throughout the world (Roark, 2006, p.35).

This study explored the key problems in defining the various forms of violence, such as direct, personal, structural, and cultural violence, as well as Johan Galtung's theory of violence. In other words, all types of violence – direct, verbal, physical, or indirect – that are masked by deprivation or ignored by specific groups owing to many causes are common during times of conflict. Furthermore, this study applies Johan Galtung's theory of violence to present a summary and analysis of Ensler's play *Necessary Target*.

1.2 Johan Galtung's Theory of Violence

Cultural violence encompasses religious and ideological beliefs, language, art, as well as factual and formal sciences, such as logic and mathematics. These components can be used to justify or legitimise a variety of types of violence, whether direct or systematic. Cultural symbols include stars, crosses, crescents, flags, anthems, military parades, leaders' portraits, heated speeches, and posters. It's essential to recognise that these examples represent distinct components of culture rather than entire cultures. (Galtung 1990, p. 291)

The violence terminology covers prejudice, intolerance, exploitation, oppression, repression, and violent extortion. Galtung associates structural violence with the political dominance of one social group over others: elitism, ethnocentrism, racism, class, gender, and age – related oppression, and so on, in which the regime



prevents individuals from reaching their full potential. Furthermore, violence encompasses hidden or evident, intentional or unintentional, physical or psychological suppressions of human emotions. There is a cross – cutting and interdependent link between structural and direct violence, which encompasses domestic violence, criminality, terrorism, genocide, and war (Patha, 2014, p. 4)

There are two kinds of violence: indirect violence and direct assault. Direct aggression destroys rather than withholds the instruments of realisation, whereas indirect violence occurs when understanding and resources are diverted from constructive endeavours to align reality with potential (Galtung, 1969, p. 169). The third category is cultural violence, which refers to a wide range of cultural characteristics that span all aspects of a society. The pursuit of a peace culture creates challenges, since there is a risk of institutionalizing peace culture by making universal acceptance a prerequisite (Galtung, 1969, p. 171).

٢٩٢ Johan Galtung

Table I. A Typology of Violence

	Survival Needs	Well-being Needs	Identity Needs	Freedom Needs
Direct Violence	Killing	Maiming Siege, Sanctions Misery	Desocialization Resocialization Secondary Citizen	Repression Detention Expulsion
Structural Violence	Exploitation A	Exploitation B	Penetration Segmentation	Marginalization Fragmentation

Cultural violence is a complicated process in which moral judgments of behaviour move from morally wrong to morally acceptable, frequently leading to the justification and acceptance of violence. This is evident in cases such as murder for national advantage or reality masking, which diminishes the visibility and knowledge of violent acts or institutional inequities. To comprehend the impact of violence on society, a typology of violence is required, similar to the classification system used in pathology for health research (Galtung, 1990, p.292).

Direct and structural violence are regarded as preventable affronts to core human needs, which eventually reduce their fulfilment to less than their potential. This method analyses both actual acts of violence and threats of violence. The typology of violence is anthropocentric, with a fifth column representing the rest of nature, which is essential to human life. Ecological balance, defined as the harmony of survival, well-being, freedom, and identity within nature, is essential for preventing environmental degradation and human deterioration. Violence, defined as harm to life, primarily targets biota but indirectly impacts them. (Galtung 1990, p.292).

On Freedom from Fear, Galtung states "a state of affairs such that individuals, and nations, predict with relatively high probability a major negative event in the future, an event with relatively high negative utility, and this expectation



dominates their life and existence – whether they live in the shadow of floods, earthquakes, hunger, war (internal or external), or other calamities" (Galtung, 1967, p.15).

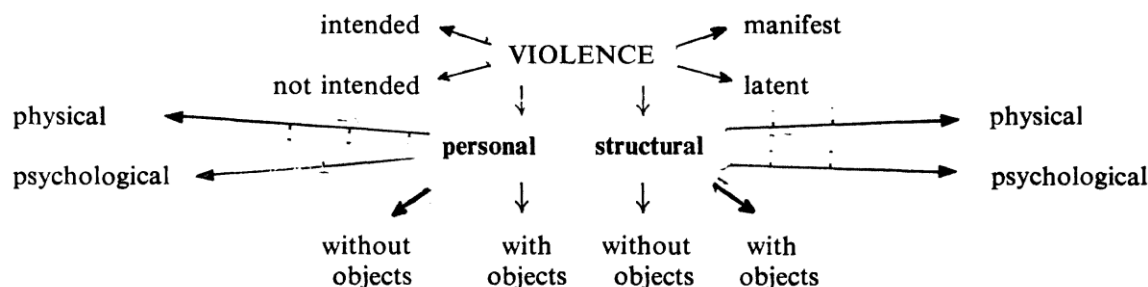
Killing and maiming are examples of direct violence and are frequently used to gauge how serious a conflict is. Maiming includes the effects of embargoes, sanctions, and sieges, which can hurt people for a long time by denying them basic necessities. The process of socialisation, known as "alienation", entails internalising cultural norms and being forced to adopt dominant languages and customs. According to the Galtung Institute, institutional, verbal, emotional, physical, or spiritual behaviour is all considered forms of structural violence. Galtung emphasises that individuals in a variety of social systems linked to social injustice are impacted by structural violence, which is a source of preventable disability and early death. There is a triangle of violence that connects structural, cultural, and direct forms of violence (Galtung, 1990, p. 293).

The rationale behind the use of the terms "negative" and "positive" is clear: while the absence of structural violence leads to what we have called social justice, which is a positively defined state (equal distribution of power and resources), the absence of personal violence does not lead to a positively defined condition. The management and elimination of overt violence is only one aspect of peace as defined here (Galtung, 1969, p. 181).

The intricate link between peace and violence and how they interact in human cultures is examined in Johan Galtung's work. He emphasises the structural and systemic causes of cultural violence, seeing it as a ubiquitous feature of a society. "Jaltung" uses sophisticated research tools to understand the problems of "cultural violence" and "cultural peace". The article emphasizes that human nature can be both peaceful and aggressive at the same time, as well as exploring the relationship between forms of institutional, cultural, and direct violence. In order to comprehend and deal with the phenomena, Galtung's taxonomy of militarisation highlights the importance of researching structural and cultural factors. In order to draw comparisons between religious and contemporary ideologies, theological terms such as chosenness are examined. Analysis of the intersection of nationalism, statism, and chosenness sheds light on how these concepts fuel radical behaviour and policies across different countries. Gandhi's ideas of means and goals and the oneness of life are included in Galtung's conclusion. In order to contribute to a more peaceful and just society, he supports multidisciplinary approaches in peace studies, embracing diversity and advancing justice (Galtung, 1990, pp. 297-333).



Figure 1. A Typology of Violence



Personal and institutional violence are the main categories of violence since they are important and interconnected. While systemic violence is silent and motionless, like calm oceans, personal violence represents transformation and life. Human violence is more obvious in static civilisations, whereas systemic violence could be seen as normal. Personal violence may be seen as harmful and sinful, yet it is nonetheless accepted in dynamic cultures. Personal violence needs less stability since it is frequently viewed as impulsive. Although institutional violence is more common, personal violence is more obvious (Galtung, 1969, p. 173).

Based on the instruments employed, a typology of physical violence may be created, beginning with the human body and moving on to other weapons. Another strategy is organisation, which begins with people and moves on to mobs and crowds before ending with contemporary army or guerrilla warfare. Because the means and manner of production—in this example, physical violence—are interconnected and might produce conflict if one lags behind the other, these strategies are related (Galtung, 1969, p. 174).

Since structural violence primarily affects groups that are structurally segregated and is not permanent, the notion that personal violence may be eradicated entirely via it has little relevance. This system can get agitated, resulting in cycles of presence and absence and huge outbursts of personal anger. Structural violence is not necessary for the eradication of personal violence since it will cease as soon as the choice to refrain from using it is taken. An alternative might be structural violence, as the prospect of structural violence can supplant much of the order gained via fear of personal violence.

This link, however, differs greatly from our scant empirical experience. In feudal institutions, top dogs are physically incapacitated through personal violence, which may be able to eradicate structural violence between groups. Although personal violence is crucial to ending institutional violence, there are three reasons to oppose it: axiological, theoretical, and empirical. There may be instances of structural transformation that empirically lessen structural violence without including human violence. In theory, there could be more efficient ways to alter a



structure, such as methodically altering interaction networks. Both violence and peace become polarised ideas when the basic difference between institutional and personal violence is made. Similar to a coin, peace has two sides: the absence of institutional violence and the absence of personal violence. Positive and negative peace are the names given to these opposing viewpoints, respectively. 'Negative' and 'positive' are employed because, whereas social justice (fair distribution of power and resources) is a positively defined state when institutional violence is absent, personal violence is not. Controlling and minimising overt violence is only one aspect of peace (Galtung, 1969, p. 173).

1.1 Synopsis of Eve Ensler's play Necessary Target

Necessary Targets is a groundbreaking drama that follows two American women, Melissa and J.S., who travel to Bosnia to help women refugees cope with war traumas. The story highlights America's struggle to establish its global connection and the resilience of the human spirit. The two women, who are both laid – back and self – conscious, plan to travel together to meet with Bosnian women refugees, a journey that J.S. has never experienced. The drama highlights the importance of empathy and understanding in overcoming adversity and fostering connection with others. J.S. prefers to stay in a hotel because of the poor living conditions in the refugee camps in Bosnia. The women he interviews express their dissatisfaction. In the third scene, the Bosnian women mock the Americans, but J.S. tries to keep the interview on track. Jelena reminds the other women to be polite and introduces them. The play ends with J.S. staying with the Bosnian women, feeling that she can help them or is responsible.

1.2 Analysis of Ensler's play Necessary Targets according to Johan Galtung's Theory of Violence

The discourse between the characters in the play Necessary Targets demonstrated the numerous ways in which women were abused, including structural, cultural, and personal violence. Each character's interactions and utterances reflected the nuances of their circumstances and the larger societal forces they traversed. The protagonists experienced violence in the form of institutional inequities and injustices, whilst cultural violence revealed itself in the norms and expectations forced on them. Furthermore, structural, personal, or indirect violence emphasised the interpersonal ties and power dynamics at play. The play explored the many ways in which women were treated in their surroundings through conversation and character interactions. So, through these dialogues, this analysis would figure out the idea of violence.

1-Bosnia. A refugee camp. A barracks – like room. Desolate. Two cots. Emptiness – A feeling of poverty (Ensler, sauce;2,p.16).

-J.S.: “You’ll excuse me, but I need the little comforts. You’re younger than I. I welcome a bath, clean sheets, and a place to sit to...”



-Melissa: "Poop. these women need those same comforts. They had them all before the war". (Ensler, Sen1, p.18)

Bosnian refugee women in a refugee camp are subjected to both direct and structural violence, lacking basic necessities such as clean toilets and adequate seating. Direct violence results in immediate harm, while structural violence refers to ongoing injustice that perpetuates deprivation. Both types of violence result in a lack of humanitarian requirements and represent human rights violations, as the refugees need shelter, hygiene, and access to basic facilities for their well – being.

2-"J.S: "Hello"

-Women: "Hello".

-J.S: "I'm Dr..... J.S. And this is my assistant, Melissa. (uncomfortable, but full of therapist façade) As most of you already know, er have been brought here by the Presidential Commission. Although Melissa has a great deal of experience in conflict zones, I must admit that war is new to me".

-JELENA: "Join the club (the women laugh)".

-Nuna: "there is nothing normal here. Not for a long time".

-J.S: "What was normal like for you?"

-NUNA: "I don't know. You are asking me so many things. Is this therapy? In America everyone's in therapy, right?"

-Azra: "I need a doctor".

Zlata: "She is not that kind of doctor.... there was a war going on in Bosnia. We are refugees" (Ensler, sce:3, pp.24-29).

The women, including Jelena Zlata, Nona, Cisseda, and Azra, are held in a barracks in a repressive environment, isolated from integration with other social groups. Melissa and J.S. use political influence and dominance to achieve their class goals. Systems of structural violence are exploitative, enabling groups or individuals to control others. Cultural violence manifests itself in women's acceptance of their exploitation and oppression as normal or unseen. The phrase "Join the club" symbolizes the normalization of their marginalization and the abandonment of their subordination.

3-MELISSA: "We are here to help you, well... talk".

-ZLATA: "There is no shortage of talking here".

- NUNA: "All we do is talk and talk".

- ZIATA: "We are sick of talking"

-J.S: "We are here to help you talk about the war, about the .. (The women laugh)"

-ZLATA: "You flew all the way here for that? Two American doctors to "help" a group of poor Bosnian refugees talk about the war? What did you think we were talking about before you came? Our lingerie, our dinner parties" (Ensler,sen:3,p.30)



In scene three, women refugees are portrayed as victims of structural psychological violence, which involves physical, emotional, verbal, institutional, or spiritual behaviour. This violence is characterized by the political domination of one social group over others, often through elitism, ethnocentrism, racism, class, gender, and age-related suppression. Melissa and J.S. attempt to exploit these women refugees to publish a book, while cultural violence encompasses religious and ideological concepts, language, art, and empirical and formal sciences. These refugees use their state authority to control them through ideological concepts, justifying or legitimizing various forms of violence. Cultural symbols, such as stars, crosses, crescents, flags, anthems, military parades, images of leaders, fiery speeches, and posters, justify or legitimize violence.

4-MELISSA: "Exactly. That's why I'm writing a book, not an article. People must know your stories the way you want to tell them".

ZLATA: "Oh, so we're a chapter"

MELISSA: "No, no.."

ZLATA: "And who do you think will read your book?" (Ensler, sen:3, p.33)

The tension surrounding Melissa's book project is evident in the dialogue between Melissa and Zlata. Zlata's suspicion of exploitation is clearly apparent. According to Galtung's theory, structural violence encompasses systems where certain individuals exploit others. Melissa uses the stories of refugee women as the primary content for her book, disregarding their capabilities and well-being, thus objectifying them. This leads to psychological harm and long-term suffering. Zlata's skepticism about Melissa's motivations for the book is reflected in her questions about its readership, its effectiveness, and its reach.

5- MELISSA: "And when a patient who's been badly abused comes to you, do you panic, do you give up if you don't have life experiences to compare?"

J.S: "Listen. I can't help these women. They need homes, a country, and care".

MELISSA: "It's only the first day. We're stirring things up. It means the transference is working".

J.S: "I do not sense transference. I sense their rightful contempt at being patronized".

MELISSA: "I thought you were stronger than this" (Ensler, sen:4, p.38)

In the midst of the war, there is the refugee woman that is weak and fragile, needing all the care she can get J.S. feels like that woman need basic care and the violence resulted from the war has left her on the edge. Her case is very special and her suffering is very real. Because of her exceptional situation, she was the boys that represented the weak in that community at that time. This scene shows the violence can influence anybody and everybody especially the weak ones.

6-Azea: "Those bastard, they took our farms and land and cows...."

-Melissa: "Where is your family now?"



-AZRA: "I do not know"

-Nuna:hey took her brother into camp"

-AZRA: "I did not leave our village. It was a perfect village. No one hardly raised their voice there except to call their or cow. They threatened me for months, but I would not go. I am thick and tough. I decided if they were going to kill me, they'd only kill me once. Then they broke into my house and stole my cow" (Ensler,sen:7, pp.50-52).

This scene depicts a conversation among Ezra, Nona, and Melissa. It reveals the effect of the war on their village. The people has been enduring violence such as death and stealing. They are facing the unknown, they don't know where their family and loved ones are. This kind of violence is very personal. This scene tries to show that violence leaves marks on the people influenced by it, those marks can hardly be deleted from thier lives.

7-ZLATA: "People must be very lonely in America. (pause) I do not like the night anymore, not since the war. It is hard to sleep. I was rich like you before. My parents were very important people. I sleep now in the place of cows".

-J.S: "How do you explain what's happened here? How could your neighbours, and friends, suddenly behave like this"

-ZLATA: "I used to think it was the leaders, that men made this war because of their hunger for power. But now I really believe it's in all of this thing, this monster, waiting to be let out. It waits there looking for a reason, a master, an invitation. If we are not aware of it, it can conquer us.....You don't understand that this happened to us to real people. We were just like you, we weren't ready for this. Nothing in our experience prepared us. Their signs weren't fighting for centuries – it an' come out of our perverted lifestyle all want to be logical – you want us to be different than you can convince yourselves it wouldn't happen here, where you are. That's why you turn us into beasts, Communists. people who live in a strange country and speak a strange language – then you can feel safe, and superior. Then, afterwards, we become, the stories of freaks – fax, please – get us one caned Bosnian woman, preferably gang – raped, preferably English – spcaking". (Ensler,sen:8, p. 60)

In this scene the writer tried to show how scary war can be and the influence of the Bosnian war on people. The physical violence is very clear and Zlata and her peoples' life. In this scene Galtung's theory of violence and its effect on people is very noticeable since people have been influenced so deeply that they are more like beasts. In this scene, the author wanted to show that physical violence was not something you can be prepared for. Therefore, it's consequences are not predictable.

8-ZLATA: "There she goes, story vulture. My father isn't dead. He's in Sarajevo. He is one of them, and so they would not let him leave"



-MELISSA: "But if he's your father, aren't you one of them, too?"

- NUMA: "Those of us who are both are neither one. We are enemies everywhere".

- J.S.: "Not here, Nuna".

- NUNA: "No, not here where we have nothing land, no country, no things. There is nothing to kill for. But inside me, it's violent. One part of me hates the other part".

- AZRA: "Nuna, Nuna, hush... hush".(Ensler,sen:10,p.72).

The work explores the dangers of identities and conflicts beyond war. The characters discuss both direct violence, such as Zlata's father's imprisonment in Sarajevo, and internal violence, such as Nuna's inner turmoil stemming from the war and the siege, thus reinforcing the desired outcome. Personal violence manifests itself in Nuna's confrontation with physical and psychological enemies. Violence is also present in the characters' experiences, as they discuss the "absence of logic" in their current environment, overlooking the factors that fuel the conflict. However, Nuna's internal struggle and the underlying societal dynamics point to the presence of structural violence.

1.3 Conclusion

Conclusion

Literature is a mirror of life, therefore in this play the writer tries to shed light on a very significant phenomena that people deal with daily. Violence influence on peoples' life and behavior is obvious but it needs more comprehensive studies to understand it better. Galtung's theory of violence is one of those tries to understand the reasons of violence, it's nature as well as its consequences. There are two kinds of violence the direct and indirect. In this play the writer has shown the direct, personal and structural violence. The scenes show this kind of violence used against a refugee women during war. They show the suffering of a women during Bosnian war that effected every one. The dialogue is between two characters, Zlata and Y.S., which shows the influence of war in their life. The effects are very clear on Zlata's life since it changed her so much that she became a deformed version of herself. The need of forgiveness is significant .

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