

Politics Cast Shades on Private Lives in David Rabe and David Hare's Works

Sarah Attia¹

Abstract

This study examines some works of playwrights David Rabe and David Hare, focusing on how politics permeate and cast shades on private lives in their plays. Rabe and Hare are known for their ability to provoke and explore burning themes within their societies. Through their unique theatrical styles, they effectively reflect their visions of significant social and political aspects. It depends on the analytical and comparative approaches to analyze thoroughly the ways in which Rabe and Hare incorporate political elements into their works, ultimately shedding light on the intricate relationship between politics and private lives and how theater can serve as a potent medium for engaging in social and political discourse within the context of their works, and the insights that can be gained from comparing their plays regarding how politics influence personal experiences, values, and choices. The study raises several substantive questions concerning Rabe and Hare's plays: How do they incorporate political elements into their plays? What are the effects of politics on characters' private lives in Rabe's "Sticks and Bones" and "The Basic Training of Pavlo Hummel"? How do they depict the psychological impact of war and political ideologies on individuals and their families? In what ways do Hare's plays, such as "Plenty" explore the disillusionment, compromises, and personal sacrifices stemming from specific political contexts? How do they navigate the complex interplay between personal convictions and the pressures of ideology in their plays?

Keywords: *David Rabe, David Hare, Sticks and Bones, Plenty, Stuff Happens, Politics and Theatre.*

Introduction

Rabe - born on March 10th, 1940 - is maybe the most famous American playwright in the 1960s and 1970s. He served in the army as a draftee in a hospital-support unit in Vietnam for two years, from 1965 to 1967, the experience that profoundly influenced him and provided him with an authentic material for his Trilogy of Vietnam. His works reveal his interest in using surreal fantasy, satire and grotesque humor to present the effects of war on humans and on society in general. Likewise, Hare, born in Sussex, England, on June 5th, 1947, has been significantly shaped by the post-war era and the prevailing optimism that followed. This period of history has had a profound impact on his artistic creations. Hare's plays delve into the themes of political and social change that emerged during the post-war era. He explores the profound impact these changes had on both individuals and institutions, delving into the complexities and consequences that arose as a result.

The works of Rabe and Hare have left a stubborn mark in theatre, particularly through their exploration of the intersection between politics and private lives. Both playwrights possess a remarkable ability to provoke and challenge societal norms, delving into the burning themes that shape their societies. By forging a distinct style of theater, Rabe and Hare brilliantly bring to the stage their visions of significant social and political aspects.

The works of Rabe and Hare revolve around the profound influence of politics on private lives. They navigate adeptly the complex relationship between politics and personal spheres, portraying characters who grapple with the far-reaching effects of political dynamics. This study aims to analyze selected plays by Rabe

¹ PhD in English Language and Literature, Assistant Professor, Oman College of Management and Technology, Muscat, Sultanate of Oman.
E-mail: sattia@oemt.edu.om.

and Hare to understand how they incorporate political elements and explore the implications for their characters' private lives. Both David Rabe and David Hare have skillfully explored the intricate connection between politics and private lives in their plays. Their works address significant societal themes, including the psychological impact of war, the influence of political ideologies on personal relationships, and the compromises and sacrifices individuals make within specific political contexts. Rabe's plays such as "Sticks and Bones" and "The Basic Training of Pavlo Hummel" depict the deterioration of personal relationships amidst political turmoil, particularly focusing on the dehumanization and mistreatment of soldiers during the Vietnam War. Hare's plays like "Plenty" and "The Absence of War" examine disillusionment, compromises, and personal sacrifices within the framework of political settings, highlighting the complex interplay between personal convictions and the pressures imposed by ideological forces.

Both playwrights employ a distinct theatrical style that effectively reflects their perspectives on the social and political aspects of their respective societies. While their plays may contain metaphysical elements, they are firmly grounded in a specific social context. Rabe and Hare's works prompt critical reflection on the influence of politics on personal identities, relationships, and societal dynamics. Their plays serve as a medium for engaging in social and political discourse, challenging societal norms, and provoking audiences to confront uncomfortable truths about issues such as violence, masculinity, power structures, and social inequality.

Rabe and Hare's plays navigate the intersection of politics and private lives, shedding light on the social and political commentary embedded within their works. Their thought-provoking narratives disrupt complacency and compel audiences to critically examine the broader consequences of political engagement on personal lives and societal dynamics. Through their powerful storytelling, Rabe and Hare emphasize the enduring relevance of theater as a medium for fostering critical reflection and initiating discussions on pressing societal issues.

Discussion

Rabe's Trilogy solidified his reputation as an important American playwright. One of the standout plays from the Trilogy, *Sticks and Bones*, garnered significant critical acclaim, earning several prestigious awards, including the Tony Award for Best Play. The play premiered at the New York Shakespeare Festival Public Theatre on November 7, 1971, and later moved to Broadway's John Golden Theatre on March 1, 1972. It received favorable reviews from critics who recognized its ability to delve into the depths of human despair beyond clichéd expressions. In the words of Harold Clurman, the play delves into the profound aspects of existence that transcend superficial phrases or stereotypes. *Sticks and Bones* is invading with freshness and honesty some of the most painful ambiguities that afflict contemporary America." (Clurman, 1971:605) Brendan Gill, as well, described the play as "A beautiful and harrowing study of American family life and American political life as a double nightmare from which only the most severely mutilated among us struggle to awaken." (Gill, 82)

As in the case of Hare's *Plenty*, Rabe's *Sticks and Bones* depicts the matter of traumatized war veterans in superior intensity without employing only factual testimonies. Instead, both playwrights mixed factual and fictional descriptions of their characters' traumatization. To evaluate the way in which the structures of trauma are evident in these plays, Christina Wald's research on the performative presentation of mental disorders in contemporary Anglophone drama is helpful. She argues that trauma drama portrays trauma from a post-traumatic view, thus following the assertion of trauma theory that trauma is represented tardily: Rather than depicting cruelty and violence, Trauma Drama exposes the post-traumatic, psychic repetition compulsions and traces the protagonists' attempt to come to terms with their traumatization. (Wald, 156)

From the outset, David shows signs of PTSD from trauma that he witnessed and participated in while he was at war. He was involved in killing of the North Vietnamese, and his reaction to killing involved "intense fear, helplessness, or horror." Therefore, he once tells his father: "I had fear of all the kinds of dying that there are when I went from here." (*Sticks and Bones*, 143) After his return home, David relives the horror of the war. He has difficulty sleeping and little appetite. Moreover, he is prone to flashbacks from the war. He tells Ozzie: "Pointing at buildings, I turned them into fire. I took the fleeing people into my fingers and bent them to touch their heads to their heels, each screaming at the sight of their brain turning black. And now sometimes I miss them, all those screaming people." (195) At times, he hallucinates. He shows his family what looks to be a movie, but it's actually a blank screen. "They hang in the trees. They hang by their wrists half severed by the wire ... they are all bone and pain, uncountured and ugly... he with the back of his head blown off and she, the rifle jammed exactly and deeply up into her, with a bullet fired directly into the child living there." (161) David's recollection of his combat time, along with his psychosomatic symptoms, should elicit concern from his family that he has suffered devastating emotional trauma. His family, however, never recognizes the depth of his disturbance. When they fully comprehend the havoc that David inflicts upon them, it's too late, and they have little choice but to remove him from their life.

Hence, the drama of both Hare and Rabe is meant to operate on two levels: a personal level of the character and a larger level of the society where he/she lives. The character is a microcosm of his/her society, and his/her experience reflects that of many people in that society. Observing Susan in *Plenty*, Maggie in *Teeth 'n' smiles* and Sarah Delafield in *Knuckle*, Hare portrays the character's intimate personal life and those who surround her from one side, and a more complicated larger level of the British society from the other side. The character as a microcosm represents many Britons. He once discussed with a critic about *Plenty*. He stated "[It] is inspired by a belief that people literally died in vain, that the upsurge of radical feeling was a genuine outcome of their experiences and not an accident, that the material and emotional plenty of that last period of affluence was wasted, and that the British have drawn a mantle of lies and coldness over the war. We are afraid to show our emotions." (Grant, 1978: 15) What really grabs attention is that this era in Hare's career and his 1960s plays portrayed depression and the lost plenty in Britain in the years of peace. But in Rabe's career, especially his Vietnam plays, this era indicated despair and hopelessness of thousands of veterans and their families in the American society during the war, and how US administration and

foreign policy affected the personal lives of Americans. The character of David in *Sticks and Bones* and his family is a microcosm of American society, and his experience in Vietnam War, his physical and emotional inability and his failure to communicate with the members of his family and the world around him after he had returned from the war represents the experiences of many Americans at times. Likewise, the character of Pavlo in *The Basic Training of Pavlo Hummel* and the characters of the soldiers in *Streamers* and their failure to find a way of communication or rather a way of integration into the world, represent the despair and moral degradation in the society in this era.

However, *Sticks and Bones* is not about war; it is rather about the reaction of Americans to the war, or more specifically the reaction of American society. Rabe criticizes severely the American family and the way they embrace returning veterans. In his author's note at the end of the play, he writes:

Mom and Dad are not concerned that terrible events have happened in this world, but rather that David has come home to behave in a manner that makes him no longer loveable. Thus, he is keeping them from being the happy family they know they must be. He attacks those aspects of their self-image in which reside all their sense of value and sanity. (225)

The family is concerned with the appearance of happiness more than the actual happiness. They "know they must be happy" not because happiness will make them a healthier family system, but because it is something that they must do to fulfill their role as a typical American suburban family. Once David arrives, this façade disappears because they can no longer appear happy in the face of his disruptive behavior. This is the central theme; the family is not upset at what the war has done to David (in fact they don't even seem to notice this effect), but instead what David has done to the family. His return is made difficult because he has been absent for so long and the family has adjusted to life without him; so, his return to the family shatters its stability. They recognize –correctly - that his presence will cause familial instability. Therefore, instead of accepting and helping him and adapting to his return, they reject him. This failure is because of two reasons: first, they exhibit little cohesion; and second, they don't understand the extent to which David has been scared by the war and carry out their daily routine unaffected by his return. Rabe satirizes the ritualized behaviors that make cohesion among family members, whose life is distant, dull and empty, impossible. In such rigid families, members who would rely on support, such as David, must now look outside the family system. This is Zung's role in the play. David looks to Zung's memory once he returns because she can offer the emotional support that his family doesn't provide. He begs her to stay:

I will buy you clothing ... I will make them not hate you ... there will be time ... We will learn to speak. And it will be as it was in that one moment when we looked in the dark and our eyes were tongues that could speak and the hurting ... all of it ... stopped, and there was total understanding in you of me and in me of you. (174)

Zung is the only one who can comfort David after those in his family system had shown unwillingness to help him. It reflects poorly on his family's support that he must rely on her image in his mind rather than

the real family members in the same house who are too busy trying to correct the homeostatic balance that he has upset.

It's noteworthy that the image of America in Rabe's drama, the effects of foreign policy of US consecutive administrations on people, and how war and its aftermaths affected their lives are likely the same as that in Hare's. As in the case of Rabe's *Trilogy*, Hare's *The Vertical Hour* pits personal philosophies against global politics. The long dialogue between Nadia and Terri, the African American, reveals her anger and despair and shows how the policies of US had affected her and was a main cause of her sufferance. She states: "I'm deeply despairing of the direction my government has recently been taking". She links this despair with her own painful personal experience to assert in her essay that "There is only one truth. The powerful exploit the powerless." (*The Vertical Hour*, 112) Nadia, as a veteran from Sarajevo, comments on her too much trouble as she doesn't like to see people suffer over things they can do nothing about. She links between her experience in Sarajevo and that in Iraq. In Sarajevo, she describes her anger:

Anger against the world. The world, for standing by, for knowing and not intervening. Endless days, watching people die for no purpose, for no reason, except the world's laziness, its fat spoiled sense of itself. (...)Who cares? The first great war in Europe since 1945 and no body's able even to remember which country is which. Which is Croatia? Is that the one full of Muslims? Or is that Bosnia? Who are we? 300 000 people killed in Europe. There were bodies – every shape, every colour, bodies rotting in the woods, on building sites – violence. And three hundred miles away there were people going to the opera and hailing gondola and laughing, not wanting to know, not needing to know. (*The Vertical Hour*, 44-45)

A year after her return from Iraq, she describes the war there. She went there not to report, but to observe as an academic. She states:

Seventy-nine journalists already dead, the most dangerous war in the history of my profession. (...) They kill you whoever you are. And yes, it's true, I came back to my nice job at Yale, I looked at these kids, looked at my colleagues, (...) but these people seem spoiled. They seem soft and spoiled. As if nothing worried them except their jobs and their bosses and their fucking love lives. (*The Vertical Hour*, 79)

A simple comparison between her description of the war in Sarajevo and that in Iraq reveals that nothing changed in the world ideologies from 1990s until the last decade. The image is divided into two halves: hundred thousand of innocents live under fire machine of war and are being killed, whereas others in the world stand by, care about nothing except their own lives, their own business, and their own interests.

Back to 1960s and 1970s America, in *Sticks and Bones*, Rabe criticizes the middle-class families who follow the same ritual each day: they eat the same food (fudge and ice cream), say the same things ("Hi"), and undertake the same activities (crossword puzzles, grocery shopping and talk of baseball). Communication in these families is vapid as family members talk to, and not with, each other. Emotional connection among members is practically nonexistent. Samuel Bernstein wrote: "Just as Rabe was struck by the indifference of his fellow citizens to the Vietnam experience, so David, the play's protagonist, finds himself morbidly out of step with his family, whose lives seem entirely unaffected by the war." (Bernstein, "*Sticks and Bones*")

by David Rabe", 95) David asks his parents if they have ever considered that the entire world is not "like this ...Sinks and kitchens all the world over? Is that what you believe? Water from faucets, lights from wires? Trucks, telephones, TV? Ricky sings and sings, but if I were to cut his throat, he would no longer, and you wouldn't miss him - you would miss his singing." (163) The family is so sheltered in their suburban existence that they are not aware of people around the world without plumbing or electricity. They don't know that a world exists outside their own.

David's troubles and sense of isolation are clear as soon as he arrives home. He shouts to the sergeant: "GODDAMN YOU, SERGEANT. I'M LONELY HERE! I'M LONELY!" (132) Indeed, his father makes little effort to incorporate him into the family system upon his return. This shouldn't be surprising because Ozzie has never been a team player. Literally, when Father Donald tells Ozzie that "organized sports activities; it does 'em a world of good," (121) Ozzie's response is that he was a "track and field man. Miler. Dash man – I told you." His fondness for an individual sport reflects his distance from the rest of the family. More importantly, it symbolizes his inability to work with other family members. Moreover, when David tries to incorporate himself in a conversation as a means of re-entering the family system, Ozzie thwarts his efforts. They talk about Hank, and while David says that Hank's illness is congenital, Ozzie strongly disagrees. His reaction alienates David and leaves no room for an alternate viewpoint. He states: "I mean, I hate to harp on a thing, but I just think you're way off based on Hank, Dave. I just think you're dead wrong." (140) Instead of agreeing that David might be right, Ozzie ostracizes him by dismissing his ideas. Such interaction drives David into seclusion, both figuratively and emotionally. Isolation in his family only begets more isolation. Already isolated by his blindness and his family's tepid welcome, he retreats into his own space (his room) reinforcing his isolation. David's family doesn't see that his condition deteriorates the more isolated he becomes, in a progressively devastating cycle: while at the beginning of the play he would allow his parents to visit him, by the end he becomes violent towards anyone who enters his room. But his isolation in his room works for the benefit of the family; because in his room he cannot remind them of the uninspiring lives they lead. According to Figley: "It is not uncommon for the veteran to sense a lack of understanding or appreciation for what he went through in the war. As one veteran complained, 'friends and family treat me like I have only returned from a summer vacation and it's time to get back to work.'" (Figley and McCubbin, 1983: 154) In *Stick and Bones*, not only does the family have little recognition to the war's effect on David, but also they seldom make his pain a topic of discussion once he returns.

However, at one point in the play, Harriet is concerned about David's bizarre behavior; even though the day before she had casually told David that a sleeping pill was all he needed to feel better. Yet, while she now worries about his condition, Ozzi is dismissive of her concern:

Harriet: I want to talk about David.

Ozzie: David's all right. I'm gonna call the repairman.

Harriet: ... He won't eat. He just lays there. I offer him food, he won't eat it. ... There's something wrong with David. He's been home days and days and still he speaks only when spoken to; there's no light in his

eye, no smile; he's not happy to be here and not once has he touched me or hold me, nor has he even shaken your hand.

Ozzie: Oh, I don't mind that. Why should I mind –

Harriet: And now he's talking to himself. (137)

This difference of opinion continues, but later that same day their roles reverse: Ozzie seems concerned that David's behavior indicates some kind of disturbance, while Harriet seems annoyed by David's presence:

Ozzie: And something else – maybe it could just be that he's growing away from us, like we did ourselves, only we thought it would happen in some other way, some lesser way.

Harriet: What are you talking about, "going away"? He's right upstairs. (149)

Ozzie and Harriet differ in their use of the term "away." Ozzie's is more metaphorical: he expresses concern that David is becoming more emotionally distant (though it seems as if to Ozzie, "growing away" is unrelated to the war and instead a normal part of adulthood.) Harriet, however, wishes that David goes away literally, because he had become a troublesome member of the family.

Nevertheless, if one gives the US foreign policy during the 1960s and today a full-body scan, one finds out how irrelevant and even contrasted their situations are. During the 1960s, John F. Kennedy (1961-1963), then Lyndon Johnson (1963-1969) considered the rule of Fidel Castro and the communism in Cuba as an extreme threat for the US and warned the Soviet to remove the weapons from Cuba. However, today Castro is still in power, and Cuba is still 90 miles away from US, but because the Cold War ended and the Soviet communism fell, neither Castro nor Cuba represents threats for US. It's the double-standard theory that Hare referred to in *Stuff Happens*. It's the same theory of US relation with Saddam Hussein from the 1980s until 2003. In the 1980s, during the presidency of Ronald Reagan (1981-1989), the Americans decided to take their revenge on Ayatollah Khomeini of Iran for the seizure of American hostages in 1979. In 1980, Saddam Hussein invaded Iran for territory and navigation rights. Therefore, Saddam was the ideal ally for the Americans in the region. US supported Saddam with weapons during his war with Iran for eight years. Although the Reagan administration was well aware that Iraq was using chemical weapons, the White House did nothing, "They turned a blind eye towards Iraq", asserts the Pentagon official Stephen Bryen. In the 1990s, Iraq was still Iraq, and Saddam's politics were still the same, nothing changed except that the war with Iran had ended, and Saddam had accomplished his mission that US wanted from him. Consequently, the US started to see that Saddam represents a threat in the region and launched the operation Desert Storm in February 1991 after Saddam's attack against Kuwait. In the 1990s, during the presidency of George H.W. Bush (1989-1993) and Bill Clinton (1993-2001), the relations have gone cool between US and Iraq. Therefore, when George W. Bush (2001-2009) was planning to attack Iraq, Powell didn't favor to launch the attack without international support. He stated: "There's an element of hypocrisy, George. We were trading with the guy! Not long ago. How do we know he's got weapons of mass destruction? How do we know? ... For that you need allies. Not allies you buy, not allies you bribe, allies you can actually trust." (*Stuff Happens*, 54)

Hare utilizes figurative language to pass his irony. In Britain, the Labour Party rebel against the Prime Minister who wants to cooperate with US to trigger war in Iraq. In the Parliament, fifty-three MPs rebel, and one of them argues "Bush will hit Iraq in much the same way that a drunk will hit a bottle – to satisfy his thirst for power and oil." (Stuff Happens, 77) The allegory of Bush to a drunk reveals his lack of conscience; and to enhance the meaning, the lack of consciousness extends to the international community who shouldn't have passed him the 'bottle'. Earlier, the character DeVillepin had told Powell how contradictory the statements of US administration were. First, they declared that the Security Council would have the chance to handle the process; then they asserted that only one outcome would be acceptable. He stated "you can't play football and be the referee as well. That isn't – I'm using the English expression – 'playing fair'." (72) In such a situation the complexity is doubled; the problem isn't only 'playing fair or unfair', but also imagine that the player is drunk and all his 'friends' around him pass him the 'bottle'. The situation is catastrophic. This is the message Hare wanted to pass.

In a likely similar context, it seems that honor should be added to Hare's old-fashioned list. It seems that he searches for some values that are hidden or lost. In *The Permanent Way*, he reveals the dishonor and misleading management in Britain through the metaphor of railways after the privatization of railways and the repeated fatal crashes. Hare remembers well the statement of the Second Bereaved Mother who said "I didn't have any politics. I grew up with the idea that there was right and wrong and tried to instill that in my children. But now that I've met powerful people, I see that there's a game going on and the game is to do with their holding on to power."

Furthermore, Hare is particularly successful in dramatizing his ideas through characters. The passengers' expressions of dissatisfaction are a perfect example of Hare's melding of political turmoil. The depression of the bereaved mother inspired Hare to affirm that people do have values and ideals, but these values are tested by things that happen to them. The point that he focuses on is that the railways system was built in a way that no one has responsibility in case of crashes. The most shocking statement in the play is that of the man from GNER, when he knew that the cause of the Hatfield crash wasn't a wheel break, he said unselfconsciously "Thank Christ, it's not us." Hare, hence, described the railway as "a buck-passing system." Some organizations and people who had investments in GNER claimed that the play isn't fact; it's rather an art or a mere metaphor. After the Potters Bar crash, the statement of the railway responsible was more shocking. He stated: "Oh yes, we know there are imperfections but at the moment there isn't anyone to take responsibility for Potters Bar." It's a shame for such a system that no one wants to take responsibility for such disasters and society stands helplessly and changes nothing.

Ironically, the most shocking part is that while the Young Man in Denim has settled for £18,000 to cover the loss of his bag and his ruined trainers, the Bereaved Mother was awarded £7,500 for the loss of her son. The Second Bereaved Mother describes her scorn for what the GNER called VOL – Value of Life. She states: "When Concorde crashed, every family got a million pounds. It's not the money, it's just so you don't ever have to think about it. Three and a half years later we're going to meetings to establish what they call

VOL – Value of Life. Each child, they say, has a different value, maybe ten thousand pounds, maybe twenty." (p. 52) Neither John Prescott nor Hare explained on which basis the GNER would estimate this VOL. How could they evaluate the price of a person's life? Was it according to age? Was it according to gender? I. e. the price of a life of a man is different of that of a woman! Was it according to his social position? Was it according to his education? That is why the Second Bereaved Mother sums up her disdain for compensation and the Value of Life in her rhetorical question: "How does it make a parent feel to be told that because his son is a road sweeper his life is worth less than a brain surgeon?"

The idea of death foreshadows a great part of the works of both Hare and Rabe. Both share a deep hatred of death and an immense evaluation of Man's life. In *The Vertical Hour*, Oliver slaves to save a human being who would be dead in two weeks at hospital. (94) Therefore, all his tragedy was because of the accident in which he involuntarily killed a man and a woman. (93, 94) Similarly, in Rabe's *The Basic Training of Pavlo Hummel*, the main point is Pavlo's struggle against death. Even after having tried to commit suicide, he tells Brisby "I don't know what I was thinking about." (70) Later, when he tells Captain Miller that he wants to be a soldier, not a medic, Miller tells him that "there are people alive who would be dead if [he] hadn't done [his] job." (71) His deep desire to be far-off medic is to be away from death. Even with his desire to be a soldier, he un-logically hopes not to have to kill anyone, nor to get killed. (72) This detestation of death reveals how severe were the half-cooked decisions of US administrations in both wars, which caused this catastrophic loss of lives, only for US colonization. Was it worth it?

Hare's final monologue in *Stuff Happens* summarizes and concentrates on how he sees the war. The Iraqi Exile who articulates the monologue admits that he left Iraq twenty-seven years ago. He claims that he longed for the fall of the dictator and worked in the exile for this hope. But Rumsfeld's statement "Stuff Happens" seemed to him and to millions of people all over the world as "the most racist remark" he had ever heard. Hare asserts that as he is against the dictator and the dictatorship, he is also against war, against killing, and against racism even in killing. He argues "The American dead are counted, their numbers recorded, their coffins draped in flags. How many Iraqis have died? How many civilians? No figure is given." (*Stuff Happens*, 119-120) Even the number announced in the media (hundred thousand Iraqis) isn't perfect; "Our dead are uncounted", as the Iraqi Exile asserts. Hare emphasizes that the Americans created vacuum in Iraq. They went there with no plans. Hare concludes by admitting that Iraq is a nation that has failed in only one thing: but it's a big sin. It failed to take charge of itself. Saddam was the worst person in the country who took charge of it; "A country's leader is the country's own fault." The Iraqi's fault is that they waited and expected America to do it for them, to save them. His final statement represents a main rule for those who are oppressed by tyranny and think that their rescue is in imperialism. He asserts: "You are putting your faith in the wrong person." If the Iraqis don't do it themselves, this is what they get, nothing except vacuum or chaos at best. Regarding what is happening in Syria, Yemen, Libya and Sudan today, Hare's message seems prophetic and needs to be reconsidered

Conclusion

The works of David Rabe and David Hare have left a lasting impact on the theater world by delving into the intersection between politics and private lives. Through their thought-provoking narratives and unique artistic styles, they have successfully challenged social norms and shed light on the intricate relationship between political dynamics and personal experiences. As theater continues to serve as a potent platform for social and political discourse, Rabe and Hare's plays continue to be influential, fostering critical reflections and stimulating discussions on the profound influence of politics on individuals' private lives.

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