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Department of English

# Dramatizing Anti-Human Trafficking Narratives in John Godber's *Sold* and Andrew Kooman's *She Has a Name*

**A THESIS SUBMITTED**

**TO THE COUNCIL OF THE COLLEGE OF ARTS UNIVERSITY OF ANBAR, IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH LITERATURE**

**By**

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بِسْمِ ٱللَّهِ ٱلرَّحْمَٰنِ ٱلرَّحِيمِ

﴿ وَإِذْ قَالَ رَبُّكَ لِلْمَلَٰٓئِكَةِ إِنِّي جَاعِلٌ فِي ٱلْأَرْضِ خَلِيفَةً ۖ قَالُوٓا۟
أَتَجْعَلُ فِيهَا مَن يُفْسِدُ فِيهَا وَيَسْفِكُ ٱلدِّمَآءَ وَنَحْنُ نُسَبِّحُ
بِحَمْدِكَ وَنُقَدِّسُ لَكَ ۖ قَالَ إِنِّيٓ أَعْلَمُ مَا لَا تَعْلَمُونَ ﴾

البقرة(30)

“And [mention, O Muḥammad], when your Lord said to the angels, "Indeed, I will make upon the earth a successive authority." They said, "Will You place upon it one who causes corruption therein and sheds blood, while we exalt You with praise and declare Your perfection?" He [Allāh] said, "Indeed, I know that which you do not know."”

By Quranpedia

# Supervisor Certification

I certify that this thesis entitled "**Dramatizing Anti-Human Trafficking Narratives in John Godber's Sold and Andrew Kooman's She Has a Name"** by **Abo-Baker Jalal Taha Al-Jumaili**, was prepared under my supervision at the College of Arts, University of Anbar, in partial fulfillment of the requirements for the degree of Master of Arts in English Literature.

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Supervisor: Asst. Prof. Mohamad Fleih Hassan

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**Department head recommendation.**

Based on the available recommendations, I nominate this thesis for discussion.

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# Approval of the scientific component

I certify that this thesis prepared by Abo-Baker Jalal Taha Al-Jumaeili entitled **"Dramatizing Anti-Human Trafficking Narratives in John Godber's Sold and Andrew Kooman's She Has a Name"** has been revised from the scientific point of view and all the scientific errors in it were corrected by the researcher. Thus, the thesis became suitable for discussion.

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## Approval of the scientific component

I certify that this thesis prepared by Abo-Baker Jalal Taha Al-Jumaeili entitled **"Dramatizing Anti-Human Trafficking Narratives in John Godber's Sold and Andrew Kooman's She Has a Name"** has been revised from the scientific point of view and all the scientific errors in it were corrected by the researcher. Thus, the thesis became suitable for discussion.

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## Decision of the discussion committee

We certify that we have read this thesis, **"Dramatizing Anti-Human Trafficking Narratives in John Godber's Sold and Andrew Kooman's She Has a Name"** and as Examining Committee, examined the student in its content, and that in our opinion it is adequate as a thesis for the Degree of Master of Arts in English Literature.

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Date: / /

**Approved by the Council of the college of Arts**

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Name:

Dean of the College of Arts

Date: / /

# Dedications

To My amazing Mother and Father,

My beloved Brothers,

My cherished Friends,

My late Grandmother,

Myself,

I humbly dedicate this work

# Acknowledgements

Foremost, I offer profound gratitude and recognition to Almighty Allah for the abundant blessings bestowed upon me during writing my thesis.

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## Abstract

Human trafficking is a pervasive global issue that profoundly affects millions of lives, particularly those of women and children who are disproportionately vulnerable to exploitation. This crime, characterized by the total control of one person by another for the purpose of economic gain, has been examined across various disciplines, including sociology, economics, human rights, and literature. However, A focused study on anti-trafficking narratives within selected postmodern plays remains largely unexplored. Thus, the study addresses this gap by analyzing two notable postmodern plays that engage with human trafficking: John Godber's *Sold* (2007) and Andrew Kooman's *She Has a Name* (2017). The study aim is to examine the trafficking and anti-trafficking narratives within these plays to elucidate the mechanisms of trafficking and the anti-narratives employed by the playwrights. Methodlogically speaking, Gayle Rubin's concept of "The Traffic in Women: Notes on the Political Economy of Sex" (1975) is utilized to explore the trafficking narrative in *Sold*, specifically focusing on the gendered dimensions of exploitation that target women. Alexis A. Aronowitz's model *Human Trafficking, Human Misery* (2011) further enhances the analysis of child trafficking mechanisms in *She Has a Name*, detailing the processes of victimization and control. Moreover, Michel Foucault's *A Preface to Transgression* (1977) is employed to examine the anti-trafficking narratives within these texts, offering a framework for understanding how these plays resist and challenge dominant trafficking discourses. Through this analysis, the thesis demonstrates how both Godber and Kooman effectively employ dramatic techniques to critique the mechanisms of trafficking and advocate for resistance via anti-trafficking narratives. It concludes that these playwrights successfully circulate powerful anti-trafficking narratives in their plays through the characters of Ray in *Sold* and Jason and Marta in *She Has a Name*.

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# Chapter One - Introduction

## 1.1 Background of the Study

Human trafficking is an ongoing issue all around the globe with massive impacts on people's lives. Kevin Bales, a British sociologist and an anti-slavery activist, defines human trafficking in his book *Disposable People: New Slavery in the Global Economy* (2012) as "the total control of one person by another for the purpose of economic exploitation" (38). He associates the issue of human trafficking with slavery, as the title of his book clearly denotes. Human trafficking is a problem that affects millions of people each year, including children and adults. It involves the exploitation of people for profit with the use of force, fraud, or coercion to control people and force them to work against their will. It is seen by many people as a continuation of slavery in the modern world. While in slavery, victims are owned by another person and are treated as property. They are often subjected to physical and emotional abuse, and they are forced to work without pay or for very low wages. In human trafficking, however, victims are often transported to a new location, where they are isolated and unable to escape their traffickers. They are often forced to work in dangerous or exploitative conditions, such as in prostitution, forced labor, or domestic servitude.

The most affected people by the traffickers' agenda are children and women, as they are the most vulnerable in society. Also, they provide more profit for the traffickers since the beneficiaries demand them more. Also, they don’t usually have the capacity or the force to resist their doomed situation. So, they are forced to accept their fate and do as they are told, or else they might face horrible consequences (Abdulraheem and Adegboyega 34).

Giovagnoni and Schooneveld said in their article "History of Human Trafficking" (2022) that the history of human trafficking can date back to as long as humanity has existed. They argue that "For much of human history, across cultures and continents, slavery was legal, regulated, and common.". It was frequently perpetrated by one group against another. However, in the nineteenth and twentieth centuries, an international movement began to abolish all forms of slavery. After slavery was finally abolished, there was a new kind of slavery, which is called (Human Trafficking). This issue began to gain global interest right after the abolition of slavery in 1865. In the early 20th century, human trafficking, encompassing forced labor, child abuse, and sexual exploitation, reached unprecedented levels. In a 1921 international conference convened by the League of Nations, 33 countries signed the "International Convention for the Suppression of Traffic in Women and Children", marking a pivotal step towards combating this heinous practice. In 1949, the UN adopted the "Convention for the Suppression of the Traffic in Persons and of the Exploitation of the Prostitution of Others" which was the first legally binding international agreement on human trafficking (Giovagnoni and Schooneveld).

The issue of human trafficking has been approached in different fields like sociology, economics, human rights, literature, and other fields of knowledge. It is an issue that affects individuals worldwide, which led to the importance of studying it by scholars from different fields. For instance, in a study entitled "Sexual Violence and Proximate Risks: A Study on Trafficked Women in Mexico City" (2008), Arun Kumar Acharya points out that human trafficking is a fundamental component of the social and economic structure of Mexico, as it is in other areas of the world. The girls and young women engaging in this activity endure terrible degradation and pain while being treated like commodities. Their physical, mental, and particularly their sexual health are put in danger as a result of this degradation. The study

concludes that sexual abuse poses significant risks to the mental and physical well-being of women who are trafficked. Consequently, human trafficking is a crime that breaks the human rights law (1).

As for literature, it is well known that it is the mirror of life, so an issue that is so huge and has a vast impact on people's lives, like human trafficking, would typically be reflected in literature all around the globe. For instance, in a study conducted by Laura T. Murphy entitled "The New Slave Narrative and the Illegibility of Modern Slavery" (2014), she examines the narratives of human trafficking victims in literary works. She sheds light on Rachel Lloyd's novel *Girls Like Us* (2012), arguing that Lloyd talked about her experience of being commercially sexually exploited and arguing that the issue of choice makes it difficult for people to recognize forced labor. It is hard for people to differentiate between someone choosing to sell sex or immigrate for work and someone being forced into labor once they are in those environments. Forced sex workers are often unfairly judged and labelled with negative words, which she used to define herself for many years (10).

Wongkaren and Wahyuni, in their study, "Female Agency in the Novel Sold (2006) by Patricia Maccormick" (2022), analyze the novel using the concept of agency within the feminist literary theory. They argue that the female characters in the novel suffer from the patriarchal ideology that is deeply rooted within Nepali society, which has led the female characters to be victims of sex trafficking. The study concludes that these female characters have shown different forms of agency, like intrinsic agency, self-definition, and self-direction. Their analysis focuses on the adaptive behaviors' women adopt to cope with the challenges and limitations imposed on them by a patriarchal idology (88).

Additionally, a study entitled "Human Trafficking: Commercial Sexual Exploitation and Forced Domestic Labour in African Literature" (2017) by Urama and Nwachukwu affirms that the issue of human trafficking is deeply rooted in African society, which is highly reflected in its literature. They examine how Adimora-Ezeigbo's *Trafficked* (2008) and Unigwe's *On Black Sisters' Street* (2009) highlight social occurrences and the way they contribute to the spread of girl trafficking in Africa. They explore how both women and men are partners when it comes to trafficking by forming trafficking networks that help them lure the girls into becoming victims of these networks, thereby making fortunes on the misery of these victims. (123). The females who were trafficked share their own stories of hardship, revealing the stigmatization they face in society and the shame that comes with being involved in the sex trade. The authors share these stories to draw attention to the suffering, anguish, and fight for freedom endured by trafficked girls, with the goal of motivating society as a whole to combat human trafficking. The study concludes that these writers devise an effective way of revealing the horrors the victims of human trafficking endure, and it notes that they use their literary works to urge society to combat human trafficking and help rehabilitate the victims, as they believe that literature is an effective tool for bringing about the change they hope to see (136).

As for child trafficking, which also affects children around the world, Beyer, in her study, "'"In the Suitcase was a Boy": Representing Transnational Child Trafficking in Contemporary Crime Fiction" (2018), analyzes novels that depict the suffering of child trafficking victims in crime fiction. She examines the role of crime fiction in raising readers' awareness regarding the issue of human trafficking, especially child trafficking. With her detailed examinations of how child trafficking is portrayed in various post-2000 British and Scandinavian crime fiction works, as well as the social and cultural contexts within them, she argues that crime fiction can influence

public perceptions of human trafficking and its victims due to its widespread readership and its explicit engagement in both public and private discussions surrounding the issue of human trafficking (89).

Additionally, in a study conducted by Mohammed Adel Mahmoud entitled "Gender Discrimination Against Women in Yaa Gyasi's Homegoing" (2023), the author investigates the situation of women as it is depicted in the novel. He argues that throughout the novel, female characters experience marginalization, victimization, oppression, and sexual violence. Both Ghanaian and American patriarchal societies keep women subordinate and deny them job opportunities, preventing them from achieving independence. The study concludes that in Gyasi's novel, women face various forms of violence, such as slavery, physical, sexual, and psychological abuse, and are marginalized and oppressed. Traditional cultural practices and colonialism contribute to the oppression of women, which ultimately benefits men. The inequality and violence against women are not due to individual actions but are instead systemic and structural issues. He notes that even though slavery, racism, and the oppression of women may have ceased in the past, they continue to persist in modern times (314).

Sophie Bush's study, "Putting on the red boots: role-play as 'coping work' and 'creative work' in the theatrical representation of prostitution" (2017), explores the role-playing in plays portraying prostitution victims, specifically in *Roadkill* by Cora Bissett and Stef Smith. The study suggests that while role-playing can be empowering and enlightening, it may not be seen as a positive or empowering strategy for prostitution victims. Instead, it can be seen as coping work (Bush 8).

Another study done by Khaliq et al. entitled "Oppression and Female Body: A Feminist Critique of the Novel 'Half the Sky'" (2021) critiques the

novel *Half the Sky* by Nicholas Kristof and Sheryl WuDunn (2010), using the feminist approach. The study focuses on how the body of the woman is a prominent factor in making females more likely to be exploited, especially sexually (1). The study concludes that the novel is totally feminist and calls for the end of the exploitation of women. It proposes that women are targeted because they own different sexual organs from the male-dominated society. It also sheds light on the oppression of a patriarchal society that exploits women in every way possible without letting them voice themselves. The study, therefore, shows that sex slavery is a heinous crime against humanity and has to be uprooted altogether from society (7).

Moreover, Susan L. Hall, in her study "The Uncanny Sacrifice: Sex Trafficking in Chris Abani's *Becoming Abigail*" (2015), claims that Abani's depiction of sex trafficking is consistent with the variously categorized human rights, sex work, and liberal feminist perspectives on trafficking. It also demonstrates how the novella stages its ideological intervention into anti-trafficking debates by having the protagonist reject the common misconceptions about trafficking victims in public discourse and policy (42).

Another study done by Suleman and Mohamed carries the title "Examining the Women Issues and Child Abuse as Mirrored by Arundhati Roy's *the God of Small Things*" (2018), which examines the issues of women's rights and child abuse in India. They analyze the texts of the novels *Boys Without Names* (2010) by Kashmira Sheth and Arundhati Roy's *the God of Small Things* (1997). The novel, selected as an example of child abuse, *Boys Without Names*, is significant since it reflects the situation of the children who are being trafficked and forced into child labor in India, depriving them of their right to have an education and a bright future (52). The study notes the author's proficiency in vividly portraying child labor in India, preserving India's cultural norms. It concludes that since children are defenseless and easily duped, they are more likely to fall victim to the hands

of society, factory owners, and landlords. These children have to endure the suffering and mistreatment of their masters in order to survive, or else they face horrible consequences (58).

As such, the issue of human trafficking has been approached variously in the existing literature, highlighting the major narratives employed by traffickers to exploit the victims of human trafficking.

## 1.2 Statement of the Problem

Human trafficking issue is an ongoing problem that dehumanizes different kinds of people around the world. It is considered the third-largest criminal industry globally. Many scholars in the field see it as a continuation of slavery and refer to it as modern-day slavery. This issue affects people who are being taken against their will to benefit their traffickers. The traffickers take these victims and apply different kinds of exploitation to them, whether for sex trafficking, child labor, forced labor, or even organ trafficking. The majority of the victims are women and children, as they are the most vulnerable portion of society (Kennedy 1).

The issue of human trafficking has been investigated in different fields like sociology, economics, human rights, literature, and other fields of knowledge. It is an issue that affects individuals all around the world, which led to the importance of studying it by scholars in different fields. It has been present in literature since the beginning of time, whether it is referred to as slavery or human trafficking. A number of studies conducted by different scholars around the world have investigated this issue in literature. For instance, human trafficking has been studied using feminist theory to investigate its effects on females in literature (Khaliq et al. 2021). Similarly, the concept of agency within the feminist literary theory is employed to study human trafficking due to the supremacy of patriarchal thought (Wongkaren and Wahyuni 2022). Moreover, child trafficking has also been investigated

within the existing literature (Beyer 2018). These studies highlight the narratives utilized by the traffickers to traffic their victims only.

**However**, the dramatization of the human trafficking narratives in John Godber's *Sold* and Andrew Kooman's *She Has a Name* are not examined using Gayle's Rubin "The Traffic in Women: Notes on the Political Economy of Sex" (1975) and Alexis A. Aronowitz's model *Human Trafficking, Human Misery* (2011). More importantly, the study of the anti-narratives of human trafficking is not done using Foucault's *Transgression*, which helps in the release of these anti-narratives.

## 1.3 Objectives of the Study

The objectives of the study are as follows:

First, the study investigates the trafficking narratives employed by traffickers to victimize and exert control over their victims in John Godber's *Sold* (2007) and Andrew Kooman's *She Has a Name* (2017). This examination is grounded in two theoretical frameworks. First, Gayle Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" is utilized to elucidate the reasons behind the targeting of women in human trafficking. Second, Aronowitz's model *Human Trafficking, Human Misery* provides insights into the mechanisms through which women and children are trafficked and how traffickers maintain their control over these victims.

Second, the study explores the anti-trafficking narratives articulated by the characters within the plays. This objective is pursued through the application of Foucault's concept of *Transgression*, which serves as a lens to analyze the characters' resistance to trafficking discourses. By employing Foucault's framework, the study aims to reveal how the characters' anti-discourse functions within the narratives to counteract and challenge the structures of human trafficking.

## 1.4 Research Questions

To fulfill the objectives mentioned above, the study attempts to answer the following questions:

1- What types of trafficking narratives are employed within the text by traffickers to exploit and victimize traffickees?

2-What are the kinds of anti-trafficking narratives produced by the characters in the text and their role in raising the audience's awareness?

## 1.5 Significance of the Study

The significance of this study lies in its application of two pivotal frameworks: Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" and Alexis A. Aronowitz's model *Human Trafficking, Human Misery* to the study of human trafficking. Utilizing these frameworks, the research investigates the dramatization of trafficking narratives as depicted in two selected plays: John Godber's *Sold* Andrew and Kooman's *She Has a Name*. These texts serve as exemplars of human trafficking for sexual purposes, child trafficking, and forced labor. The study illuminates the reasons behind the targeted victimization of women and children and explores the narratives employed by traffickers to maintain control and perpetuate their criminal activities.

Furthermore, the study incorporates Foucault's concept of *Transgression* to examine the anti-trafficking narratives present in the selected texts. By employing this theoretical framework, the research elucidates how the authors deploy dramatization techniques to propagate an anti-trafficking narrative that actively challenges and resists the crime of human trafficking. Foucault's notion of transgression, which explores the boundaries of societal norms and the acts that exceed these limits, provides a critical lens through which to analyze the subversive elements in the plays.

This approach highlights the ways in which the authors of *She Has a Name* and *Sold* construct narratives that not only expose the realities of trafficking but also engage in a form of resistance against the socio-political structures that enable such exploitation.

Finally, the merging of these three frameworks helped in understanding the strategic narratives of traffickers to target their victims as well as the playwrights' techniques circulated and dramatized to create anti-narratives of human trafficking.

## 1.6 Conceptual Framework

Human trafficking is the illegal trade of humans for purposes such as forced labor, sexual exploitation, child trafficking, and other forms of coercion. It is a severe violation of human rights, affecting millions of individuals worldwide. Women and children are mainly targeted by human trafficking due to their heightened vulnerability and social marginalization. Traffickers employ various narratives to convey, maintain, and legitimize their illicit activities, often manipulating economic hardships, social inequalities, and cultural norms. These narratives can include false promises of employment, education, or a better life, as well as threats and coercion to control and exploit their victims. Such tactics not only facilitate the initial recruitment but also help sustain the trafficking networks by justifying their actions and normalizing the exploitation within specific communities. Different theorists approached human trafficking and its narratives. The conceptual theories employed in this study are Gayle Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" (1975) and Alexis A. Aronowitz's model *Human Trafficking, Human Misery* (2011), which are used to examine the trafficking narratives in the selected text. Moreover, Foucault's *Transgression* (1977) is used to examine the anti-trafficking narratives within the selected texts.

### 1.6.1 Gayle Rubin's "The Traffic in Women: Notes on the Political Economy of Sex"

Gayle Rubin's "The Traffic in Women" explains the concept of the "sex/gender system" as "a preliminary definition, a "sex/gender system" is the set of arrangements by which a society transforms biological sexuality into products of human activity, and in which these transformed sexual needs are satisfied" (159). Rubin draws on Marxism, anthropology, and psychoanalysis to explore this idea, aiming to define the sex/gender system, identify the origins of women's oppression, and propose what constitutes a true feminist revolution. Traffickers exploit pre-existing social systems and structures to justify and legitimize the targeting and victimization of women. By leveraging these established systems, they rationalize their actions and perpetuate the cycle of exploitation.

Rubin starts by critiquing Marxism's analysis of women's oppression, highlighting that Marxism's focus on the failures of capitalism overlooks the significance of gender: "workers, peasants, or capitalists; that they are also men and women is not seen as very significant" (160). Marxism acknowledges women's oppression by describing how females are domesticated:

> The place to begin to unravel the system of relationships by which women become the prey of men is in the overlapping works of Claude Levi Strauss and Sigmund Freud. The domestication of women, under other names, is discussed at length in both of their oeuvres. In reading through these works, one begins to have a sense of a systematic social apparatus which takes up females as raw materials and fashions domesticated women as products. (158)

Rubin then turns to anthropology, examining kinship systems to elucidate the sex/gender system. She argues that kinship systems are

sociocultural constructs rather than biological or genetic, borrowing from Levi-Strauss and Mauss. Mauss's theory of the "gift" suggests that gift-giving creates social bonds:

> Mauss proposed that the significance of gift giving is that it expresses, affirms, or creates a social link between the partners of an exchange. Gift giving confers upon its participants a special relationship of trust, solidarity, and mutual aid. One can solicit a friendly relationship in the offer of a gift; acceptance implies a willingness to return a gift and a confirmation of the relationship. (172)

Combining this with Levi-Strauss' "incest taboo", Rubin posits that marriage, seen as a form of gift exchange, involves women as the gifts exchanged by men. This exchange, which Rubin terms the "traffic of women," gives men social power, establishing heterosexual normativity through the division of labor. This kind of narrative further enhances the idea that a woman is seen as a product that can be exchanged among men, which falls in benefit of the traffickers and their narratives.

Rubin links this to the sex/gender system, asserting that kinship and the exchange of women underpin social structures:

> If Levi-Strauss is correct in seeing the exchange of women as a fundamental principle of kinship, the subordination of women can be seen as a product of the relationships by which sex and gender are organized and produced. The economic oppression of women is derivative and secondary. But there is an "economics" of sex and gender, and what we need is a political economy of sexual systems. (177)

While Marxism focuses on economic relationships, Rubin emphasizes the need to dismantle the sex/gender system that underpins these economic

oppressions, examining how sex and gender are created. For this, she turns to psychoanalysis and Freud.

Sex/gender systems themselves are not inherently “good” or “bad”; it is the current system that requires critique and change. Rubin explores the Oedipal complex to understand the formation of sex and gender. Freud’s initial theory of the “Electra” complex assumes innate heterosexuality and gendered traits. However, the discovery of the pre-Oedipal phase reveals that “the pre-Oedipus phase is completely identical in boys and in girls” (Freud 199), necessitating an explanation for gender differentiation. Rubin uses Freud’s ideas to argue that gender presentation and sexual preference are not inherited but formed in early childhood, with the mother as the primary object of desire for both sexes. The phallus symbolizes social and cultural power, leading to Lacan’s castration complex, which emphasizes male dominance (Rubin 186).

Lacan extends Freud’s theory, suggesting that the phallus’s possession determines social status. Boys give up their desire for their mothers in exchange for the phallus, while girls realize that only those with the phallus have sexual rights, leading them to seek it through men, thus entering a “phallic exchange network” (159). Rubin concludes that femininity, heterosexuality, and motherhood desires are not innate but products of early psychological development.

Rubin's article analyzes historical and social constructs that depict women as domesticated and weak. Traffickers exploit these narratives to their advantage, leveraging women's societal vulnerabilities and subordinate status to facilitate their victimization. By manipulating these entrenched constructs, traffickers rationalize and perpetuate their trafficking narratives, reinforcing the systemic oppression of women.

### 1.6.2 Alexis A. Aronowitz's *Human Trafficking, Human Misery*

Child trafficking is a grave global issue that targets the most vulnerable members of society, cutting across age and gender. Alexis A. Aronowitz's *Human Trafficking, Human Misery* (2011) delves into the mechanisms through which traffickers utilize trafficking narratives. Through examining the socio-economic and cultural contexts, the role of corruption, and the commodification of children, Aronowitz seeks to underscore the urgent need to address and dismantle the narratives that facilitate such human trafficking.

Traffickers operate within socio-economic and cultural contexts that dehumanize and commodify children. In the context of child trafficking, these narratives often hinge on the perceived vulnerability and fragility of children, particularly in impoverished or unstable regions. According to Aronowitz:

> Trafficking cuts across age and gender. The (il)legal displacement and exploitation of persons (within and across borders) affects the most vulnerable—and these are often women and children. Children and women are targeted for the trade because of their powerlessness, innocence, and inability to protect themselves. They are easier to manipulate and less able to claim their rights. Children can be made to work longer hours with less food, poor accommodation, and no benefits allowing employers to keep costs down. (37)

This quote highlights the broad scope of trafficking and underscores the particular susceptibility of children due to their inherent vulnerability. Traffickers exploit societal narratives that position children as easily controllable and exploitable. In many cultures, children are seen as dependents and are often deprived of agency. This perception is manipulated

by traffickers who lure children with false promises of safety, education, or employment. The narrative of children as passive recipients of adult decisions is pivotal in the recruitment and control phases of trafficking. Furthermore, the economic desperation of families in impoverished regions often compels them to accept these deceptive offers, believing that their children will have better opportunities, only to find that they have been entrapped in cycles of abuse and exploitation.

The systemic corruption within governments and institutions plays a crucial role in perpetuating child trafficking. Aronowitz states that "Trafficking does not exist in a vacuum and corruption of government officials is central to many trafficking operations" (62). Corruption allows traffickers to operate with impunity, facilitating the illegal transport and exploitation of children. This institutional complicity not only emboldens traffickers but also undermines efforts to combat trafficking and protect victims. Corruption manifests in various forms, including bribery, collusion, and the deliberate neglect of trafficking cases. Officials may turn a blind eye to trafficking operations in exchange for financial gain, allowing traffickers to bypass legal constraints and law enforcement scrutiny. This systemic failure exacerbates the vulnerability of children, who are already at a disadvantage due to their lack of power and resources. The erosion of trust in legal and protective institutions further entrenches the power of traffickers, making it difficult for victims to seek help or escape their predicament.

Children, trafficked for various forms of exploitation, including forced labor, sexual slavery, and illicit adoption, are treated as commodities by traffickers. This commodification is starkly illustrated in Aronowitz's work as she states, "Traffickers and brothel owners treat women as commodities" (60). This quote refers to women, and it is equally applicable to children, who are similarly dehumanized and reduced to mere objects of economic

value. The commodification process involves the systematic devaluation of children's humanity, reducing them to units of profit. In cases of trafficking for forced labor, children are subjected to grueling work conditions with little or no pay. They are denied basic rights and freedoms, and their well-being is subordinated to the economic interests of their exploiters. Similarly, in cases of sexual exploitation, children are repeatedly sold and resold, generating substantial profits for traffickers. Aronowitz highlights this transactional nature of trafficking: "In the case of trafficking for forced prostitution, traffickers earn money on the women they exploit and then sell them to other traffickers" (64). This cyclical process of exploitation and resale is indicative of the broader economic mechanisms that sustain trafficking networks.

Traffickers utilize entrenched stereotypes and narratives to justify and facilitate the trafficking of children. These narratives often portray children as inherently subservient and exploitable, reinforcing dangerous and misguided stereotypes. Aronowitz notes that:

> Traffickers in source countries take advantage of the unequal status of women and girls, which include the misguided and dangerous stereotypes of women as (sexual) objects, property, and servants of men. Gender discrimination, a risk and push factor associated with trafficking, is recognized as a fundamental denial of human rights. (28)

While this quote focuses on women and girls, similar stereotypes are applied to children in general, framing them as easily manipulated and controlled.

The exploitation of these narratives is evident in the tactics traffickers use to recruit and control children. For example, traffickers may present themselves as benevolent guardians or mentors, offering children seemingly genuine opportunities for education or employment. These false promises

are deeply embedded in the narrative of children as dependent and in need of adult guidance. Once entrapped, children are subjected to psychological manipulation and coercion, reinforcing their perceived helplessness and dependence on their exploiters. The narratives used by traffickers are not created in a vacuum but are deeply embedded in historical and cultural contexts that have long devalued certain groups of people. The narratives of vulnerability and dependency are central to the traffickers' strategy, enabling them to rationalize their exploitation and maintain control over their victims.

### 1.6.3 Foucault's Transgression

The importance of transgression in cultural and social life, particularly in thought, is explained by Michel Foucault (1926-1984). In his article "A Preface to Transgression" (1977), he frames transgression as follows:

> Perhaps it is like a flash of lightening in the night which, from the beginning of time, gives a dense and black intensity to the night it denies, which lights up the night from inside, from top to bottom, yet owes to the dark the stark clarity of its manifestation, its harrowing and poised singularity. ("A Preface to Transgression" 35)

Through the aforementioned, Foucault challenges the reader to consider the negative aspects of human existence in order to highlight the urgent need for change. Since transgression is a flashlight in a dark environment, it is crucial to identify boundaries so people can cross them. Additionally, he clarifies that breaking the rules will be ineffective if it is only stated to be done so. Instead, it seeks to reinterpret these boundaries in order to grant each person the autonomy to make their own decisions. This means that transgression is a systematic step, not an arbitrary one.

Foucault’s philosophy of transgression opposes the institutional narratives and offers a unique language that can be used as a means of

transgression. He says, “perhaps one day it will seem as decisive for our culture, as much a part of its soil, as the experience of contradiction was at an earlier time for dialectical thought” ("A Preface to Transgression" 33).

Foucault introduces the "Limit" as a key concept in his philosophy of transgression, which focuses on the boundaries set by power to control society and define human identity. He argues that individuals should not be confined by any limitations, such as social norms, ethics, or discourses imposed by power, which dictate how they live. Central to Foucault's philosophy is the idea that true freedom for individuals is achieved through transgression. For Foucault, transgression is a tool to identify and challenge these limits, leading to self-liberation and the creation of one's own subjectivity. He emphasizes that transgression and limits are inherently linked, as transgression is necessary to reveal where limits exist. Without limits, transgression would not be possible (Rabinow, *The Foucault Reader* 45-46).

For Foucault, transgression reveals and redefines limits rather than merely violates them. To foster this way of thinking, Foucault calls for a new form of speech. This new discourse of transgression is meant to help individuals better understand their surroundings. Foucault emphasizes the importance of this discourse in shaping his philosophy of transgression. He explains that the challenge lies in developing new vocabulary, forms of resistance, violations, beliefs, definitions, and anti-discourse to contrast with the traditional system's norms, ethics, laws, and thoughts ("A Preface to Transgression" 40).

Foucault elucidates that "the idea of a limit-experience that wrenches the subject from itself is what was important to me in my reading of Nietzsche, Bataille, and Blanchot" (Gutting, *The Cambridge* 224). This indicates that Foucault's idea of limit implies an essential separation of the

subject from its stereotypical frame. In this approach, Foucault criticizes the philosophical and psychological notions of unified subjectivity, giving no space for flexibility.

Foucault posits that transgression and limit share an interdependent relationship. This relationship cannot be fully understood by analyzing these concepts in isolation, as they become meaningless on their own. Their significance arises from the inevitable conflict and tension between them. The juxtaposition of these two elements reveals that their power stems from the mutual threat each poses to annihilate the other, as mentioned:

> Transgression is an action which involves the limit, that narrow zone of a line where it displays the flash of its passage, but perhaps also its entire trajectory, even its origin; it is likely that transgression has its entire space in the line it crosses. The play of limits and transgression seems to be regulated by a simple obstinacy: transgression incessantly crosses and recrosses a line which closes up behind it in a wave of extremely short duration and thus it is made to return once more right to the horizon of the uncrossable. But this relationship is considerably more complex: these elements are situated in an uncertain context, in certainties which are immediately upset so that thought is ineffectual as soon as it attempts to seize them. ("A Preface to Transgression" 33-34)

The relationship between transgression and limit is just like the spiral, which relates the two in a strong, permanent link. Foucault states that “their relationship takes the form of a spiral which no simple infraction can exhaust” ("A Preface to Transgression" 35).

Chris Jenks explains that transgression acknowledges boundaries and seeks to surpass them. It is not merely about crossing borders but acts as a "dynamic force in cultural reproduction - it prevents stagnation by breaking

the rule and it ensures stability by reaffirming the rule" (7). Transgression's role is to challenge restrictions and social norms, reconstruct human identity, and create a new social structure. Therefore, transgression is not chaotic; instead, understanding the system's structure is essential to identify the boundaries to cross, "Transgression is not the same as disorder; it opens up chaos and reminds us of the necessity of order. But the problem remains. We need to know the collective order, to recognize the edges in order to transcend them." (7).

Foucault is interested in and has empathy for those who reject societal standards and yearn for social transference. According to Foucault, each person should renounce their fixed identity and defy social norms. Thus, by rejecting its limitations and rebuilding identity in accordance with new systems, he makes use of the loss of institutionally designated identity (Gutting, *A Very Short Introduction* 6).

Also, Foucault believes that language is not only the means of expressing people's ideas but a source of thought. Gutting says that Foucault thinks there are main boundaries in every period that determine how people think effectively. There are some formal boundaries of logic, semantics, syntax, and grammar that eliminate certain formulations in order to make the thought thinkable or unthinkable. Foucault supposes that every process of thinking uses certain rules which formulate the influence of thought. These rules govern the way of thinking and outgoing the dominance of the individuals. Understanding these restrictions and rules is considered the first step to transgressing them in order to redefine the individual's thought to create an anti-discourse (Gutting, *A Very Short Introduction* 32-33).

Finally, Foucault's concept of transgression reveals that boundaries and limits are not fixed but dynamic and interdependent. By challenging and surpassing these limits, transgression serves as a vital force in cultural and

social evolution, preventing stagnation and prompting renewal. It underscores the necessity of understanding the structures that define boundaries to engage with and transform them meaningfully. This continual interplay between order and chaos highlights the potential for redefining identities and societal norms.

### 1.6.3.1 Problematization as a Transgressive Technique

Foucault's concept of "problematization" plays a crucial role in his philosophical approach, serving as a technique of transgression that challenges and disrupts established norms, dominant narratives, and power structures. Problematization involves examining how certain phenomena are framed as problems within specific historical and cultural contexts rather than accepting these frames at face value. Problematization is closely linked to transgression, aiming to dismantle conventional understandings of a subject to gain new insights. Foucault asserts that problematization is an essential method for challenging traditional social discourses and creating counter-discourses. This process highlights the relationship between transgression and existence. In other words, "Problematizations formulate the fundamental issues and choices through which individuals confront their existence" (Gutting, *A Very Short Introduction* 103). Therefore, problematization serves as a method of transgression, helping to understand and evaluate problems and how to address them. It elucidates the framing of issues and the conditions that give rise to them, acting as a transgressive idea that clarifies how individuals comprehend and respond to their circumstances.

In an interview, Foucault clarifies that the history of thought can be understood through problematization, which relies on behavior, perspective, and mentality. Thus, thought itself is a form of transgression, as it allows individuals to break away from traditional actions, modes, and responses by

addressing them based on their conditions, questions, and purposes. Thought represents the freedom to pursue one's desires, enabling individuals to separate, construct, and engage with issues as problems (Rabinow, *The Foucault Reader* 388).

Foucault explains that problematization involves investigating history to understand the historical existence of who we are today. In this context, transgression signifies a mode of thinking that emerges from methods depicting the way of living and thinking in any society. The evolution of thinking allows individuals to distinguish their traditional beliefs from the current state of thought. This new state seeks to problematize traditional thinking, leading to a revolutionary mindset. This creates new circumstances that encourage different approaches to traditional ideas (Rabinow, *The Foucault Reader* 46). Foucault asserts that problematization involves inventing problems and posing questions around them to provoke controversy, ultimately leading to a deeper understanding. Therefore, it is a form of transgression that can enable certain practices while prohibiting others.

## 1.7 Methodology

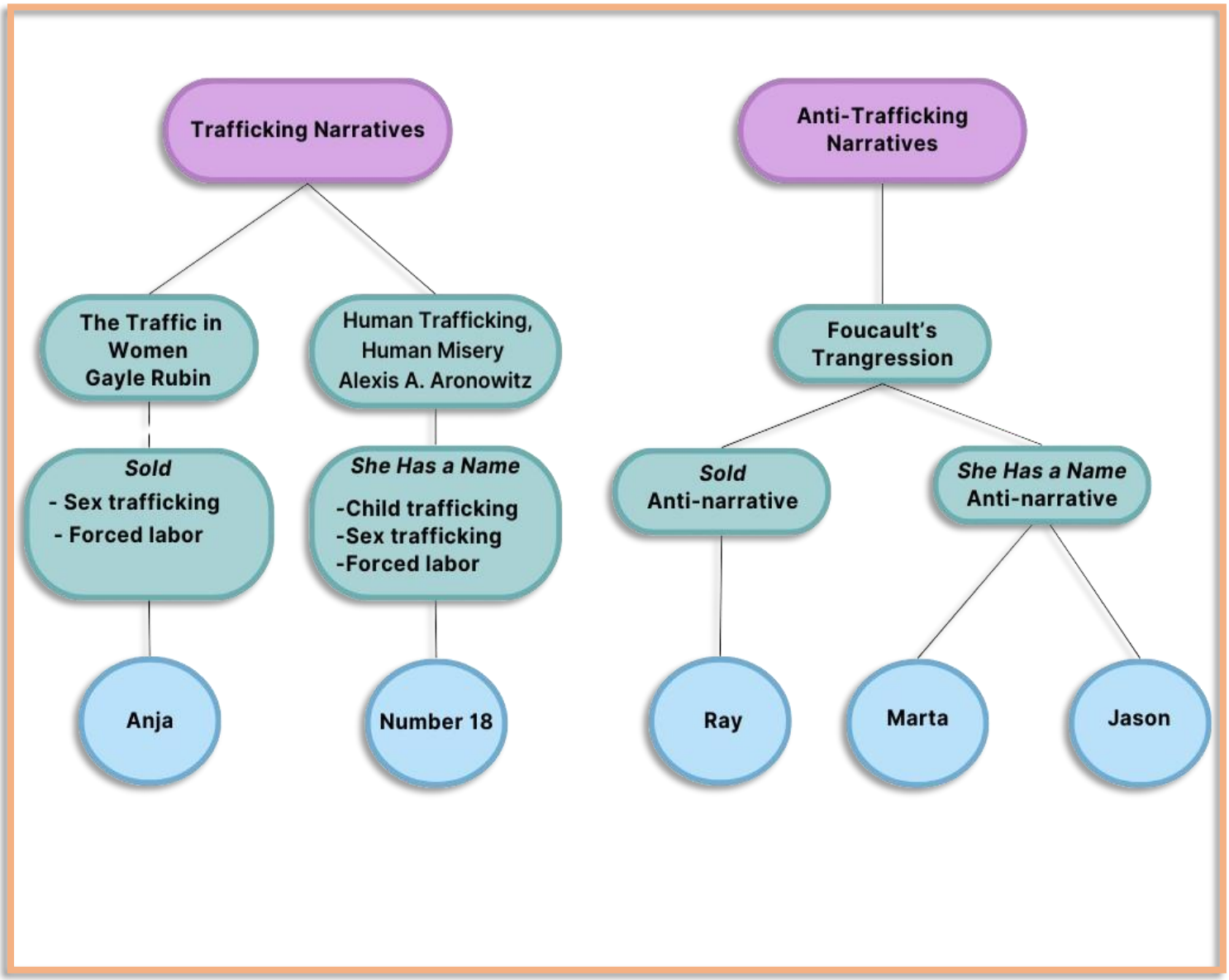
The present thesis adopts a qualitative approach that seeks to investigate the trafficking and anti-trafficking narratives employed by the playwrights in selected postmodern plays. The researcher depends on the following primary sources to study the trafficking narratives in the selected plays, namely, Gayle Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" (1975) and Alexis A. Aronowitz's *Human Trafficking, Human Misery* (2011) to investigate how trafficking mechanism works and the way by which traffickers utilize the vulnerability of their victims.

More importantly, the anti-trafficking narratives employed by the playwrights are examined in light of Foucault's *A Preface to Transgression*

(1977) as a primary source too, utilizing the concepts of 'limit' and 'problematization' as transgressing techniques. In light of these concepts and techniques, the selected plays are textually analyzed to figure out how the playwrights use dramatic devices to release their anti-discourse against the oppressive trafficking narratives structured by the institutions of power.

Thus, a descriptive and interpretive textual analysis guided by the theory's concepts is conducted to study the playwrights' dramatic techniques of circulating an anti-trafficking narrative that helps in abolishing trafficking crime. Also, copious secondary sources represented by different articles, papers, theses, YouTubes, and websites are used to enhance the analysis of the following plays: John Gober's *Sold* (2007) and Andrew Kooman's *She Has a Name* (2017).

The researcher follows the MLA style 9th edition regulations in formatting the thesis. Furthermore, some of the theorists' and well-known scholars' critical opinions are visited due to their relevance and emergence throughout the research journey.




## 1. Methodology

## 1.8 Scope and Limitation

The study falls within the scope of postmodern drama, approaching the narratives of human trafficking and anti-narratives introduced by playwrights to challenge the dominant trafficking narratives. The study is limited to three theoretical frameworks to investigate both trafficking and anti-trafficking narratives. These are:

1- Gayle Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" (1975).
2- Alexis A. Aronowitz's *Human Trafficking, Human Misery* (2011).

These frameworks provide a foundation for analyzing how traffickers construct and sustain control over their victims. Rubin's work elucidates the gendered dimensions of trafficking, while Aronowitz's framework explains the processes and mechanisms that facilitate the trafficking and maintenance of control over women and children.

The anti-trafficking narratives are explored using Foucault's *Transgression* (1977). This framework highlights the counter-discourse dramatized by the authors within their plays, illustrating how characters resist and challenge the dominant trafficking narratives. The study is limited to the following Foucauldian concepts to investigate these anti-narratives:

1- Limit
2- Problematization

Also, the study is limited to the following texts:

1- John Godber's *Sold* (2007)
2- Andrew Kooman's *She Has a Name* (2017)

Moreover, the study is limited only to three forms of human trafficking:

1- Sex trafficking.
2- Child trafficking.
3- Trafficking for forced labor.

# Chapter Two – Literature Review

## 2.1 Introduction

This chapter is dedicated to survey the previously written literature about the issue of human trafficking. It reviews the academic studies that have studied human trafficking within literary context as it is the focus of this thesis. Human trafficking is a rising problem that affects millions of victims each year around the globe. An issue with this massive impact on people's lives would usually be reflected in the global literature. This issue is closely related to slavery, and many scholars in the field look to it as "modern-day-slavery", saying this does not mean that this review will go through studies done on slavery throughout all ages within the literary context, rather it delves into studies done on human trafficking during the postmodern era as it is the scope of the thesis. There are different kinds of human trafficking victims: Sex Trafficking and Prostitution, Forced Labor, Bonded Labor, Children Exploited for Commercial Sex, Forced Child Labor, Involuntary Domestic Servitude, Child Sex Tourism, and other forms (Todres 36). Since this study focuses primarily on only three forms, sex trafficking, forced labor and child trafficking, thus this review will be designated to these three forms only as it is the scope of the study. Consequently, the review will be divided into three sections. Sex trafficking, child trafficking, and forced labor.

## 2.2 Sex Trafficking within the Literary Context

This section addresses studies done on sex trafficking within the literary context. This form of trafficking is among the most notable forms of trafficking. It is a profitable trade for the traffickers that pours them millions of dollars every year. These traffickers lure girls from countries with fragile security systems and promise these victims of getting them a better life in the destination country. A lot of the victims don’t know that they are going

to be working in the sex industry. Rather, they are usually trapped and can't do anything about it. Also, since most of these victims are women, they are vulnerable and can't survive unless they comply with the demands of the traffickers. These atrocities have led a lot of authors to write about this issue globally in order to find solutions, raise awareness, and stop this heinous crime against humanity. Therefore, this section will provide a literature review within the literary context of sex trafficking.

As has been previously mentioned, sex trafficking is among the most known forms of human trafficking. It has been approached by writers in literature significantly, which has led scholars to investigate this issue. For instance, in her article "“We all like to think we’ve saved somebody:” Sex Trafficking in Literature" (2012) Bickford sheds the light on sex trafficking narratives and its relationship with the social perception and the efforts for social change. It integrates literary criticism with cultural analysis to examine a variety of text genres, such as reports from mainstream media and two types of sex trafficking novels. Throughout her analysis, she examines novels that depict victims of sex trafficking like Patricia McCormick’s novel *Sold* (2006) and James Levine’s *The Blue Notebook* (2009). Each narrative includes elements of familial collision, fraud, and deception as part of the actual trafficking process (130). She argues that when these characters write about their experiences, literacy acts as a place of survival and a coping strategy, allowing their own ideas and feelings to take prominence and be acknowledged. She concludes that the capability of narrative to inspire actions aimed at ending sex trafficking is quite apparent in the selected texts (132). This study differs from the current thesis in terms of the selected data and methodology.

Dramatically speaking, even actors who are supposed to reflect the agony and suffering of these victims are stigmatized. In a study done by Sophie Bush entitled "Putting on the red boots: role-play as ‘coping work’

and ‘creative work’ in the theatrical representation of prostitution" (2017) she investigates the representation of various forms of prostitution in plays that depict the victims of human trafficking characters. One of the selected plays she examines is *Roadkill* by Cora Bissett and Stef Smith (2012). The study claims that the role-playing, which is an enlightening, empowering, and effective theoretical device that "allows participants to imagine new possibilities and test new strategies, playing around the boundaries of their identity and experimenting with self in a safe, controlled environment" (3). Prostitution does not present the role-play of prostitutes as a positive or empowering strategy. It can, however, be seen as a form of coping work, which is just doing what the script tells you to do (Bush 8). The study focuses on theatrical tools authors use and, therefore, differs immensely from the current thesis.

In her book, *Sex Trafficking in Postcolonial Literature* (2014), Laura Barberán Reinares argues that currently, the social sciences are the source of the majority of research on sexual assault, so by analyzing depictions of sex trafficking in postcolonial literature, the book offers a unique viewpoint on this subject. She adds that an in-depth analysis of postcolonial literature in both English and Spanish, as well as sex trafficking using literary theory, anthropology, sociology, history, trauma theory, journalism, and globalization studies, are all included in her book. In order to provide a thorough examination of the subject that goes beyond the Orientalist discourse that is so common in the media, it integrates research from the social sciences, psychology, anthropology, and economics with postcolonial theory and literature's aesthetic analysis of sex trafficking (2).

African literature is sadly prolific with literary works about sex trafficking because these countries are among the top countries in which human trafficking rates are high. In their article "Depictions of Human Trafficking and Exploitation in Contemporary Africa Using Akachi

Adimora Ezeigbo's *Trafficked* and Apio Eunice Otuku's *Zura Maids*" Johnson, Charles and Denis reflect this notion. The article examines the impact of human trafficking and exploitation on teenage girls in Uganda and Nigeria, using content analysis to analyze postcolonial concepts. The study reveals that conflict, unemployment, and illiteracy, as well as corruption, public disturbances, and strikes, contribute to the girls' chance of being trafficked. The authors of the novels effectively portray human trafficking through narrative techniques, raising awareness and highlighting the need for better representation (Ocan et al. 207). The study uses postcolonial theory and data that is different from the current thesis.

Dealing with the same novel, *Trafficked* (2008), Luke and Chidozie examine the novel using the feminist approach in their paper "Towards Solving Cultural Problems: A Feminist Reading of Akachi Adimora-Ezeigbo's *Trafficked*". (2022) The study argues that Akachi's novel is a classic feminist work, blending literary aesthetics with a feminist voice. It highlights the dehumanization and oppression of women, with male characters being manipulative and patriarchal while women are depicted as caring and diligent. The study also highlights prostitution as a lucrative international business, with many girls trafficked without consent (13).

Similarly, Uwakwe deals with the novel from feminist and post-colonial perspectives in his paper "A Rhetoric on Conflicts in Akachi Adimora-Ezeigbo's *Trafficked*" (2018). The study contrasts the author's previous works with a more amiable female character. The narrative mediates feminist conflicts and addresses postcolonial issues, particularly colonialism and the transatlantic slave trade. While symbols like the Ihite-Agu God and goddess draw parallels with the trafficking enterprise. The novel is interpreted as addressing the psychic deformation of various criminals in society and the urgency of their reformation (153-156).

Using the same novel, Ordu, Egu and Nkechinyere refer to gender in their paper "Gender: A Matter of Questioning in Akachi Adimora Ezeigbo's *Trafficked*" (2022). Gender studies in social science studies compare roles and interests between men and women, focusing on social experiences rather than biological differences. Their study examines *Trafficked*, focusing on black African women's humanity. They argue that as civilization evolves, women should be empowered to stand up for their rights and be treated respectfully (35).

Similarly, Isabella Villanova, in her study "Human Rights, Human Wrongs: Gender and the Affective Dimensions of Sex Trafficking in Chika Unigwe's *On Black Sisters' Street*" (2022) draws attention to gender as the main motive behind making women more desirable to the traffickers. She argues that the main factor contributing to the inequalities that African women experience both inside and outside of the continent is their gender. The characters in the novel are subject to social constraints but are also active actors who are able to reject the limitations placed upon them by patriarchy (215).

Living in poor societies is one of the leading causes of trafficking as seen in Nnyagu, Ugwuafia, Onunkwo, and Ike's "Depravity in Ifeanyi Ajaegbo's *Sarah House*" (2023). Since a lot of people indulge themselves in illegal activities in order to survive the harsh conditions they face. Children are trafficked for prostitution and other illegal activities. They assert that corrupt politicians are involved in the spread of such activities as they have agents who operate in the trafficking networks. This, they argue, has led creative writers to write about this issue to show society this kind of corruption. Their paper examines the novel *Sarah House* to show these realties and to expose its effects on people (102). The scholars use different data and methodology in their research from the current thesis.

Away from thematic studies, Ikenna Kamalu focuses on the role of the language in his paper " Body as Capital: Construing Experiential Knowledge of Prostitution and Sex Slavery in Some Postcolonial African Literature". (2019) The study explores the linguistic representation of sex trafficking victims in novels like *Beyond the Horizon*, *Trafficked*, and *Sarah House*. It uses systemic linguistic orientation and phenomenalistic construal to understand their emotions and attitudes. He argues that language serves as a bridge, allowing readers to witness their experiences and expose the injustices victims had suffered (120-121). His study focuses on the role of language in the narrative which is different from this thesis's aim. The data and methodology are also different.

## 2.3 Child Trafficking within the Literary Context

This section addresses the studies done on literary works that depict the suffering of children as victims of child trafficking. This form of trafficking is sadly widespread worldwide. It is among the most devastating forms of human trafficking that deprives children of living their childhood in a normal, healthy way instead they are victimized and have to do things that they cannot even comprehend. Unfortunately, traffickers don't recognize this right, instead they see children as an easy prey that can make them fortunes. Just like sex trafficking, child trafficking is also reflected in literature worldwide while being more common in third world poor countries and specifically African countries. This appalling crime has led many writers to write about this issue to fight back and stop this heinous crime against humanity. It, in turn, led scholars to shed the light on this issue in a try to raise awareness and find solutions to stop it. For instance, in her book review, "Book Review of *The Road of Lost Innocence: The True Story of a Cambodian Heroine by Somaly Mam*" (2020), Jesmin discusses how the novel follows Mam, a protagonist who has endured forced labor, trafficking, sexual abuse, and forced marriage throughout her life. She was left by her

parents as a child, sold to a man who forced her into domestic work and sexual abuse, and eventually married a soldier. The novel highlights the intersection of human rights violations, the state-approved sex industry, and political power dynamics, particularly in relation to the healthcare of sex slaves (115).

In a study entitled "A Quest for The Self: Conceptual Metaphor in *Slave*" (2019) Gami analyzes the novel *Slave* (2003), focusing on conceptual metaphors of freedom and slavery. She examines Nazer's use of metaphors to compare slavery to freedom, the concept of social death, and autobiographical memory in slave narratives. The study finds that journeys are used to conceptualize both freedom and slavery, with Mende's freedom journey being limited to her imagination (283). This study is different from the current one in terms of methodological tools and gap approached.

As mentioned earlier, child trafficking is a crime against humanity which violates human rights worldwide. In this vein, Rizqikah, Moelier and Asyrafunnisa study this issue from human rights and sociological perspectives in their paper "Human Rights in The Novel *Half The Sky* By Wudunn And Kristof (Sociological Study)" (2022). The study explores the social contexts influencing and violating human rights in the novel. Using a sociological analysis and descriptive qualitative research methodology, they argue that Wudunn and Kristof accurately depicted the various human rights as well as the societal circumstances that influence such transgressions (59). The current thesis focuses on the narratives that are produced by the characters, so it differs from the study mentioned here in terms of the conceptual framework.

Similarly, Vera Mackie in her article "The cultural dimensions of human rights advocacy in the Asian region" (2010) focuses on the human rights aspect of the novel *Half the Sky* (2009). She notes that the novel's

readers are privileged first world audience, viewing human rights violations as offshore, in exotic third-world locations. Concerns are raised about the verbal and visual representations used, urging caution in conveying messages and encouraging advocacy. She comes with the conclusion that a comprehensive understanding of verbal and visual texts is needed, considering perspectives from activists, scholars, bureaucrats, journalists, and stakeholders (12).

Child Trafficking is highlighted in Wambui Otieno's novel *Mau Mau's Daughter: A Life history* which shows how Kenya's sociopolitical past influenced her life story. This novel is studied by Folasade Hunsu in "Engendering an Alternative Approach to Otherness in African Women's Autobiography" (2013) which proposes another approach of reading otherness in African women's autobiographical novels. It looks at how the protagonist celebrated her otherness. It concludes that her autobiography is a prime example of how distinctive the female subject-narrator is within the African communal ethos (171). Again, the difference lies in the data selected as it is approaching trafficking in fiction.

## 2.4 Forced Labor within the Literary Context

The third section addresses studies done on forced labor within the literary context. It provides a review of the past studies that tackle the issue of modern-day slavery or, as some scholars refer to it, "neo-slavery". Although slavery was abolished long ago, it is still practiced and perpetrated by people all around the world. It is a crime that still exists not only in poor third world countries, but even in the most developed countries, which has led many authors to write about this issue globally. Therefore, this section is dedicated to survey the past written literature that studies forced labor within the literary context.

Forced labor and slavery are still prominent during the 21th Century being perpetrated by criminals all around the globe even in the most advanced prosperous nations. Kevin Bales and Ron Soodalter, in their book *The Slave Next Door: Human Trafficking and Slavery in America Today* (2010), point out that human trafficking and slavery is the third largest criminal enterprise. It not only exists in the world of today, rather it is flourishing. They argue that slavery is alive in the United States, thriving and being practiced all over the country (3). Their book gives a detailed account of the state of modern-day slavery in the United States.

As an example, for the above-mentioned point, Out and Onyemaechi, in their article "Racial Identity and Modern Day Slavery in August Wilson's *Gem of the Ocean*, Joe Turner's *Come and Gone*, and Ma Rainey's *Black Bottom*" (2015) point out that modern-day slavery continues to be practiced, despite its abolishment in 1865. Discrimination based on race disproportionately affects African Americans, hindering economic independence, participation in the free market economy, and access to opportunities for education and political advancement. Contemporary plays like *Gem of the Ocean*, *Come and Gone* and *Black Bottom* depict African American exclusion and discrimination as a historical continuation of slavery. New Historicism theory suggests racial discrimination, neglect, and opportunity denial contribute to slavery's perpetuation (103). The study differs from the current thesis in terms of approaching racism and slavery as a key point of interest in the selected texts.

Fouad Mami, in his study "Modern-Day Slavery in Selected Short Fiction by Sefi Atta and Chimamanda Ngozi Adichie"" (2017), sheds the light on the issue of slavery in contemporary Nigeria by analyzing two fiction works: *The Thing Around Your Neck* (2009) and *News from Home* (2010). The novels explore the legacy of slavery in modern society, highlighting the fascination of contemporary slavery dramas over transatlantic slavery.

Young Nigerians increasingly risk their lives outside their country due to worsening living conditions and economic pressures. The novelists use striking imagery to persuade readers that daily humiliations in Nigeria drive them into a slave-like experience in the United States (187). Mami concludes that slavery escapes conventional categories that confine it in place and time, and is an example for any endeavor that aims to degrade human existence. Therefore, it is humanity's responsibility to support those working to end slavery as a practice and, more significantly, as a way of being and thinking (188).

A study done by Abigail Ward entitled "Servitude and Slave Narratives" (2016) investigates the slave narratives in Mende Nazer's *Slave* and Zadie smith's *The Embassy of Cambodia*. Throughout her analysis of the main characters of the novels, she analyzes the narratives of slavery that are still being used by people even though slavery is presumably abolished. She mentions the stories of these characters and how they have been stigmatized, enslaved and demonized in their societies. She concludes that not only are the new slaves a "ghost population" who are not seen by society at large or are only partially seen, but the enslaved and former slaves also struggle to either survive as "non-person" or deal with past traumas that haunt them. These struggles add to the spectrality of the new slaves (47). This article examines the narratives of slavery, which does not match the purpose of the current study.

The issue of forced labor, a form of human trafficking, is studied in Durga Lal's "Delineation of Slavery in Selected Literature of Nepal" (2023). He mentions that slavery was abolished in Nepal in 1981, but it was a real challenge to end it practically. He analyzes Nepali literary works that depict the practices of Kamaiya and Kamlari, which are forms of bonded labor that were very famous in Nepal. The study concludes that slavery in Nepal is still far from being abolished, and the practices of Kamaiya and KJamlari are still

being perpetrated, as was reflected in the characters that the study analyzed (46). Thus, this study is not in accord with the current thesis in terms of the selected text and methodological approach.

Marijana Mikić's "Race, Trauma, and the Emotional Legacies of Slavery in Yaa Gyasi's *Homegoing*" (2023), argues that Gyasi's novel explores the impact of forced labor and slavery on characters, particularly people of color, across multiple generations. The narrative, set in Ghana in the 18th century, focuses on the emotional experiences of Black characters and the lasting trauma and resilience of descendants of Africans who were once slaves. Gyasi encourages readers to question narratives of racial progress and the persistent presence of trauma and injustice (112). The study presents a traumatic reading of the novel, which does not accord with the current framework nor the selected texts.

In the same vein, in their article "Investigating Hybridity in "Americanah" by Chimamanda Ngozi Adichie" (2022), Shamshad and Hashmi concentrate on analyzing the issue of migration and how it affects the main character in the novel using the concept of hybridity within the postcolonial literary theory. Racism, she argues, originated from the feeling of dejection of being despised by the host society. Ifemelu (the protagonist) experienced a mental issue as a result of feeling alone in a foreign land and not knowing who she was, demonstrating how living in two different cultures pushed her to the brink of uncertainty and identity crisis. Therefore, she was compelled to abandon her identity to replicate American society, which made her ambiguous both to the Americans and to herself (44).

# Chapter Three - Human Trafficking Narratives in John Godber's *Sold*

## 3.1 Introduction

Our world is plagued by human trafficking, a global problem whose entanglements cut across national boundaries, age groups, and social classes. Sex trafficking is one of its most pernicious manifestations, a heinous breach of human dignity that takes advantage of victims for the profit of traffickers. This chapter explores the murky underside of this widespread act by highlighting a play that deals with a victim of human trafficking for sexual purposes showing the narratives that led to this victim being trafficked and the anti-narratives that are there in the text which might help in the re-awakening of humans to the dangers of this heinous phenomenon against the social institution as well as the victims of trafficking narratives.

John Godber's *Sold* (2007) dramatizes the misery that the main character has gone through in her life as a victim of human trafficking for sexual purposes. It shows a glimpse of the harsh realities that these victims have to endure throughout their lives as victims of this heinous crime against humanity. Godber tries to showcase this issue to his nation, the United Kingdom, and the world as *The Guardian* claims "A bleak indictment of a troubling phenomenon ... It is a testament to Godber's determination to break new ground" (Truck 2007). He tries to make his community aware that even today slavery is yet to be abolished and it comes in different forms, one of which is human trafficking.

The title *Sold* of the play is a significant and symbolic choice, encapsulating the dehumanizing nature of human trafficking. The term "sold" implies a transaction, reducing the protagonist to a mere commodity—an object whose value is defined solely by the profit she can generate for her traffickers. This choice of title underscores the brutal

commodification inherent in trafficking, emphasizing the erasure of individual agency and identity. Moreover, it serves as a critique of the systems that allow such exploitation to persist, forcing the audience to confront the moral bankruptcy of a world in which human beings can be "sold" as goods. The simplicity and directness of the title resonate with the stark, painful realities the play seeks to expose, aligning with its aim to shed light on the unseen suffering of trafficking victims.

Hereby, *Sold* revolves around Anja, a Moldovan girl, who falls victim in the hands of a trafficking network that takes girls from eastern European countries and sells them for brothels in the rest of Europe. She was lured into having a better chance of living in the United Kingdom by her cousin Elena, who is a policewoman and a trafficker, but in fact Anja was taken there to be exploited. She was deceived by the narrative that she would achieve her dreams in the promise land of the United Kingdom, but unfortunately, she was trapped by the trafficking network which demanded high transportation fees after taking her to the destination country. Traffickers exploited her shortage of money and she could not pay them back the fees only through working in prostitution.

Accidentally, in London, there is a journalist, Ray, who is working on a story about human trafficking and the new slave trade. He meets Anja in a brothel and convinces her of telling her story which reveals the horrible consequences that she has gone through leading Ray to put a mortgage on his house to save her from prostitution. Ray's help has dissatisfied his wife, Caz, who is unpleased with such an act. Moreover, he also assigns Anja the job of a maid at his house which led for more troubles between Ray and Caz. Anja frequently goes to a bar that belongs to the married couple Les and Pat. One time she was noticed by Kate, the maid that works for the brothel where Anja used to work, and she informs Les and Pat which leads them to exploit her sexually several times leading, eventually to her demise. Anja's story

shows the harsh reality of victims of human trafficking and it works as a reminder to the world to take action.

Women in general suffer from marginalization and oppression historically and stands as an easy prey for her counterpart, i.e., man. From an economic perspective, Karl Marx and Frederic Engels for instance, say that capitalism see women as a domestic object that is a necessary instrument for man in society:

> The bourgeois sees his wife a mere instrument of production. He hears that the instruments of production are to be exploited in common, and, naturally, can come to no other conclusion that the lot of being common to all will likewise fall to the women. He has not even a suspicion that the real point aimed at is to do away with the status of women as mere instruments of production. (Marx and Engels 25)

For Marxists, women fall in the category of serving man even if she is from the bourgeois class. This kind of narrative legitimizes the economic oppression of women which in Anja's case, is one of the main factors that led her to leave her country seeking a better economic status elsewhere. This narrative is also a legitimization, from an economic point of view, for the traffickers to gain as much profit as they can from the traffickee since their aim is profit and women can bring them the profit they seek, by exploiting her body which is one of the most notable reasons behind targeting women in the trafficking crime.

Also, feminist thinkers argue that patriarchy defines women according to their sex category. Patriarchists see her as an object that fulfills their desires and carry and rise their children. Simone De Beauvoir in her influential book *The Second Sex* (1949) states:

> With the advent of patriarchy, the male resolutely claimed his posterity; the mother had to be granted a role in procreation even though she

> merely carried and fattened the living seed: the father alone was the creator. Aristotle imagined that the fetus was produced by the meeting of the sperm and the menses: in this symbiosis, woman just provided passive material, while the male principle is strength, activity, movement, and life. (45)

This kind of narrative further enhances the idea that women are defined according to the binary opposition that she is considered secondary when she is compared to him. This is true in Anja's case as she is seeking a job (a dancer) that fits her biological attributes in the destination country. This entails the internalization of the female characters to the narrative that they are weaker and when they want to work, they seek a job that fits their biological determinacy.

The biological difference of women from that of a man is also one of the main factors that contribute to the issue of trafficking. Sigmund Freud in his work *Female Sexuality* (1931) addresses this difference:

> Quite different are the effects of the castration complex in the female. She acknowledges the fact of her castration, and with it, too, the superiority of the male and her own inferiority; but she rebels against this unwelcome state of affairs. (229)

On one hand, woman is biologically weaker than man and she lacks what the male possesses, a phallus, which is considered a merit for man and a demerit for women. On the other hand, women have what the man wants which is a beautiful creature with home he can fulfill his desires. This is the reason behind making women a very profitable commodity for the traffickers.

All of these narratives contribute to the fact that women are targeted by the traffickers and it is legitimized for them from economic, political and social point of views. Moreover, in her book *Sex at the Margins* (2007), Laura María Agustín comments on how discourse is enhancing the

victimization process for the traffickers "The journeys of women who work in the sex industry are treated as involuntary in a victimising discourse known as ‘trafficking’" (8).

Godber's *Sold* dramatizes two types of trafficking; human trafficking for sexual exploitation and forced labor. Anja is forced to work in order to payback her debt and she is sexually abused in the play. Therefore, this chapter is dedicated to analyze the dramatization of two types of narratives found in the play using Gayle Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" (1975). The first narrative is trafficking narrative that is investigated to explore the reasons of Anja's targeting and exploitation. The second one is the anti-trafficking narrative implicit in the play which is analyzed according to Michel Foucault's *Transgression* to highlight the anti-trafficking narrative.

## 3.2 Trafficking and Anti-trafficking Narratives in John Godber's *Sold*

*Sold* exposes the reality of how traffickers can dupe their victims into believing that they are going to have a better life. These traffickers see the victims as vulnerable preys that can be easily manipulated and exploited. The play starts with Ray, a journalist working on a human trafficking story. His first line in the play is "And let’s say that my name’s Ray. Let’s say that I’m a journalist looking for a story and let’s say that I’m late for a train" (Godber, 382, lines 18-19). Theatrically speaking, these kinds of lines are repeated throughout the entire play and done deliberately by the author in order to make the audience know how the protagonist of the play thinks and what are his intentions. These lines function as asides whereby a character delivers his inner thoughts and feelings to the audience while other characters are on stage not listening to him, which signifies the negligence and invisibility of the point of interest that the main character wants to

highlight. This dramatic technique is intended to engage directly the audience into the play's incidents due to the significance of the narratives it introduces.

Ray meets his friend Jack on a busy train where Ray accuses Jack of stealing his idea of writing about sex trafficking "It was my bloody idea though!" (386, line 17), Jack responds "You brought it up over supper, mate, all ideas are in the ether" (386, line 18). They start talking about the issue with more details and Jack tells Ray that in Turkey you can buy a girl in a car park. This reveals the calamity of the human trafficking that even nowadays when supposedly slavery is abolished, it seems that it is far from being abolished since girls are being sold in parks. Jack emphasizes his idea adding that "I've seen some footage on the internet, you can buy an eastern European girl in a car park, what's that all about?" (388, lines 4-5). This clearly denotes the current state of sex trafficking in the world, and goes in line with what Gayle Rubin calls a Sex/Gender system "As a preliminary definition, a "sex/gender system" is the set of arrangements by which a society transforms biological sexuality into products of human activity, and in which these transformed sexual needs are satisfied" (159). Throughout this narrative it is clear that the female body becomes a commodity that can be sold and bought.

Jack advises Ray that if he wants to write about sex trafficking, he has to "…get in the field…" (388, line 15). Ray is confused and hesitant to get a source for his writings as he sees it as a dangerous thing to achieve, however, Jack implies that he has a source that is providing him with the information he needs for his writings. After a brief discussion between them about the state of foreign workers in London brothels, the first sign of sympathy appears in the narrative of Ray as he says "It makes you want to do something about it." (389, line 10). This line functions as a foreshadowing for the

emergence of anti-trafficking narrative for human trafficking in the play represented by Ray.

The next scene introduces Kate, a native Londoner who works at a brothel as the person who responds to calls and arranges for the meetings between the customers and the prostitutes. Ray meets her and tries to find a source for his story and she arranges him a meeting with a prostitute called Anja who is a Moldavian victim of sex trafficking. Kate tells him that "You'll like her, she don't speak much English but she does all the services" (391, lines 2-3). This line shows how Kate and the society in general treats these victims as if they were objects with no feelings, she is talking about Anja's inability to speak much English as an advantage that the customer would enjoy. Kate is brainwashed with the narrative that woman's role is to serve as in Anja's case who is exploited as a prostitute that goes in line with Rubin's narrative that "Women are transacted as slaves, serfs, and prostitutes, but also simply as women" (176). This is one of the narratives employed by the traffickers which is the exploitation of the illiteracy of the trafficked persons. Traffickers utilize the common narrative that the westerners have the problem of superiority believing in the supremacy of their race over other races, which legitimizes for them the exploitation of 'the other' as sex traffickees.

Ray feels that he has done a mistake coming to this brothel and hesitates but he remembers Jack's advice, who is dramatized on the stage in a spotlight and the time at the brothel freezes:

> *A spotlight picks out Jack who is still eating.*
>
> **Jack** You've got to get a story they want, mate. I mean look at Hugh Grant, he was dying until he got a . . . . I mean think about it, he gets Strip and suddenly he's an interesting bloke!
>
> **Jack** *freezes.*

……

**Jack** *animates and eats.*

**Jack** It’s got to sell! Morals? Leave them at home, coz morality starts at home, mate, just pay your mortgage. (392, lines 11-20)

This shows the exploitation narrative utilized by Jack who focuses only on the gain, away from human values. He is preaching Ray to get a story that will get him commissioned regardless of the victim that he got the story from "I mean these commissioning guys don’t want a story about caravanning in Brid; they want . . . and roasting and . . . , just give ’em what they want!..." (393, lines 1-3). He wants Ray to conform to the narrative of those commissioners and what they want to see. This is out of his narcissistic character that seeks to please itself at the expense of other which in turn conforms to Rubin's notion that "Adequate narcissism is necessary for men, impossible for women" (202).

The scene returns to the brothel where Ray is having mixed feelings about the whole thing due to his past and current life with his wife Caz. Later, Anja enters as a fine innocent and attractive girl telling him "What you like?" (393, line 21) repeatedly as if she was a machine who doesn’t know anything but pleasing customers. Her lack of understanding English grammar is quite apparent in her speech, which is the stereotypic narrative of the victims of sex trafficking as illiterate. Ray asks her name she responds "You like massage? (393, line 27), she seems unable to grasp what he wants from her. She also tells him that if he doesn’t give money, she will be considered "a bad girl". This shows the traffickees' internalization of the exploitation narrative of traffickers, which reflect the suffering the victims have to endure mentally and physically. They are programmed to serve only and if they don’t get enough money they will be possibly punished.

Ray tries to explain to Anja that he is only here for talking, not for something else but she doesn't understand as she is programmed to fulfill desires only, she asks for money and he gives her fifty pounds. This kind of narrative is further enhanced by Simone De Beauvoir's statement in *The Second Sex* "Most prostitutes are morally adapted to their condition; that does not mean they are hereditarily or congenitally immoral, but they rightly feel integrated into a society that demands their services" (691). This is quite apparent in Anja's speech as she has internalized her position as a prostitute. Then, he asks her where is she from but she responds "Now you go! Thank you, good time." (394, line 23). Godber dramatizes the mental instability of the victims of sex trafficking through Anja's rejection of talking about her personal life, which is a common narrative in modern societies for the mouthless traffickees. After she leaves, Kate enters and asks Ray about his experience with the girl, saying that Anja is popular and doesn't say much as she is just a slave who is not allowed to talk about her personal life "All right, darling? A good show was it? She do a good show? She's popular she is, she don't say much but she's ever so popular. We'll see you again then, shall we? We'll see you again for another good time?" (395, 4-6).

The scene shifts to Jack and Ray as if they were on a train and Ray is explaining to Jack what happened with him at the brothel. Jack makes fun of him and advises him of going back to the brothel to get his money's worth. He also tells Ray that he has been commissioned "It's the new slave trade, the editor said. Most of these girls have got . . . and they're coming over here!" (396, lines 9-10). This quote puts more emphasis on the idea that slavery is not abolished yet and its narrative is still being perpetrated even in the developed first world countries and it comes in different shapes and forms such as sex trafficking just like Anja's case. Then, Jack tells Ray again that he has to go back to the brothel to get the lead that will enable him to be commissioned. This shows that Jack is not a sympathetic person with these

victims, instead, he is motivated by the narrative that the traffickees are good merchandises to get commissioned.

Godber introduces two characters Les and Pat, the owners of the Grapes pub, who are dramatized to stand for the exploitation narratives of human trafficking. Les is presented as a creepy, half-cut and vicious man. His wife pat is introduced as a drunk woman in her early fifties. They start talking with Ray about how he has been. After that, in one of his asides, Ray explains that he used to live upstairs in the Grapes when he first moved to Hull, and Pat was one of the filthiest people he met that she would sell herself for "scotch and soda". The scene shifts to the brothel to Kate and Ray where he addresses the audience in one of his asides through which he explains that he needs a lead for his story and this is the reason why "…I found myself in a shitty Paddington basement looking for a girl who's name I didn't know…" (404, lines 13-14).

Anja enters telling Ray her name and saying that she remembers Ray as the "No sex" guy. He tells her that he doesn't want sex from her and that he would give her fifty pounds for talking. She thinks that he wants "What can I say for fifty pounds? I talk dirty for you?" (405, line 18). He tells her that he wants to hear her story. She responds that her story "Is worth more" he agrees to give her more and she suspect him as a police officer telling him "Are you Police?" (406, line 8). He negates.

Ray then tries to hear her story and how she got there. She asks for more money, making Ray gives her a hundred pounds. He tells her that "I'd like to try and help." (406, line 21). This line reveals the reality of Ray. He is a person who looks at Anja in a way that is different from the other characters in the play. To him, she is a victim who has feelings and he wants to know her story not only to write about, but to try and help, which no other character in the play seems to be willing to offer. This is actually so weird

that a man goes to the brothel to help one of the trafficked victims, which can be considered as an anti-narrative of human trafficking.

Though Ray was after a story at the beginning, he gets himself engaged in the story of Anja and decides to help her later. This addresses effectively the mind of the audience with a narrative that is not common, yet possible. The shift in Ray's attitude occurs not suddenly but gradually to say that change may take time. Anyhow, Ray asks Anja about how did she end up in a place like this, she responds "Am like many!" (407, line 11), which reveals the reality of those victims of sex trafficking who are forced to migrate into places they don't get to choose, which conforms to what Homi Bhaba's proposes in his book *The Location of Culture* (1994) saying that "This new society is characterized by mass migrations and bizarre interracial relations" (218). She says that in her country Moldova, she wasn't interested in school and she talked about how did she end up in a brothel in Hull "I am sixteen when Elena tell me about job in Romania." (408, line 4). She is duped by Elena who told her that things are very bad in Moldova and that if she wants to succeed in her life, she has to leave just like everyone else. This is the major narrative behind the deception of teenagers around the world with the dream that success and luxury lie behind the borders, which goes in line with Agustín's statement that "Migrants describe how economic factors influence their decisions to leave home…" (33).

Elena enters as a young Moldavian girl dressed in simple western clothes and starts talking with Anja as Ray is observing the developing story. The scene is dramatized as a flashback in Anja's memory that enables Ray and the audience to know about her past. Elena starts talking to Anja about a woman who had to pay the nurse to get her mother a bedpan in the hospital. She explains to her that this woman had to pay just to get a bedpan in the hospital emphasizing that things are bad in Moldova and there is no work here "…There is nothing! My friend has gone Italy, she is working. She is

working a good job. Many girls are leaving." (408, lines 13-14). This kind of narrative is told by Elena to convince Anja that she is oppressed in this society and she has to leave, which goes in line with Rubin's idea that women are oppressed even in capitalist societies "Women are oppressed in societies which can by no stretch of the imagination be described as capitalist" (163). This marks the actual narratives of trafficking in the play. Elena tries to convince Anja that things are bad at her country and a lot of girls are leaving to other places in Europe, where they are working and gaining a lot of money that they wouldn't dream of getting in Moldova. She tells her that "We must have dreams" (408, line 16), dreams that are not achievable here but in other places where there are chances. Anja starts thinking of her dreams and tells her that she does have dreams that she dreams to dance on TV in movies. This illusion of having a better life elsewhere is what motivates victims of sex trafficking, they seek to achieve what they can't in their home country and this was initially the dream of Anja.

In this context Ronald Barthes writes in his book *Mythologies* (1957) about how the myth has an effect on people, "myth is a system of communication, that it is a message" (107), the kind of myth in this context is the illusion that Elena, the trafficker, is trying to sell to her victim, Anja, using trafficking narrative by telling her more stories about other girls who left and now are living a better life, "My friend Natasha has gone to dance in Italy. She has work as a waitress, she is like you she wants to sing. In Italy she can work and she can have lessons to sing." (408, lines 19-21). All of this is to make Anja believe that when she will leave Moldova, she will have a better life.

Anja is convinced by the idea, yet, the expenses is a critical concern for her. This makes Elena happy as she believes that she has reached her goal of getting another victim to be trafficked. She tells her "Natasha tell me woman who can help." She adds "You go, get job and then you pay, Natasha is

making good money in Italy, she is paying back, is no problem." (408-409, lines 25 and 1-2). This is the trap that traffickers use as a narrative of exploiting and cheating their victims. They take them to the destination country and demand them high transportation fees that they have to work in the sex industry to pay them back. Anja then thinks of her mother which makes Elena immediately responds that Natasha is sending a lot of money to her mother "She is helping pay for operation. Natasha is sending money for her mama, so she can have operation. You could do that! If your mama need operation, Anja, you can pay, you can save money!" (409, lines 6-8). Sending money back home is another narrative sold to Anja by Elena in order to make her agree to go abroad presumably to get money and achieve her dreams. She adds "She is making good money, many girls are leaving for Italy, Spain, there are many girls who like in UK. …" (409, lines 10-11). Anja gets a little bit hesitated, which makes Elena say "Anja, of course it is okay. Why do you think I am not saying it is okay?" (409, lines 17-18). After she makes sure that Anja is brainwashed by her narratives, Elena tells her "I will take you. In eight days, you have passport and I will take, you will meet lady who helped Natasha" (409, lines 20-21). This marks the trap that Elena has put to Anja, she instigates her and makes her think of her dreams of getting better life and achieving her dreams so that she can victimize her for finical gains. This is the way trafficking works, the traffickers seek vulnerable victims who are in need of money or who are disgusted with their life at their country and they tell them stories about people who left and made a better life elsewhere. At last, Elena tells Anja:

> **Elena** You must think about it, she is making real money and is helping her mama and papa. You know what it is like here, you must pay for everything. A doctor here earns nothing, why you think you have big ideas, okay I tell you, forget it Anja! Forget it, you do not deserve to have the chance! Forget this! (410, lines 4-8)

By telling Anja that she doesn't deserve this chance, she provokes her into complying with her. It is important to note that there is a kind of truth in the narrative of traffickers. For instance, Elena mentions that doctors at her country earn nothing, compared to other privileged places, this truth is what makes the victims fall in the trap of the traffickers since they know the harsh reality people are living to the extent that even doctors are living a life of bread and cheese.

The process of trafficking starts with Sonja, an attractive Russian girl who works as a trafficker. She meets Anja and asks her to join the other girls in the minibus and prepare her passport. Anja addresses Ray, who is dramatized on the stage observing the scene, telling him that she saw Sonja and her cousin talking making Ray to be confused about their relationship. She reveals that Elena is in fact her cousin, she is a policewoman who works with the traffickers. This shows the level of corruption that these countries are living, where police should be the first defense wall against such a heinous act like human trafficking, but in fact some police members are involved in these crimes themselves like Elena. A conversation ensues between Elena and Sonja through which Sonja is asking if Anja is virgin or not as apparently this factor is so important in determining the price that Elena will get. Elena says that she doesn’t know since the girl is her cousin leading Sonja to pay her five hundred dollars "Five hundred. She virgin one thousand." (411, line 13). This shows how traffickers work as they pay according to their own criteria that they set. Sonja adds "Yesterday in Chisnua I have girl for two thousand dollars." (411, line 18), which makes Elena ask for the reason, Sonja responds "She twelve!" (411, line 20). This shows that those traffickers don’t care about anything but their profit. This is the calamity of being a woman even in modern times and even in civilized societies women are still being enslaved and oppressed which is the notion that Gayle Rubin talks about when she mentions that women are being

transacted through different forms (176) which entails the exploitation and oppression that happens against women in various aspect of life, and trafficking is one of these modern ways of oppression. These traffickers are willing to trap a child of twelve years old selling her with cold blood for sexual exploitation. This is the kind of narrative that is common between the traffickers; profit narrative, away from human values.

The scene goes on with Ray asking Anja where they were taken, she and the other girls, she replies that they took them to Italy "… We are taken to villa. In room there are many girls, some are bleeding, they are cut on ankles, knees. They are crying! They say they have passports so can get visa for job. Then she enter and she talk to me." (412, lines 15-18).

Some girls are still fooled by the fake narrative of traffickers that they are going to a better place not realizing yet what is about to come. Sonja enters asking Anja if she likes Berlin telling her "Berlin is good for you!" (412, line 14). The process of selecting the destination for these victims seems arbitrary as they depend on the demand. Sonja tells Anja that they are getting her a visa to Berlin where Anja thinks that she is getting a job "I like good work for money" (413, line 6), she adds "In Berlin I work as waitress? And pay for lessons?" (413, line 8). She is still innocent by thinking that these people are supposed to help her get a decent job with good money. The reply of Sonja is what makes things clear for her "You have pretty mouth. […]" (413, line 11), which gives the impression that Anja is going to be prostituted. She declares the true intentions behind transporting Anja to her destination, but Anja seems unable to comprehend it yet "In Berlin I work yes?" (413, line 12) which Sonja responds to by "Yes, I think you like good sex in Berlin?" (413, line 13).

Ray is still with Anja on the stage picking up the rest of the story as she says "… and then a man come into room … We are taken to room, and

then men can come …" (413, lines 19-20). One of those men is named Vlad, one of the traffickers, who pulls down his trousers. Ray asks "Did he hit you?", "*Anja reacts violently to Ray's questions*" (414, lines 4-5) which makes Anja furious as she remembers that day, the day she was raped in. Her response entails that she suffers from post-traumatic stress disorder (PTSD), which in Cathy Carruth's words "PTSD seems to provide the most direct link between the psyche and external violence and to be the most destructive psychic disorder" (58). She remembers the physical violence that she went through the result of which is her mental disorder that still affects her every time she remembers this sorrowful incident. Ray asks "In the villa did he rape you, did he hit you, what happened?" (414, line 16), Anja confirms that. A light picks up Sonja at the stage as she is addressing Anja to be ready that more men are coming and she must be good to them or else, they will hurt her. Anja begs to leave but the striking answer is "You owe money for transport, you owe fifteen thousand dollars for transport, you must work." (415, lines 11-12).

This is the chaining narrative that is put around those victims' necks, they owe money to those traffickers and they have to work in order to pay back the fees. And of course, how would the pay back? "Is good news, they have a job for you, they have job!" (415, line 14) by being involved in the sex industry. This goes in line with Aronowitz's notion that " Creation of debt is one of the main mechanisms used by traffickers to maintain control over victims. Debt can be incurred as a result of the cost of the trip of having been smuggled into the destination country" (57). Vlad adds "Sometime with strong girls they are hard to break. Sometime we need hundred men! With strong girl we need to have maybe hundred times. We have to teach lesson." (415, lines 16-18), he emphasizes the need to break these girls. He states that even if it takes a hundred men to break a strong girl, we'll do it any way. Sonja comments "Some girls it is not enough, they will not break. For most

one hundred is enough!" (415, lines 19-20). She is also heartless in saying that most girls will be broken with hundred men raping them! Vlad adds that they sometime film the whole operation and put it online with hundred men raping a girl.

Moreover, Vlad categorizes Anja as fit for tourists of football "We make video. It is okay maybe, but not for Dubai, or for the East. For her I think football, you know football! For tourist I think." (415, lines 24-25). He then assures that these girls are treated like animals. They don't even consider them as real human beings "It like breaking dog, you must learn! Yes, she must learn sit, stay, it like a dog, you must learn sit and stay, most girls learn this way in Italy, always in Italy, very good!" (416, lines 1-3). For him, his job is to break girls making them do as their masters want from them and nothing else, just like animals. This is the reality about traffickers that they see these victims as a commodity that they can sell and buy according to the demand of the market which goes in line with Rubin's notion that "…one begins to have a sense of a systematic social apparatus which takes up females as raw materials and fashions domesticated women as products" (158) women for these traffickers are no more than products. This is the main reason behind the whole play, which is to display these horrible narrative of trafficking innocent victims.

After Sonja and Vlad leave the stage, Anja's inner feelings start to appear in front of Ray "I think must have dreamed. Why am I here, where am I? I think am London, I think am Italy! Sometimes I think am dreaming all day!" (416, lines 11-12). She is not comprehending where she really is and hopes that she is only dreaming. She is forced to work at this brothel and to continue her life as a sex slave to pay out her massive debt. She mentions to Ray that she met Katja, a girl whom Elena talked about earlier from the next village, who wanted to be a dancer but instead, she and a lot of other girls were taken to Germany "She say many are taken. Thousands of girls go

to work at World Cup football." (417, line 1-2), she adds "… she say there are thousands of girls! Forty sixty thousand." (417, line 6), forty-six thousand innocent girls are taken to Germany to work as prostitutes for the football spectators from all around the world. This is the demand that is mentioned earlier, the traffickers seek the most suitable place in which they can sell their services. It is just like a market where the traffickers represent the market owners in which they put their commodities, in this case the trafficked girls, and the demand from people to buy and enjoy these commodities. Ray then addresses the audience:

> **Ray** So during the World Cup between forty and sixty thousand prostitutes were imported into Germany? Nobody knows the actual figures, but between forty and sixty thousand. She said that they reckoned three million men paid for sex during this time! And all of the women paid taxes. She said it was a good time for her friend Katja and that the German government made four and a half billion dollars. She told me that her friends were looking forward to the Olympics in London: she said she knew a lot of girls who were looking forward to that! (417, lines 8-15)

This suggests that the governments both participate in and patronize the continuation of these human crimes. Indeed, it indicates unequivocally that victims of sex trafficking have turned into a tool for governments, such as the German government, which benefit from human trafficking in the same way as traffickers since they license this sector to operate lawfully in their nations. As a result, this sector is institutionalized in these nations that support its existence for materialistic gains. This kind of institutionalization is mentioned by Foucault in (1988):

> Now there is a trait which is fundamental to the economy of pleasures as it functions in the West, namely that sex acts as a principle of

> measure and intelligibility. For millennia the tendency has been to give us to believe that in sex, secretly at least there was to be found the law of all pleasure, and that this is what justifies the need to regulate sex and makes its control possible. (*Power Knowledge* 190-191)

This narrative of regulating sex is what the governments are trying to do, as in the case of the German and British Governments since they implicitly stated that they are looking forward for the Olympics as it is good for their profit. They are regulating sex and making it lawful in their nations while they turn a blind eye for one of the main sources of this industry, namely victims of sex trafficking.

Ray is surprised to hear about these huge numbers of traffickees. He is also astonished to hear that the government itself is engaged in this ruthless crime itself which instigated him and made him try and fight back this kind of legitimization of this crime making him utter the most important questions to Anja "Would you like to leave here?", "Would you not like to get out?", " If someone got you out?" (417-418, lines 26 and 2). This falls in line with Foucault's notion of transgression:

> Transgression is an action which involves the limit, that narrow zone of a line where it displays the flash of its passage, but perhaps also its entire trajectory, even its origin; it is likely that transgression has its entire space in the line it crosses. ("A Preface to Transgression" 34)

Ray's crossing of this line is transgressive in the sense that it helps the victim of human trafficking while no other character in the play has offered this kind of assistance since they are following the power of the institution which, as we see, permits and regulates such heinous activities. He represents the counter-discourse of trafficking by getting himself involved in defying the system. He is not brainwashed by the narratives of traffickers. On the contrary, he is the first character who treats Anja in a humane way. He is sad

to hear about all these atrocities as she has awakened the human side inside him by telling him her devastating story so he wants to help in every way possible. However, she responds to his offer of help that she can't get back to her family. He further asks her about Kate, wouldn't she help? She says that Kate doesn’t even know her name and she is only here to take money.

Then, when Ray is leaving, Kate offers more girls to him, she explains to him that during the last week, they had a pregnant woman with a broken arm! And that they also had a muted girl once in the brothel. This shows how this industry is ruthless, they would take anyone as long as they will get money in return. She even complains that the girls that are in the brothel these days are not as used to, which indicates her inhumanity as she only wants to get money out of these victims.

In a soliloquy, the dramatist wants to engage the audience into his anti-narratives via revealing Anja's inner thoughts to the audience:

> **Anja** If you could see me now, Mama, what would you say? I am not your little Anja. Anja is dead, Mama. She died when she went to Italy. Mama, do you miss me? Do you ever think of me? I think of you. I think of you many times. I could smell you, I could smell the house, I could smell the cooking, Mama. I could smell when you were making the soup. But now with each day the smell goes, I can’t smell you too good. I can’t dream you. I don’t dream any more, Mama, I dream now only in English. I hope you are well, Mama, I hope you are well.
>
> *She is in tears.*
>
> I want to be home!
>
> *Music.*
>
> *Lights.* (420, lines 7-18)

Anja's devastating remembering of her mother marks the harsh mental state that she lives in. She yearns to her past passionately remembering even the smell of the soup of her mother, but now the smell is going away as she is no longer able to even dream about her as she dreams now in English. Last, she hopes that what she is experiencing is not real and she only wants to wake up to find herself at home again.

The scene shifts to Ray, Caz, Jack and Jak's wife Gemma as they are in Ray's house having wine and talking together. Caz complains about Ray's absence lately "… and he's off for a coffee or wherever he goes. He's been in London again today!" (421, lines 12-14). This foreshadows what is coming next as Caz is clearly not satisfied with Ray's attitude.

Throughout their discussion, Gemma comments on the state of prostitution in the country saying "I don't think they should prosecute these girls, I think they should prosecute the men." (421, lines 16-17). She seems feminist in her comment as she blames men for prostitution, which in turn conforms with Rubin's comment that "The place to begin to unravel the system of relationships by which women become the prey of men…" (158) she sees women as a prey to men and women are always innocent. Jack replies that in Sweden, they have started doing that which led to prostitution percentage to be dropped. He adds that "Well it's the oldest profession and it'll never go away, not as long as men are men …" (421, lines 23-24). He states that prostitution is not going away since, as he sees it, the oldest profession and it is not getting away. He also blames men for that as they are the beneficiaries of such services. The narrative of Jack seems to justify prostitution and not trying to stop it, instead he gives excuses for its existence which can be labeled as a narrative that goes in line with what traffickers want.

After an argument with Caz about being feminist, Jack assures her that he is in fact a feminist and he has been to their rallies. Ray asks him if he has come across the news about the World Cup, he explains that a single brothel in Cologne "…dealt with over six hundred men a day during the World Cup!", "Eleven thousand square metres it measured.", "State controlled" and "Forty thousand girls they brought in!" (422, lines 8-13). This is one of the common narratives adopted by some countries to traffic women for sexual amusement in brothels and prostitution in public international festivals like the World Cup, which maintains the trafficking industry as the state is allowing them to bring prostitutes to the country, and let them be involved in prostitution legally.

In this notion, Taylor explains Foucault's concept of disciplinary power as he mentions "The concept of disciplinary power concerns individuals. As Foucault notes with reference to what he takes to be the ideal exercise of this power, “We are never dealing with a mass, with a group, or even, to tell the truth, with a multiplicity: we are only ever dealing with individuals”" (*Key Concepts* 41). They are dealing with individuals; controlling them and their lives while getting profit from them. The author wants the audience to comprehend this reality that their country is going in line with the trafficking narrative and maintaining its existence. He aims at changing people's minds by shocking them with this reality in order to engage them in the circulation of anti-trafficking narrative in reality.

After hearing all this, Caz begins to suspect her spouse as she tells him "So where’s all this come from?" (422, line 17). He tells her that he is working on a source for his story. Jack tells him not to depend on the internet but Ray responds that his source is not the internet. Thus, Caz turns to be suspicious of Ray's source. He tells them that he saw that girl again, which makes Caz more anxious about that girl. Jack is astonished that Ray didn’t tell his wife about it. She asks again about the girl leading Ray to admit that

"Well … I went to a brothel … today.", "… to talk, just to talk …" (423, lines 17-19), explaining to her that he only wanted a lead for his story. Jack reveals that it was his fault as he was the one to encourage him to such a thing.

Caz, Ray, Jack and Gemma start talking about the issue of human trafficking and Gemma states "I think it's just sick what they're doing with these girls" (424, line 10). Though she is a shallow minded person, Gemma still considers these girls as victims at first. Ray replies that this is the reason behind his story "Yes, and we're trying to expose it!" (424, line 11). He is sincere with his aim to circulate an anti-narrative that exposes the reality of the innocent victims and their heartless victimizers. Caz, however is not satisfied with all of this and thinks that "It's all about men, if the boot was on the other foot there wouldn't be trafficking" (424, lines 12-13), which goes in line with what Agustín said:

> The movement against 'trafficking' (and 'prostitution') uses the theory of violence against women, conceived as a 'manifestation of historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women'. (39)

Caz blames men for human trafficking and genuinely thinks that if women were in charge, there wouldn't be human trafficking at all. This reveals the mindset of Caz as a feminist individual who blames men for the problems of the world. Jack then comments about eastern European countries "Well, they were jumping all over the place when the Berlin Wall came down and what have they got out there now? Next to nothing" (424, lines 15-16). He tells the reality that Elena used in her trafficking narrative to convince Anja of leaving, that eastern European countries are poor and have nothing, leading people to seek other places to find a decent life away from their homeland, which also adheres to Agustín's notion that "Over three

quarters of the women in prostitution in Germany are foreign nationals, the majority of them from poorer Central and Eastern European countries" (4).

After that, Jack and Caz have an argument which leads Jack and Gemma to leave as he comments "No … I just get a bit fed up of everything being the fault of men, okay? Wars, famine, rape, trafficking, it's always the fault of men; half these girls are sold by women as it happens! Did you know that? Cousins, aunts, mothers sometimes" (425, lines 20-23). He is furious that men always blamed for everything and some of his notions are true as he mentions that a lot of the victims who are sold for prostitution are being sold by other women. Godber is dramatizing this issue to tell the audience that everyone is involved in this crime.

After Jack and Gemma's departure, Caz argue with Ray saying "You're exploiting these girls just as much as they're being exploited." (427, line 5). She is blaming him for exploiting Anja for the sake of getting a story. Her stance is seen as an act of jealousy, rather than she truly cares for these victims since in the later scenes, she will not tolerate Anja at all because she is brainwashed by the common narratives that traffickees sell their bodies to seek money. Ray disagrees with her and says that he is paying Anja for her story. He tells his wife that he wouldn't be writing or thinking about this shit if he had the money to write his own novel.

Ray tells Caz "And the more I found out, the more I wanted to find out." (428, line 2). He is eager to know more about Anja's story. He explains to her that in the UK a lot of people complain that they have problems while people like Anja are the real people with problems he says:

> **Ray** How bad must it be for these girls even to think that they're gunna have a better life doing sommat like that?
>
> **Caz** So some of them know what they're letting themselves in for then, is that what you're saying?

**Ray** As far as I understand it: according to an article in the Spectator, some of them know what they're doing.

*Ray helps himself to a refill.*

**Caz** Well, I don't know about that…

**Ray** Presumably they think they can handle it. (428, lines 15-23)

He is perplexed by the fact that these girls would leave everything behind and just seek an opportunity. He is wondering what kind of problems they have that lead them to get involved in such inhumane activities. Even Caz is amazed by this fact. According to Ray, some of these girls know that they are going to be involved in prostitution but they do it anyway just because the situation at their homeland is not tolerable which goes with the view that "With your body ... today thousands of girls are calmly and calculatedly selling themselves" (Agustín 33). This stands as an anti-trafficking endeavor via inviting the audience to empathize with the traffickees for they have no other choice of good-living in their home countries. He is telling the audience that no matter what problems that one might have, they should never get involved in such activities as it is far worse than what they think.

Ray engages in another anti-trafficking narrative in justifying Anja's actions. He tells Caz that "This girl today told me she'd been raped a hundred times, a hundred times, Caz, and that they'd filmed it. She had been raped a hundred times!", "How do you ever come back from that?", "How do you live with that?" (429, lines 1-2, 4,7). He wants to put Caz in the picture and wonders about the mental state of those victims whether they will ever recover mentally and physically? How would they continue to live? This dramatization of the anti-trafficking narrative is employed in the text to tell people that these victims endure extreme conditions on both mental and physical levels.

However, Caz tells him that you can't save anybody. He responds by telling her Anja's story and how she was trafficked to Italy by her own

cousin. Unfortunately, Caz reveals her true mindset saying "…We can't have them here, how do we know they're not terrorists?" (429, lines 13-14). Here, she reflects the narratives of the West in suspecting every non-western individual as being a terrorist of some kind. After hearing Anja's story, she is still not considering her a victim. This kind of dramatization is done by the author in a try to change the mentality of the audience by telling them that these people are victims and should be treated like human beings not terrorists. She tells Ray "How do you know? How do you know she is telling you the truth?" (429, line 18). She is unable to accept Anja's story as a genuine victim, instead she suspects her as a terrorist. She represents a typical white European woman who thinks that all other races are inferiors and untrustworthy. Ray comments:

> **Ray** That's the world, that's what's under the radar, Caz, that's the world we're living in! We trot along in our cosy little way complaining about the parking and the council tax and just at the edge of the radar there's a whole world and we don't even want to see it
>
> *Silence*. (429-430, lines 25-26, 1-3)

He is criticizing the mindset that people have as they complain about trivial things when in reality, other people are living a jungle-like-life in which the strong eats the weak and they don't even see it. Caz doesn't want to hear about it and tells him "Just finish the article and put it to bed, Ray. I can't stand it, it's horrible! Just finish the article and get it out of the way, and let's get on with our lives! Please!" (430, lines 11-13). She just wants to get back to her life regardless of what she has heard. This is mind-blowing and reveals that her human side is basically dead. She is selfish in thinking only about herself following the common narratives of the society.

The scene shifts to Anja and Ray as Anja is completing her story. She tells Ray that after Italy, she was taken to Antwerp to dancing clubs where

she had to dance to gain money. Then it turned to sex and she explains to him that the first time she has done it was the most difficult one then comes the second time and the third … etc. Ray keeps asking if the story is true for which Anja replies "Is my story!" (431, line 9).

Ray's attitude suddenly changes as he says "Has anyone ever told you that you are very pretty, Anja?" (431, line 11). He feels more attached to her and contemplates her beauty. He is the only character who perceives her beauty without feeling lustful for her; instead, he sees her as a fellow human being who has feelings which the other characters are unable to match. She thinks that he wants to have sex with her, but he says that he doesn't want to. This further solidifies Ray's reality; he can have sex with this girl, whom he finds attractive, but he declines to do so because doing so would turn him into another victimizer and a conformist to the trafficking narratives.

Later, Kate, the brothel receptionist, interrupts Ray and Anja's chat saying that Ray takes too long and there are other customers who are waiting since there is a football match and the brothel is crowded. Anja reveals to Ray that she doesn't like the football lads and she will be busy. He tells her "Will you be okay?" (433, line 22). He is still concerned about Anja's wellbeing. He seems more attached to her than just getting her story. This dramatization of compassion is the author's strategy to convince the audience of his anti-trafficking narratives.

Ray then keeps asking Anja "Can I help, can I help you?" (434, line 1). He wants to help her no matter what. She tells him that there is nothing that he can do to help her since she is in debt. He asks about the amount of money that she owes to the traffickers, she responds "Many thousand, I have to give to men and to rent room. Is many thousand twenty." (434, lines 4-5). She has to pay twenty thousand dollars in order to be free from the traffickers. Ray then expresses his offer to help once more saying "I want to

help you.", "Can I try and help you?" (434, lines 12,15). This is part of the anti-trafficking narrative in the play used by the author to fight back against this crime. Ray's help would definitely cause him problems, but he is defying the common narrative of trafficking by offering such help which goes directly in line with Foucault concept of Problematization "Problematizations formulate the fundamental issues and choices through which individuals confront their existence" (Gutting, *The Cambridge* 122). Ray's attempt to help would be conceived as a problem seeking to the traffickers who would react violently to this threat to their business as they exploit their sex traffickees covered and legitimized by the institution.

Anja tells him that she thinks he wants to have sex with her, when he tells her he doesn't, she replies that she likes him and would like to approach him sexually (434, line 18). Her offer is stemming from the fact she started to like Ray, thus, she touched Ray seductively at the end of the scene. Ray is the first one in her life in the United Kingdom that she is offering him sex without conditions since he is the only one that treated her like a human being. Ray's rejection of sex is not stereotypic as she is used to have all men think of her as a sex slave. The playwright utilizes Ray's refusal of sex proposal to circulate one of the anti-trafficking narratives in his play.

The scene shifts to the second act as Ray and Jack are playing a match of squash. Throughout their speech, it is revealed that Ray has paid for Anja's freedom when Jack says "I tell you something, I can't wait to hear what Caz has to say about all this. Have you told her?" (437, lines 1-2). Ray has taken an action that no other character has even thought of. He paid twenty thousand dollars to gain Anja's freedom which indicates his true goodness as a human being who would act and choose the right thing to do when needed. His action is done as a transgressive act, Foucault mentions "The limit and transgression depend on each other for whatever density of being they possess: a limit could not exist if it were absolutely uncrossable and,

reciprocally, transgression would be pointless if it merely crossed a limit composed of illusions and shadows" ("A Preface to Transgression" 34). Ray has crossed a limit by helping Anja in paying out her dept. This lays as part of the anti-trafficking narrative in the text represented by the act that Ray has done to free a victim that was wrongfully duped and victimized by the traffickers. Jack asks whether Ray will tell his wife or not. Ray replies "Of course I'm going to tell her but I've got to pick my moment. She'll probably agree with me, but she's stressed out as it is at the minute" (437, lines 5-6). Ray thinks that he has done the right thing and Caz will agree with him as he still feels that Caz is a reasonable woman and will understand his actions.

They continue to chat about the matter and what Ray is going to do. Jack reveals that he wants to meet her and Ray replies "Hey, this isn't a gimmick, this is somebody's life. This is not a fly-on-the-wall documentary, you know." (437, lines 20-21). To him she is a human being with a life and he is not ashamed of what he has done, rather on the contrary he is proud that he has saved a life saying "…I've made a difference…" (438, line 7). What he wants is to make a difference, not only by saying but through actions that fight back the traffickers. Jack however feels that Ray has gone too far in his help, Ray replies "Hey, she's a human being, you know, not a bloody object." (437, line 26). He is not objectifying her like the traffickers and Jack, he thinks of her as an individual who has feelings and dreams to achieve. Jack tells him "Well I tell you, all credit to you, mate. I mean, I think you've completely lost the plot but all credit to you." (438, lines 16-17). He thinks that Ray has gone off track. His initial advice to Ray is to get a lead for his story to get him commissioned, but now he thinks that Ray has gone too far.

The next scene is at The Grapes (Les and Pat's Pub) where Anja and Amy are getting to know each other. Through Anja's speech it is apparent that she is grateful for what Ray has done to save her. Anja declares to Amy that she doesn't like Pat and thinks of her as a crazy woman. This functions

as a foreshadowing for the upcoming events between Pat and Anja. Ray enters and checks on Anja asking her "Is everything okay with the flat?" (444, line 11) as apparently, he rented her a flat. He is still making sure that she is comfortable with her new life. She tells him that she needs to get papers in order to get a job. He responds that he is already working on that. She invites him to her place, but he refuses as he doesn't think that it is the right thing to do since he might lose himself with her and be just like others who see Anja as a sexual object. He then invites her to supper at his house which she agrees to. Finally, he addresses the audience with one of his soliloquies that stand as an anti-trafficking endeavor:

> **Ray** So let's say I did that, let's say I took a stand and got her out, made a statement. That I stood up to be counted! How many of us would actually do that? We think about it and then it's gone. Let's say that I did that, and let's say that I had to tell Caz, and let's say that I told her down in little Switzerland! (445-446, lines 22-24, 1-2)

He gives the audience an explanation of what he did, sharing with them his inner thoughts about the person he has rescued. He claims that by doing this, he stands out from other people who could have sympathy for the victims but do no action. He also questions how many people would truly take that action, and this is the author's voice. Through this dramatization, Godber wants to know if any of us would help someone who has been abused by human traffickers and would they go to this extent with their help? His goal is to raise awareness among his audience so that they would act when necessary and force them to begin thinking about it, which functions as an anti-trafficking narrative that fights back the traffickers and their narratives.

Ray starts telling Caz that he is going to publish the article and she is happy that presumably Anja is out of their lives as she says "At least it's over and done with" (446, line 14). Anja represents a burden for Caz and an

intruder who is unwelcomed in their lives. Ray starts informing Caz about what he did to help Anja "I've worked something out with Anja.", "I've got her out." (447, lines 15,20). She didn't understand it at first telling him what's the big deal for us. He responds that getting her out has costed him and Anja is out and that he doesn't know what to do with her. Caz suspects Ray that he has slept with Anja, but he immediately negates and tells her that it is not in his nature to do such a thing. He states that he has put Anja in bedsit and he is paying for it. He then tells Caz the real problem, that Anja had "…she had a load of debt." (449, line 4). He tells her that Anja was in debt bondage trap of twenty thousand Dollars and he has paid for it. Caz gets furious about it telling him where did he get the money from. He told her that he made a mortgage on the house to pay for Anja's freedom. In his mind, he surely made the right thing, but telling Caz made her suspect him because they can't afford such a loan.

Actually, mortgaging the house is real threat to the union of Ray's family, which can be understood as the author's mini-narrative of fighting back the trafficking narratives through portraying a character who went this far in helping a traffickee to be free at the expense of his family institution. Ray's volunteer to purchase Anja's freedom is so costing aimed at alerting the people's frame of mind towards the atrocities of human trafficking narratives and the urgent need to create anti-narratives to this heinous crime against humanity.

Later, after a huge argument between them, Ray tells Caz that "I just wanted to do something." (450, line 16). This comment is a result of Ray's kindness and the fact that everyone with even a small amount of empathy would want to lend a hand in any way when they witness this horrible crime and the victims' condition. This dramatizing effect of this sacrifice circulates part of the anti-trafficking narrative employed by the author to urge people to have a stand in the face of the traffickers and do what they can in order to

help in abolishing this crime. However, Caz is mad about it and thinks that Ray has done a mistake and she tells him "If we've paid for her she might as well come and help clean up. Can she iron? Can she wash? Or are most of her skills to do with being on her back? Or is it on all fours, you'd know wouldn't you?" (451, lines 12-14). She refers to Anja as if she was a slave that Ray has bought and she wants to get the most benefit of her. Ray insists that he has done the right thing saying "I just think sometimes you have to make a difference.", "Yes … Make a genuine difference, that's why I did it!" (451, lines 15,17). The difference that Ray is talking about is different from the intentions of the other characters, and possibly most of the audience, as they might have an empathy for the victim, but no one would act and do something about it. At last, he has invited Anja for supper to meet the family along with Jack and Gemma.

At Ray's home, Jack and Gemma are introduced to Anja and all of the characters engage in a conversation asking Anja what she used to work and does she like it in Hull. Gemma asks her whether she would like to go back to Moldova and she answers that there is nothing there for her and even when asked about her family, she replies:

**Anja** My family not interest in me.

**Ray** Anja's cousin sold her.

**Gemma** Couldn't you go to the police?

**Anja** My cousin in police.

**Ray** She sold her, sold her for sex, Gemma. (454, lines 1-5)

This reveals to Gemma the reality of human trafficking and how people are being sold by their own relatives. Then Anja starts to explain what is it like to be a victim who is both forced to work against her will and be a sex slave:

**Anja** They make you make sex all time, with period, with no period, it is not matter, they take out some girls' teeth if they have small mouth.

**Gemma** Oh hell!

**Anja** One girl is twelve and they sell her much money in Middle East. Turkish men are very bad, they think we are nothing but meat.

**Gemma** It is just slavery, isn't it?

**Jack** Christ, well of course it is! (454, lines 8-14)

This adds more depth of knowledge to the characters and the audience about the harsh circumstances that these victims have to endure throughout their sex enslavement. The author is dramatizing Anja's situation as he wants the audience to be aware that this crime is labeled as slavery since victims of such a crime are enslaved and exploited in every way possible by the traffickers. It indicates his intention to fight back and try to abolish the new slave trade by employing such terminology. This idea is more crystalized when Ray states "How can things change unless we all do something about it?" (454, line 17). Again, Ray emphasizes that actions speak louder than words. He invites the audience to think of counter-narratives that could help the victims of sex trafficking against the humanization and institutionalization of these atrocious non-human crimes. Gemma then comments " It's dreadful, I mean Jack talks about it, but I mean to see one just sitting there in front of you, like a … well it's …", "It's heart-breaking."(454, lines 20-23). This is the point of the author that by hearing about those victims one might feel sorry for them and that's the end, while witnessing a victim right next to you is enough to awaken the conscious of people making them take actions just like what happened with Ray hearing the atrocities that Anja went through that led him to take a brave action to save her.

After that Anja and Amy leave to The Grapes to practice singing. Ray reveals that Anja is going to be their cleaner and they are paying her. It is all part of Ray's contribution to save this innocent victim. It is also the author's narrative of telling the audience that these victims are forced to work in the

sex industry and that they would be happy to be integrated in the society if they had the chance. Jack comments that Anja has a "Cracking shape though" (455, line 15), which makes Gemma mad at him telling him that you wouldn't have said this if Anja was fat. He responds "I suspect that if she'd been fat she wouldn't have been trafficked. They don't do the fat ones." (456, lines 1-2). He reveals that the process of selecting the victims is rather selective. He adds:

> **Jack** I'm simply making a point. There would have been no interest in her if she hadn't been attractive, this is why it's a slave trade, they don't want just anyone. They want ones that they can sell. It's premeditated. It's not an accident that she's fit. (456, lines 4-7).

He acknowledges that the traffickers want victims that they can sell, just like what was happening with slaves. He even mentions this saying "They didn't take any little black slaves, they just wanted the big strong ones, that's the point I'm making, it's selective!" (456, lines 12-13). He stresses that human trafficking is the modern kind of slavery, in which victims are chosen based on predetermined standards in order to satisfy the demand of the markets. He then explains:

> **Jack** That's the point, they're different, exotic, that's why it's a slave trade, they're not like us, they do different things, they have different standards! I'm not saying that it's right, I'm not saying that some of the girls don't know what they're doing, some of them clearly think that they can handle it. What I'm saying is we're fascinated by it because basically she's an alien. I mean it literally, she's been to places we can only fantasise about. (457, lines 7-13)

He adds that these victims are different in the sense that they can do different things than what we are used to and people in general like to try out new

things, so by bringing victims from exotic places would please the customers.

Then, Ray starts describing how the life is where Anja came from to highlight the trafficking narratives:

> **Ray** She told me that if you want an operation you pay, if you want a bedpan, you pay, if you want to pass your driving test you take the instructor a pot of coffee. That's the way, you want a degree you sleep with the professor. It's the way things work out there! (457, lines 20-23).

It shows the level of corruption that these countries live in, which pushes people to migrate and possibly be victims of trafficking for forced labor and for sexual purposes just like the case of Anja. In the same vein, Agustín mentions "No woman ever, ever wants to sell sex, she is only forced to, and if she says differently then she is lying or doesn't understand her own situation" (173).

They discuss then what will Anja do since she is an illegal migrant and Ray says that maybe we'll find someone to sort it out. He is still committed to helping her. Jack then tells Ray that he has gone too far and thinks that he is stuck in this situation and it is getting out of his hands. He then teases Ray by accusing him implicitly of having sex with her which Ray strongly denies making Jack ask what is it that Ray is trying to prove. Again, Ray assures him that he just wants to make a difference which Jack respond to "To show us as hypocrites?" (459, line 7). This illustrates the fact that, other from Ray, every character might be labeled as a hypocrite since, despite their seeming pity for victims of human trafficking, none of them would take action to help them.

Ray then starts telling Jack about his inner feelings:

> I want to touch her, Jack … I want to hold her and say it's okay! Part of me wants to sing from the rooftops, tell everyone in the world that I've made a difference; part of me is ashamed. I only discovered that this was an issue when I was looking to make money. (459, lines 11-14)

He is happy that he has made a difference and wants to sing it so everyone hears about it and he feels ashamed that his initial aim was to gain money at the expense of a victim of human trafficking. He adds:

> **Ray** I don't know, I just feel like it's out of the box and I don't know what to do with her.
>
> *A beat.*
>
> The strange thing is, sometimes I wish I could just get rid of her. Sometimes I'm so pleased with what I've done and other times I just want to rub her out. Fucking hell, Jack, there are times when I wished that she didn't exist!
>
> *Music.*
>
> *Lights.* (459-460, lines 22-26, 1-3)

Ray reveals what is there in his mind to Jack and the audience. Although he is happy that he has saved Anja, but there are times that he thinks of her as a burden thrown upon his shoulders and he doesn't know what to do with her. The author wants to say that the way of creating anti-narratives of human trafficking is not paved with flowers, and for sure holders of such narratives will face some burdens and risky responses from institutional representatives who patronize and humanize trafficking narratives.

The scene shifts to Anja and Amy at The Grapes as they are singing together. As they finish, Les enters and starts talking with them. He asks Anja if she wants a job at his pub and that he might sign her up. Anja and Amy continue to chat with each other and Anja reveals that she is afraid "Yes, but sometimes I scared. I scared the men who know me know where I am." (464, lines 23-24). This is the tragedy that these victims endure; after

being saved and having her debt paid off, she still feels unsafe and fears that her traffickers may return to enslave her once again.

The next scene presents one of Ray's asides "Let's say that we could really make a difference if we did something, but how would it be seen, what would people think?" (465, lines 3-4). Now Ray is wondering that would people consider what he did as something noble, and would it be really seen by others as an act of courage. Caz also utters an aside "I mean I wanted to admire him for what he'd done. Even though he'd dropped us in the shit! It was noble, that's the thing he was trying to say, it was noble …" (465, lines 10-12). Deep in her mind, she knows that what Ray has done is something noble and should be applaud for, but her jealousy side is stronger as she feels that there is something between the two. She is suspicious and her suspicion is a foreshadowing for the upcoming events.

The scene shifts to Anja as she is at Ray's house cleaning and Caz is demanding her to do more work and to bring her wine from the market. When Anja refuses to do so saying Ray has told her she works only two hours, this makes Caz furious. Ray enters and witnesses the quarrel between the two and he tries to calm Caz down. She replies "No, Ray, I'm through with talking about it, I've tried and I've tried but I'm through with talking about it, we talk but we never communicate, you're not here, you're not with me, not any more." (467, lines 11-13). She finds herself in a position of insecurity and thinks that she and Ray lack communication. She almost feels that Anja has stolen Ray from her that is why she dislikes her so much. He replies that he wants to make a difference in this victim's life and she is doing well in her work. Caz is furious and tells him "… what did you think, she was going to come up here and everything was going to be all right? She was going to meet a nice English lad and settle down and you'd be the godfather? You've said it yourself, she's dangerous." (468, lines 8-11). She continues to refer to Anja as a dangerous person even though she is a victim of human trafficking,

she adds "She's brutalised and vulnerable, you look into her eyes, you look in her eyes and then tell me that there isn't anything there for you!" (468, lines 13-14). Her suspicion is quite vivid now as she is telling Ray that Anja has something for you.

The quarrel continues as Caz tells Ray "We get one life, one go at it! You want to save the world, you go do it. I'm doing what I can, we try and do what we can but there comes a time when we have to leave it at the school gates." (468, lines 18-20). She utters the reality of the society as most people normally wouldn't go this far in helping these victims. This is a satire employed by the author as a kind of wake-up call telling the society not to be like Caz rather be like Ray. Ray responds to her that Anja has been here only for two months, she only needs a chance to prove herself. Then he tells Caz the reality of the double standards of the society as he says:

> **Ray** I am trying my best here, trying to achieve something. Maybe it's just one little thing. We're such bloody hypocrites, we all nod towards global warming, Save the Whale, Greenpeace, Stop the Trafficking, and yet when anyone actually tries to make a difference it's like they've put their head on back to front. It's like the world can't cope with them. (469, lines 5-9).

This utterance by Ray reflects thy reality of the society. It is the voice of the author himself addressing the hypocrisy of the society as being idealistic in specifying the problems of the world and the need to find solutions for them through countering common narratives. However, when someone tries to do something about it, he would be accused of diverting from the norm, just like the case of Caz accusing her husband of having an affair with this victim. The author clearly denotes that this needs to stop so we can fight back and end the new slave trade. At the end of their fight, Ray outrages and tells Caz:

> **Ray** You know what, you know what I wish. I wish I'd never done it. I wish I'd left her to stew in that shit hole, I wish I was like everybody else here, nodding and putting fifty pence in a box and feeling cleansed. Feeling that they'd done their bit and then washing their bloody hands. That's what I wish! (469, lines 13-17)

He feels that things are out of his hands at this point and he tells her that he wishes that he was just like the rest of the hypocrite society where people pay pennies for, presumably, helping these victims. This is the catastrophe that the author is shedding light on that when someone tries to really help, the society would fight back which results in maintaining this industry making the traffickers gain fortunes at the expense of powerless victims like Anja.

The scene shifts to The Grapes as Kate is telling Les that she knows Anja from the brothel. Les is not satisfied with this information and says "A bloody hooker in my pub! A filthy piece of shit like that, would you believe it?" (471, lines 11-12). He immediately stereotyped Anja as a hooker which ignites inside of him a kind of lust for her as he tells Kate "She a good girl then, did you say?" (471, line 15).

Anja and Ray are at Anja's flat at Beverley Road in the next scene. Ray carries a candle and a candle holder which he puts in the middle of the stage as the scene continues. He addresses the audience in one of his asides expressing his agony to them wishing that he has not met Anja and that she was just a story. Anja is making him pasta and she tells him that she was noticed by Kate at the pub and she is worried. However, Ray tells her that it's okay and she can't do anything to harm you. He says "I think if I stay I may do something that is not right" (474, line 9). He adds "I'm afraid that I might want to hold you, kiss you and hold you." (474, line 19). He thinks of

holding her but not in a lustful way rather just to comfort her. Then Anja tells him that she would do anything to please Ray:

> **Anja** Yes, I owe Ray.
>
> **Ray** No Anja, you don't owe anybody anything.
>
> **Anja** Yes, I must pay…
>
> **Ray** I would love to, Anja, believe me, part of me would love to. But you're better than that, you're a lovely person.
>
> **Anja** I am not person, Ray, I have no papers. (475, lines 11-16)

She thinks that she owes Ray a kind of debt because he helped her. This is the mentality of Anja, since she is a victim who is traumatized throughout her life, she only thinks in terms of pay and payback. However, Ray treats her like a normal human being telling her that she owes nothing to anybody and that she is a lovely person who should have her own life without being dictated by others. Then the striking answer comes from Anja, she tells him that she is not a person since she doesn't have papers. This adds to the agony of Anja who doesn't think of herself as a person anymore rather a slave who was sold for profit. This reflects the reality that the author wants to display in front of the audience and how do these victims go on with their lives.

Then Ray expresses his wish to leave before he does another mistake:

> **Ray** No, I'd better go, Anja, I'd better go before I make another big mistake!
>
> **Anja** Why, what is other mistake you have make, Ray?
>
> **Ray** Trying to save the world, Anja. That's the mistake!
>
> **Anja** You cannot save world, Ray, but you save me and for that I make pasta. …
>
> **Ray** I suppose! (476, lines 14-20)

Though Ray has realized that he has done a serious mistake by saving Anja because of the hypocrite society, he is reminded by Anja that he saved her from the misery that she was living in and she thinks of him as her savior.

The scene shifts to Amy and her mother Caz arguing about selling the house and leaving Ray. Amy seems to defend Anja saying that "…She's really nice" (477, line 19), while Caz is furious and calls Anja "She's a bloody hooker…" (477, line 20). This is the kind of stigmatization that is linked to these victims, though Caz has heard Anja's story, she still thinks of her as the villain not the victim. Amy continues to defend Anja saying "She was … That wasn't her fault, was it? She couldn't help that! She was sold for two hundred and fifty quid, did you know that?" (477, lines 21-22). Amy has an empathy for Anja and considers her as a real victim, then she adds "…she's just getting on her feet and you're treating her like a frigging criminal!" (477, lines 24-25). Caz, however, seems to really consider Anja as a criminal as she says "She is a frigging criminal, that's the point" (478, line 1). She is unwilling to accept Anja as a victim and treats her as a dangerous criminal who invaded and ruined her life. Amy then defends Ray for the first time in the play saying "Ray was just trying to help her, and I'm glad he did, at least he's tried to make a difference." (478, lines 15-16). Though, she dislikes Ray, but she admires what he did to make a difference. Amy's defense can stand as a support for Ray's anti-narrative to human trafficking. Caz responds to Amy's defense by accusing Ray that he has an affair with Anja in the brothel in London and here and this is the reason he has helped her. When Amy tells her how do you know that, she responds "Because that's all she's ever been good for!" (478, line 21). Caz has adopted the narrative of the traffickers as they consider the victims only as sex objects who are devoid of emotions and feelings and only eligible to pleases customers.

Shifting to the last scene of the play, Ray addresses the audience:

> **Ray** *is in another space. He addresses the audience as he dismantles the candle which has been burning through the previous scene.*
>
> **Ray** Let's say it's late. Yes, let's say it's late one night, and let's say that Anja's alone in the attic at the Grapes. Let's say she's going to a club later with Amy and they're going to sing one of her songs. That seems to make sense! And let's say that Amy's late getting there and that Anja's just waiting for her shall we? (479, lines 1-5)

The candle symbolizes Anja's upcoming fate. She is a person that was igniting the lives of the people who valued her like Ray and Amy, but this candle is about to fade away. Ray is foreshadowing Anja's fate to the audience via the candle.

During the last scene, Les confronts Anja that he knows about her past then he tells her:

> **Les** And I thought well maybe there's a way of working it, you know, maybe there's a way of making it work. Coz I mean we could always work something out couldn't we. Because I dare say if you've done it once, you've done it a hundred times. (480, lines 8-11)

He hints that he is lusting for her as she is used to these kinds of things. Anja immediately tries to leave, but she is prevented by him as he continues with his narrative about making a date with her. Meanwhile, Kate enters and they both start paving the way to rape her. Anja responds to their narrative saying "No … I not do this any more." (481, line 17). She is clearly not willing to be a victim once more, but unfortunately Les and Kate threaten her with the police and she had to comply with their demands. They tell her:

> **Les** *drags Anja to a chair. He throws Anja to the ground as he begins to undo his trousers.*
>
> **Kate** And when you've done Les, you can do me. You hear that, when you done Les, you can get down here and do me…
>
> **Les** (to Anja) You hear that?

**Anja** Yes! Yes! (482, lines 3-8)

They also bring Pat to the scene to rape Anja as well. The response of Anja is devastating saying Yes to the thing she hates the most and becoming a victim again only this time not to the traffickers, but to people who are brainwashed by the trafficking narrative and making use of it for their own desires.

At last, Ray addresses the audience with his last aside saying:

**Anja** *and* **Les** *freeze. As* **Ray** *addresses the audience* **Kate**, **Amy** *and* **Caz** *enter at upstage portals.*

**Ray** Let's say that's what happened. Let's say Anja never told Ray how she was paying for her and Amy to rehearse at the Grapes, because she didn't want to let him down. And let's say that after a month of servicing Les and Kate and Pat, one night Les got jealous of Anja's relationship with Ray, lost his temper, threw her down the stairs from the attic and she broke her neck, let's say that!

**Les** *throws Anja to the ground.*

**Les** And let's say that she died!

**Caz** Let's say she died in Hull.

**Kate** You could say that she'd already died in Moldova.

**Amy** You could say that she really died in Italy…

**Les** Or in Antwerp!

**Amy** You could say that she really died in London!

*A beat* (483, lines 4-18)

Through the devastating end of Anja's story, the author dramatizes the brutal narratives of trafficking victims represented here by the negligence and inhuman responses of the characters to Anja's death. After her death, she belongs nowhere, all the characters give a suggestion to the place that she was dead in as if she is a ghost that no one would check for. This scenario is employed by the author to dramatize a counter-discourse in order to shock

the audience through experiencing feelings of pain of thousands of trafficking victims, urging them to think of anti-human trafficking narratives that stand against the labor and sex trafficking industry.

# Chapter Four – Human Trafficking Narratives in Andrew Kooman's *She Has a Name*

## 4.1 Introduction

Child trafficking is an appalling form of human trafficking. It deprives children of exercising their most basic rights, to live a normal life in which they can learn, play and grow up in a safe environment. Traffickers see children as easy preys who can get them fortunes, according to Aronowitz, "Trafficking cuts across age and gender. The (il)legal displacement and exploitation of persons (within and across borders) affects the most vulnerable—and these are often women and children."(37). They exploit children's vulnerability for their own benefit. This chapter explores this heinous crime in Andrew Kooman's *She Has a Name* (2017), which deals with a victim of child trafficking, exploring the trafficking and anti-trafficking narratives in the text. The focus is laid upon the anti-trafficking narratives employed by the dramatist to highlight this critical inhuman issue.

Kooman's *She Has a Name* dramatizes the horrific misery that the main character of the play went through. It portrays the reality that child trafficking victims are going through worldwide. The *Saanich News* wrote, "The story makes viewers care for the young captive prostitute, even knowing that a happy ending may not lie ahead" (Tolsma). Kooman tries to give a wake-up call for the audience to understand the reality of the neo-slave trade i.e., human trafficking and its dangers on children.

The title of the play *She Has a Name* is a powerful choice that emphasizes the humanity of child trafficking victims, who are often treated as nameless, faceless figures. By stating that the main character "has a name," the title pushes back against the way victims are dehumanized and made invisible. It reminds us that each victim has a story, a name, and a life that deserves recognition. This title highlights the play’s goal of making

audiences see the personal pain behind the global crisis of child trafficking, urging them to empathize with victims as real people, not just statistics.

Herby, *She Has a Name* revolves around Number 18, a Cambodian child of nearly 15 years old who was trafficked to Bangkok using a water truck by a trafficking network that brings children from Asian countries and sells them to brothels in Bangkok. She is not given a name, instead, she is only referred to according to her room number '18'. This is the author's way of portraying how these children are dehumanized in his play. The Peral is one of the brothels in Bangkok that is owned by the PIMP and the girls who work there are controlled by his assistant MAMMA. These children are enslaved and have to work day and night pleasing their customers or else they will be severely punished by the PIMP, who is also not given a name due to his inhuman approach to the traffickees.

In Bangkok, there are two Canadian lawyers, Jason and Marta who work to capture trafficking networks and bring them to justice. They work on the water truck case and try to find a victim of this incident who would witness in court in order to put the PIMP and the trafficking network in jail. Jason works undercover in Bangkok's brothels to find a witness that could lead them to capture the traffickers. He meets Number 18 and considers her as a key to the case. Unfortunately, the PIMP and MAMMA knew about Number 18 treachery and she was taken to the police station that is controlled by the PIMP. Marta went to the corrupt police station and tried to free Number 18 using legitimate laws, but she was unsuccessful and even threatened by the PIMP. Eventually, Number 18 was left in the cell to please the corrupt police officers who raped her to death.

Unlike Anja in Godber's *Sold*, Number 18 has no choice during the process of her victimization. She is taken unwillingly to work at The Peral brothel. She is forced to work against her will and her childhood is stolen

from her. The fact that children and women usually have no say in getting involved in prostitution is well acknowledged as they are vulnerable and form easy prey for trafficking criminals. This narrative goes in line with Agustín's comment on the trafficking protocol that "The 'trafficking' protocol expresses women's presumed greater disposition (along with children) to be deceived, above all into 'prostitution', and their lesser disposition to migrate; the consent of the woman victim is sidelined" (40).

Kooman's *She Has a Name* dramatizes a victim of child trafficking and forced labor. Number 18 is a child who is dehumanized and brutalized. She is a victim of child trafficking, forced labor and sexual exploitation. Therefore, this chapter is dedicated to analyze two types of narratives found in the play. First, analyzing trafficking narratives in light of Alexis A. Aronowitz's *Human Trafficking, Human Misery* (2013) to showcase the reasons behind targeting children in trafficking and how do these traffickers maintain these victims. Second, analyzing the anti-trafficking narratives in the play using Michel Foucault's *Transgression* to highlight the counter-discourse that is there in the play.

## 4.2 Trafficking and Anti-trafficking Narratives in Andrew Kooman's *She Has a Name*

*She Has a Name* showcases the harsh reality that victims of child trafficking suffer from. From the very beginning of the play, Kooman uses theatrical devices that help him in achieving the dramatization of child trafficking issue. One of the most important devices is the use of chorus in each scene represented on the stage as (Voice 1,2,3,4). They deliver the message to the audience vividly as they help the audience to understand the events of the play as it unfolds. On certain occasions, Voice 1 takes the role of Number 18 and vice versa. The scene starts:

(Lights up on **VOICE 1** and the **PIMP** lying closely together on the ground. **VOICE 1** hugs her legs to her chest. The **PIMP** stands up. **VOICE 2**,**3** and **4** stand in a wide semi circle around them, barely visible in the peripheral shadows.)

**VOICE 1** [GASP]

**PIMP (To VOICE 1)** You're a woman now.

**VOICE 2** By this he means she can be kicked at

**VOICE 3** mutilated

**VOICE 2** sold like a commodity

**VOICE 4** burnt at the stake

**VOICE 1** raped. (Kooman Act 1. Scene 1)

Number 18 is being introduced to the audience as a victim of child trafficking. She is dramatized above as VOICE 1 and being addressed by the PIMP who explicitly tells her that you are a woman now, the voices then clarify what he means by that. She can benefit the PIMP now and he can make the most use of her as a commodity. Then, through the use of the chorus, it is revealed that this is a memory that always haunts Number 18. It indicates the horrible mental state that this child is suffering from. Similar to Anja in the previous chapter, Number 18 suffers from PTSD making her relive the moment on certain occasions "**VOICE 3** Reliving the memory every time a man walks through that door". PTSD is a state of mind that provides a link between the psyche and external violence (Caruth 58). Because of the harsh reality that these victims go through, they usually suffer mentally alongside the physical suffering.

Later in the scene, the VOICES disappear and VOICE 1 is now Number 18:

> (**VOICES 2**, **3** and **4** disappear into shadow. **VOICE 1** remains.
>
> There is a knock at the door. She stands up. Her demeanour changes. She is now **NUMBER 18**. She fluffs her hair, props up her breasts, and moves to the bed where she reclines, legs slightly open). (Kooman 1.1)

She prepares herself for the customer. Only this time, the customer is here to save her. She flirts with and advances towards him but he refuses her saying "No! No games. No dancing. Please, don't touch me. Just sit over there. I'm not like other men". She misunderstands that Jason wants a boy, not a girl. Her shocking response is "small boy?", "Boss has those too. You should have told me!" (Kooman 1.1). This dramatization is used by the author to shock the audience, unveiling to them that even boys are enslaved and constantly being raped in these brothels. This adheres to Agustín's confirmation that "Not only women sell sex. Activists who condemn 'prostitution' as patriarchal violence focus on women (and children) and usually imply that men who sell sex are intrinsically different and few in number" (78). She adds, "…the worst forms of child labour, one of which is selling sex" (79).

After that, Jason asks Number 18 to take pictures of her. She refuses saying that she wants extra because it is dangerous for her if Boss (The PIMP) finds out. He offers her "1000 Baht" She agrees and starts undressing for the pictures but Jason immediately responds "No, that's fine. I just want a picture of your face. Keep your clothes on. Sit on the bed" (Kooman 1.1). This sounds unfamiliar to her; she is not used to this kind of service. She only knows how to please customers and Jason's request is rather strange for her. He then asks her about her date of birth she responds "19…97" Jason responds "15?" (Kooman 1.1). It is heart-breaking to know that she is only 15 years old and all she knows is to please customers sexually. Her childhood is murdered at this point.

Then Jason asks her an important question "what's your name" She responds "Number 18" She doesn't even consider herself a person with an identity who should be given an actual name rather, only a number. The narrative of the traffickers has taken away her innocence as she now believes that she is no more than a tool. This kind of dehumanization laid on this victim is dramatized in front of the audience to further intensify the suffering that these children victims suffer from. The scene ends as Number 18 offers Jason sexual amusement, but he refuses and says that he should go because there are "more numbers to visit" (Kooman 1.1).

The next scene is introduced by the chorus and the PIMP. The voices describe the trafficking procedure:

**VOICE 3** When we're young

**VOICE 2** when we're needy

**VOICE 4** ripe for the picking.

**VOICE 3** He's a wolf

**VOICE 2** and he comes

**VOICE 4** mouth stained with red blood. (Kooman 1.2)

They describe how the PIMP is picking them as if they are flowers and dehumanize them. The PIMP is described as a wolf with blood on his mouth. This kind of metaphor is used deliberately by the author to further emphasize the heinous crime of trafficking. The trafficking narrative of the PIMP continues:

**PIMP** "There's a job in Australia, with more money than you could ever make here".

…

**PIMP** “You could pay off those student loans quickly if you danced at my club. You’re beautiful,”

…

**PIMP** “This small pill will make you forget all your troubles”.

…

**PIMP** “This pill will give you the life you always dreamed,”

These are the kind of promises that the PIMP tells his child victims. Like taking them abroad to make money, going to college and achieving their dreams.

After the introduction of the chorus, Jason enters and tells Number 18 that he thinks about her a lot. She is a bit surprised and tells him that other men come and "they spend their time here. No talking." (Kooman 1.2). She starts to undress but he stops her, and she responds "It's my job" (Kooman 1.2). She internalizes the role that is given to her by the traffickers as a prostitute who has only one aim which is to fulfil the desires of the customers. This goes in line with Rijken et al. that "The role of the traffickers is to deprive the victims of their self-determination and, by doing so, to treat them *de facto* as things and not as persons" (16). She has no self-determination and accepts the role assigned to her by the traffickers. However, Jason tells her that he is working on a story and he wants to ask her questions about how did she end up in The Peral. She refuses to answer saying that no one in the brothel would talk about this since they are all afraid of the Boss. He makes a deal with her that he gives her extra money (100 Baht) more each time, and she has to answer his questions. She agrees but shows some concerns about where to hide the money. This can stand as an anti-trafficking narrative employed in the text through Jason, who, as a

lawyer, wants to gather evidence about this trafficking network in order to stop the atrocities that they put these victimized children through.

Jason, then, asks her whether his repeated visits would make the Boss suspicious, but she responds "No. He'll think you really like me. He'll ask you if you want weekend away" (Kooman 1.2). She reveals that if a customer likes one of the girls, he can have them on a weekend trip to the islands but he has to pay extra. This is one of the benefits that traffickers get at the expense of those victimized children, they demand high prices and give them away to customers on a trip for a couple of days. Meanwhile, MAMMA interprets them and opens the door saying that it's quiet in this room and asks Jason if Number 18 is causing any trouble "She's loud when she's working, but when she's quiet I know she's causing trouble–" (Kooman 1.2). Jason dismisses her saying that he is the one that has problems and points to his crouch. MAMMA tells him that whatever you want, this girl will obey. Those victims are programmed to serve only and MAMMA's narrative seems to assert that. MAMMA then starts offering him younger girls, more than one girl at a time and even boys and tells him that whatever you want will be fulfilled since "…Boss wants you to be a happy man" (Kooman 1.2). He refuses and MAMMA leaves.

Then, Number 18 tells Jason "If you like me after the island, maybe you'll take me with you, to America." (Kooman 1.2). Although Number 18 is obedient and acts as if she likes her job at first, as soon as she knows that Jason is willing to take her to the islands, she starts to dream of getting out of the misery that she lives in and dreams of leaving to America to live as a normal human being. This clarifies to the audience that if these victims have a chance to leave and live a normal life, they will definitely exploit it.

The next scene presents Ali, Jason's wife who is on a Skype call with him. She tells him that his two daughters miss him and they want him to get

back home "Can you just come back to us? Forever?" (Kooman 1.3). He doesn't even have an answer and remains silent. It is revealed that it's her birthday and he has totally forgotten about it. He seems so indulged in his work to help victims of human trafficking that it affects his personal life. However, he apologizes and wishes her a happy birthday. They start chatting about his investigation and he reveals that he went to 50 brothels in a single street. She is astonished and thinks that it is beyond imagination. He tells her that this night he saw one of these victims and she is his daughter's age, six years old! This is the catastrophe about human trafficking. Traffickers victimize even children who are that age without any consideration that they are still babies.

Then, Jason tells his wife that there was a Canadian man in one of the brothels having a business meeting while a girl 10 years old was dancing on the pole. He describes her to Ali:

> **Jason** It was like her soul had been stolen... ripped
>
> out of her body. There was no life in her eyes.
>
> She was a corpse. She was living, but she was
>
> dead, do you know what I mean? (Kooman 1.3)

He tells her that this Canadian man told him:

> **Jason** And then he puts his arm around me like we've been friends all our lives and he says, "She's not bad. I broke her yesterday. Had to pay ten times what you normally pay, but there's nothing quite like getting them for the first time, wouldn't you say?" (Kooman 1.3)

This scene reveals to the audience that the Westerners are involved in maintaining the narrative of this crime as they participate in paying for these brothels, which dehumanize these children. This fact is confirmed by Rafferty "Each year, foreign travelers from predominantly Western countries

visit developing nations where they purchase sexual services." (562). The author tries to shock the audience with this kind of narrative to let them participate in the anti-trafficking narrative that he is trying to convey in his play. Throughout the scene, theatrically speaking, Number 18 appears on the bed in Jason's room to signify that he is thinking about her all times. Here, the scene ends.

The scene shifts to Marta, the other Canadian lawyer and Jason's supervisor. He tells her what he was able to achieve and gave her the photos of Number 18, but she doesn't seem satisfied. She tells him that she needs to get the PIMP "I need evidence. Him on the record bragging about his crimes" (Kooman 1.4). She is also eager to catch those criminals and put them in jail, but she knows that she can't do this unless they have solid evidence. Marta is also working to get evidence; she works with a girl who is a survivor of a known incident referred to as the water truck incident. The incident is about how trafficking networks bring girls from Asia into Thailand. Traffickers use water trucks as a means of transporting these children as it can uphold large numbers of victims. However, on one of these trips, the water truck was broken after the border so the traffickers took some of the girls and left the rest to die. One of these girls ran away to an aftercare center and Marta is trying to get evidence from her. Jason tells Marta "We know from the aftercare centre that there were other girls funnelled through the Malaysian border who ended up in one of the bars on this street" (Kooman 1.4). She asks him "why The Peral", and he responds "Most diverse mix of girls, lots of demand for non-Thais, and I have a good source who's confirmed that the pimp has brought girls through the Malaysian border before. It's just that none of the girls are willing to talk". He suspects that Number 18 is one of the water truck incident survivors.

Marta insists that Jason should focus on the PIMP and try to get evidence that can benefit their case, but he thinks that the key to their case is Number 18:

> **Jason** But if she was on that truck her testimony could make this case!
> **Marta** If. Let's not get ahead of ourselves, Jason. Get the pimp to corroborate that he's bringing girls across the border. We need to prove that he's trafficking girls and forcing them to service the men at this bar. (Kooman 1.4)

He tells her that he can make Number 18 testify but he wants more time. She refuses and after an argument between them, he reveals that he has a psychological conflict because of what he witnesses. She tells him that this kind of work comes with a "scar" that doesn't heal. He asks her about her experience and what is the worst thing that she has been through during her work, she replies "Seeing rape used as a weapon. Across the world. Look, if you're seeking words of comfort I apologize. I can't give them to you. The evil is everywhere, covering everything" (Kooman 1.4). She reveals that using rape as a weapon is the worst thing that she had to see in her entire life. This kind of narrative of using rape as a weapon against victims goes in line with the notion that "rape is depicted as a natural product of a biased society that considers women as weak and objects of rape". (Salih et al. 286)

Marta then encourages Jason, who is afraid at this point, to continue his work and mentions that:

> **Marta** That's good, you should be. This is the real thing, Jason. There's a lot at stake here. For these criminals. For us. For the girls. Men like this pimp will force a million more kids into the sex trade this year alone. (Kooman 1.4)

This is kind of dramatization of the anti-trafficking narrative that the author wants to convey to the audience. He mentions huge figures of possible

victims so that the audience would comprehend the reality of these victims. The scene ends as Marta tells Jason that "… I'll work as hard as I can to bring perpetrators of these crimes to justice. I don't know what else to say" (Kooman 1.4). They are both determined to catch those criminals and give them what they deserve.

In the next scene, Jason visits Number 18 to complete his task of getting her to testify and provide him with the evidence that would make their case successful in court. Their conversation reveals that Jason came to meet her a day earlier, but he couldn't find her and her face has a huge bruise. She tells him that Boss has made a party for his cousin and they like it "rough". She adds that Boss and his friends, held a competition to "See who could fuck all four girls in fastest time. Some weren't careful, especially boss. He always has to win." (Kooman 1.5). He asks her about how many times she was brutalized that night, she answers "Maybe 12". This clearly reveals to the audience the calamity that these victims have to endure. They are only children and yet, they are dehumanized and treated as sex machines for the traffickers and their customers.

Then, she asks him whether he likes it "rough", or not. He responds that he will never hit a girl. She responds "because you are a good American" (Kooman 1.5). He tells her that he is in fact Canadian, which to her seem the same thing. She is infatuated by the idea of the West where she thinks she can gain her freedom and live a normal life away from the atrocities that she lives in. The dehumanization that she suffers from, is compelling her to think that leaving to the West is her salvation. Anyhow, Jason then begins to ask questions, she tells him she wants the money first. When he reaches into the pouch that is hidden under his pants, she asks him what else do you have in there "Cigarettes", "Chocolate", "American Magazines" (Kooman 1.5). This adds to the idea that she really likes the West as she asks Jason for American magazines.

Jason starts asking Number 18 while recording her and begins by asking about her name. She turns her head away from the camera and doesn't answer. She has internalized the dehumanization that she went through to the extent that she doesn't think of herself as a normal human being with a name, rather she is only a number. He then asks her about her age "Um, you said you were 15, is that really how old you are?" (Kooman 1.5), she responds "close enough". She is too young to be involved in such activities, yet she has no say in her victimization. Jason then asks her about her age when she was first trafficked, and her staggering answer is "Nine". She was only nine years old when she was trafficked. She was trafficked at a very early age due to the fact that women and children are vulnerable and more prone to be targeted by this crime as mentioned by Aronowitz "Traffickers in source countries take advantage of the unequal status of women and girls, which include the misguided and dangerous stereotypes of women as (sexual) objects, property, and servants of men. " (28). This dramatization is done by the author to showcase those traffickers and their narratives that have no limits. They would traffic a girl that has not even reached puberty age and throw her in brothels to get raped and get profit.

Number 18 describes to Jason her early days in brothels saying "[Laughing] I was so bad. I fought every man at first. Get boss no money. Scream and kick every time. Pull hair – and not always on the head. Back then I was so bad. I was like a girly boy! Flat chest. Not worth much" (Kooman 1.5). Jason is astonished and replies what about now, she answers "worth more". She is brainwashed by the trafficking narrative herself and thinks of her self-value according to the price that customers have to pay to be with her. He then asks her what was she doing before all of this, she responds that she went to school and she liked it and was a good student, especially at math and she wanted to run a business "A store. Sell food, candy, American magazines, drinks. Like 7-11" (Kooman 1.5). She likes the

West and her initial plan for her future was to open a shop in which she could sell western commodities, unfortunately, she turned out to be a commodity in the hands of heartless traffickers.

Their conversation continues and Jason asks about her nationality. Number 18 turns out to be Cambodian and before she reached Bangkok, she used to work in other brothels. She explains how girls are trafficked and mobilized to Jason:

> **18** I'm international girl. When one boss gets tired of us, he sends us away.
>
> **JASON** [Eager] How?
>
> **18** [Amused] Many ways. Tape over mouth. Hands tied behind back. Locked in the trunk of car. Rag in mouth. Walk through jungle late at night. If there's water by boat. Sometimes just like normal. In the middle of the day with boss. Like I'm his daughter. On a bus, on a train. (Kooman 1.5)

Number 18 utters the reality to the audience about the lives of those victims. When a Boss gets tired of one victim, he will give her to another Boss in an endless chain. This is one of the facts about victims of trafficking for forced prostitution which is mentioned by Aronowitz "In the case of trafficking for forced prostitution, traffickers earn money on the women they exploit and then sell them to other traffickers " (64). Jason starts to link what he has heard to the water truck incident, however, each time he asks about it, Number 18 doesn't answer instead she continues to speak about trafficking victims and where they end up.

Jason confronts her about the water truck incident saying "were you in the back of a water truck?" (Kooman 1.5). Number 18 is still avoiding to answer, Jason asks her again and she is now terrified. Jason adds:

**JASON** You were there, weren't you? You escaped. [Under breath] Oh God.

**18** No one can know that.

**JASON** They won't.

**18** No one can know!

She is terrified when Jason brings up the water truck incident because she knows the consequences of saying something about it. Jason tries to comfort her saying that he is not like other men and he is paying her money to know her story and "I need you to testify, we have enough of a case." (Kooman 1.5). She panics and tells him that they will kill her. She takes the recording device and smashes it to the ground breaking it. Jason is stunned and tries to calm her down, but she says "No one can have this. Boss finds out and I'm dead. Any girl who talks about that water truck disappears. Forever!" (Kooman 1.5). She is terrified to meet the same destiny of the other girls of the water truck. This shows how strongly can the trafficking narrative affect someone's brain, though she is a victim and Jason is offering her help, yet she fears that no one is trustworthy and she can't say anything that would make traffickers mad with her as they would easily kill her with cold blood.

Jason then tells Number 18 that they know that Boss is trafficking girls across the border. He adds "And we know about that truck. We know it was his men who left all of you sealed in the empty tank of that water truck for days without food or water, in the heat when it ran out of gas" (Kooman 1.5). Number 18 suspects that Jason is working with the police, but he assures her that he is working with an organization that helps victims of trafficking. She utters a heart-breaking fact to him, saying that police were already here and "One of the girls, who I came here with, she thought the police would help but they didn't. They're friends of the boss too" (Kooman 1.5). This is a catastrophe about this industry, some girls thought that the police should be

the first defence wall against those trafficking criminals when in fact they were working with the Boss to traffic girls. In other words, trafficking is legitimized for them and it became institutionalized which goes in line with Foucault's idea in (1988):

> Now there is a trait which is fundamental to the economy of pleasures as it functions in the West, namely that sex acts as a principle of measure and intelligibility. For millennia the tendency has been to give us to believe that in sex, secretly at least there was to be found the law of all pleasure, and that this is what justifies the need to regulate sex and makes its control possible. (*Power Knowledge* 190-191)

Police represent the institution that should prevent such activities, but in this case, they regulate sex and make it legitimate for the traffickers to practice their crimes freely.

Jason tells Number 18 that they know about the Boss and that he is trafficking girls across the border and they know he is involved in the water truck incident, he says "we have evidence" and he tells her that he will arrange with the Boss to take her to the beach on Saturday morning. She responds "please, take me away from this place". At first, she didn’t trust Jason and acted as if she was happy with her life, but as soon as she felt that Jason was offering her hope, she immediately confessed that she just wanted to leave this place. Finally, the VOICES ends the scene while Number 18 is sleeping, MAMMA enters the room and sees the money on the table and counts it. She is suspicious of Number 18 and says "What are you up to?" the scene ends.

The second act starts with the chorus talking about how people make promises and they break them. Theatrically speaking, this scene is a

foreshadowing by the author of the upcoming events. The scene goes like this:

> **VOICE 2** They say
>
> **VOICE 3** But they always forget
>
> **VOICE 1** Remember
>
> **VOICE 2** They promise
>
> **VOICE 4** But it’s not what they do.
>
> **VOICE 2** We evaporate
>
> **VOICE 3** like mist (Kooman Act 2. Scene 1)

The scene is dramatized in front of the audience where Voice 1 is Number 18 and Voice 4 is Ali, Jason's wife who appears on his laptop's Skype. They are both calling for Jason to be with them. For instance, "**VOICE 4** Babe. We need you here. Sarah. Maggie.", his wife wants him home with their children, but he:

> (He puts VOICE 4 down. He walks to VOICE 1. Hesitant at first, she drops to her knees then embraces him around his waist).
>
> **18** Please, take me with you. Away from here. Anywhere! [Looking at him] To America. (Kooman 2.1)

He is in a psychological conflict and doesn’t know what to do. On the one hand, he is missing his wife and children, on the other hand, he is determined to fight back the trafficking narrative by catching those criminals and he is close to doing so since Number 18 agreed to testify. A knock on the door wakes him up, he is dreaming and he is more determined to catch the criminals. Marta knocks the door and she tells him that the girl that she works with in the care center has recognized Number 18. They are both happy with this news and Jason prepares to leave for The Peral to get Number 18.

The next scene is in The Peral. Jason goes to take Number 18 to the islands as part of his arrangement with the PIMP. When he gets there, he is surprised to see that no one is there only MAMMA who is smoking and counting money. She tells him that The Peral is closed because they have a special event today. He responds that he has arranged with the PIMP to take Number 18 for the weekend. She responds that Number 18 is not here and emphasizes that The Peral is closed. Jason is enraged and tells her that he wants to meet the Boss. She responds that Boss is not in town and that if he wants to be with one of the girls, he has to come other time. He tells her that he wants to meet Number 18 as planned, but she continues to refuse saying "your Burmese whore isn't here" (Kooman 2.2). He tells her that she is not a whore nor Burmese. She responds "You know so much about her. If it's about the money, come back tonight. I'll see if I can get your deposit back." (Kooman 2.2). Those traffickers see in Jason a threat to their business, so MAMMA is trying to get rid of him in every way possible.

MAMMA tells him that Boss has found out the money that was at Number 18's disposal and took it, telling her that he is moving her resulting in Number 18 committing suicide. She tells him that this is the reason behind their closed brothel, presumably to move the body. Jason runs to Number 18's room, but he doesn't see any blood and tells MAMMA that she is a lair. She tells him that she is sorry for her since she was one of the whores who made good money. Jason is enraged again telling her not to label her as a whore "she has a name!" (Kooman 2.2). He is the only person who doesn't dehumanize her and wants her to be identified as a human being, however, the traffickers see her only as an object that used to bring them money and now, they are sorry that she can no longer bring them money. Jason then asks her "Did anyone call the police?" she responds "You don't understand how things work in this part of the city, do you? She's gone. No police. Your whore is dead." (Kooman 2.2). She implies that they already own the police,

she doesn’t consider herself and the Boss as criminals, instead, she thinks that the trafficking narrative is the dominant discourse and it is legitimized for them to own these child victims and do whatever they like with them.

MAMMA and the traffickers represent a red line that no one should cross. They are legitimizing for themselves the crimes that they are conducting. They represent the dominant narrative that most characters in the play follow and accept. However, Jason and Marta represent the counter-narrative as they don’t go with that narrative and want to help Number 18 and put these traffickers in jail. MAMMA tells Jason "You’ll never find her. Leave Bangkok. Leave this country. Forget about us." (Kooman 2.2). MAMMA senses a threat in Jason's actions and wants him to leave. He responds to her "I won't.". By refusing to leave them alone, he is risking himself for the sake of Number 18 and he is transgressing the limit represented by the trafficking network. This falls in line with Foucault's concepts of limit and transgression:

> The limit and transgression depend on each other for whatever density of being they possess: a limit could not exist if it were absolutely uncrossable and, reciprocally, transgression would be pointless if it merely crossed a limit composed of illusions and shadows. ("A Preface to Transgression" 34)

Jason is not willing to go with the common narrative of trafficking, on the contrary, he defies it and tries to cross all the red lines put by the traffickers. MAMMA then tries to bribe him; she offers him money to go away. He responds "Stop. I won't take your money. You can't bribe me" (Kooman 2.2). This is the strength of the anti-trafficking narrative, these traffickers see Jason and his anti-trafficking narrative as a threat, so they want to get rid of him even if it costs them money. In this notion Foucault mentions "transgression forces the limit to face the fact of its imminent disappearance,

to find itself in what it excludes" ("A Preface to Transgression" 34). The limit here is represented by the traffickers and Jason is the transgressor who is shaking the foundations of that limit. This dramatization is done by the author to make the audience aware of the actions that people can make in order to fight back the trafficking industry.

Then, MAMMA tries to call someone on her phone. Jason takes the phone and steps on it making her furious, he tells her "You're crying about your phone when you let men step all over young girls in this brothel every day? What's wrong with you?" (Kooman 2.2). This is the reality of traffickers; they care about material things more than they care about people. Jason adds "… And you – a woman! Ruining these girls' lives. You make me sick. You, your boss, this whole place is going down.". She responds "What do you care? You and your rich country. Shut this place down and someone will start another brothel here the next day. Right here. Everyone knows that. Leave us alone" (Kooman 2.2). MAMMA is telling the truth when she says that a new brothel will open the next day, which fits the common narrative that such trafficking industry is institutionalized and approved.

Jason then asks MAMMA "How many girls – boys – how many young children have you brought behind these walls? How many have you pretended to care for, pretended to help off the streets?" she responds "Hundreds! In this very room. You know the younger they are, the easier they are to control?" (Kooman 2.2). Her response reveals one of the most important facts about targeting children in trafficking, they are easier to control. They want victims whom they can control without resistance. In this notion, Taylor explains Foucault's concept of disciplinary power as he mentions:

> The concept of disciplinary power concerns individuals. As Foucault notes with reference to what he takes to be the ideal exercise of this power, "We are never dealing with a mass, with a group, or even, to tell the truth, with a multiplicity: we are only ever dealing with individuals". (*Key Concepts* 41)

Those traffickers are dealing with individuals; controlling them and their lives while getting profit from them.

Next, Jason grabs MAMMA's throat and yells at her to know where is Number 18. She refuses to tell him at first, but then she tells him that she and the Boss were out of Bangkok a long time ago. He goes to search for her in the brothel pointlessly as the chorus is ending the scene. Jason's final word is "I'll find her!" (Kooman 2.2). He is willing to cause himself problems for the sake of rescuing Number 18. This is part of the anti-trafficking narrative in the play used by the author to fight back against this crime. Jason's help would definitely cause him problems with the dangerous trafficking network, but he defies the common narrative of trafficking by offering such help which goes directly in line with Foucault's concept of Problematization that "Problematizations formulate the fundamental issues and choices through which individuals confront their existence" (Gutting, *The Cambridge* 122). The dramatizing effect of this scene serves the brainstorming of the audience to think of defying the common narratives of trafficking.

The next scene is a flashback in Jason's memory and is introduced by the chorus. At first, the VOICES repeat the lines in the previous scene about how people break their promises. Next, Ali appears on the screen of Jason's laptop telling him are you really leaving us behind? she complains to him about the period that he is spending abroad when he should be spending this time with his family. He tells her "…don’t make this harder than it has to

be." (Kooman 2.3). She refuses to accept this and tells him that he can work at her father's firm. He responds by telling her "And never have meaningful contact with the real world. The comfort numbed us both. Come on, Ali. You know that neither of us want that life again." (Kooman 2.3). He doesn't want a life where he is comfortable and people in the rest of the world are suffering. He wants to do something that would actually make a difference. He adds "I can help save lives. We can help rescue little girls from hell, hun." (Kooman 2.3). The flashback is over. The author dramatizes Jason's response as an anti-trafficking narrative in his play.

Jason is on his laptop speaking with Ali. He declares to her that he is coming home and her wish is to be fulfilled. She asks him "The girl you said you were going to rescue today, did you get her?" (Kooman 2.3). He answers that he wasn't able to get her and his cover is blown and it is too dangerous for him to stay in Bangkok. She tells him that he has to find her. She adds, what if she was one of his daughters? This shift in the narrative of Ali is the author's way of dramatizing an anti-trafficking narrative in the play in order to circulate the importance of fighting back against traffickers and helping the traffickees. He tells her that he doesn't know where she is and he wants to be home with her. She responds:

> I know Jay. I want you here too. But you know what would be worse than you being away? You looking into Maggie and Sarah's eyes every morning, knowing you didn't do everything you could to help this girl. Find her, Jay. Please. (Kooman 2.3)

Ali is now eager to help Number 18 even though she knows that it is dangerous for her husband to stay there. According to Foucault, Transgression can be described as the unending crossing and recrossing of a line that abruptly shuts behind it, forcing it to return directly to the uncrossable horizon ("A Preface to Transgression" 34). Ali is now going in

line with her husband's attempt to transgress the limit that is represented by the trafficking narrative. This is to emphasize the importance of such an issue; Number 18 is still a child who is brutalized by the traffickers and needs help.

The next scene Jason goes to inform Marta about what has happened to Number 18. She is surprised by this news and asks him how she has gone. Jason responds "I don’t know. They knew something. They were being extremely careful. The woman at the bar thought I was a cop. She tried to bribe me, pay me to walk away when I found out that the girl –18– that she wasn’t dead." (Kooman 2.4). Marta picks up her phone and calls one of the cops who works with them who is not corrupted like the others. The cop informs her that Number 18 ran from the brothel this morning and she went to the police station where he works and thankfully, he was the only one at that little station. He tells Marta that he has put her in another station to get away from the traffickers and the corrupt police officers. Marta tells Jason that she is going to that station to free Number 18 and refuses his company saying "your cover is blown. You'll stay here." (Kooman 2.4). He suggests that the Justice Department (their supervisors), will intervene to get Number 18 out of the prison. She tells him they won't do it because they want proof that the PIMP is really involved in trafficking, she adds "But not evidence of a transaction this morning between you and the pimp that would have made them listen" (Kooman 2.4). She tells him to pray for Number 18 and leaves for the police station ending the scene.

The next scene is at the prison where Number 18 is locked up in a cell and MAMMA is shouting at her while she is crying in the corner. Marta enters and stops MAMMA telling her "What are you doing in here with my client?" (Kooman 2.5). MAMMA is surprised and doesn’t believe Marta; she grabs firmly on Number 18's arm and shouts at her in Thai telling her "do you know this woman?" Number 18 looks at Marta and shakes her head

(signalling a no). MAMMA tells Marta that Number 18 doesn't know her and asks her for the reason behind her presence. Marta responds that she works with various government as an international lawyer and currently she works with the US State Department. MAMMA doesn't believe her and starts shouting again at Number 18 while Marta asks her to leave and let her be alone with Number 18. MAMMA refuses to leave which makes Marta say "do you normally make decisions for this young woman?" (Kooman 2.5). MAMMA confirms that she does make decisions for Number 18. This is the reality of these victims; they are controlled by their traffickers and can't do anything without their permission. The traffickers' narrative is the dominant powerful narrative that victims must follow or face horrible consequences.

Marta continues her efforts to get rid of MAMMA and have a conversation alone with Number 18, but she fails in doing so. MAMMA tells her:

> **MAMMA** As her aunt I demand to be in the room with her. Besides, you'll need me. She doesn't speak English.
>
> [To 18] Do you?
>
> (MAMMA looks at 18 and kicks at her with her foot. She says something briefly in Thai.) (Kooman 2.5)

MAMMA is threatening Number 18 not to speak and pretends to not know English so she can stay with her and hear what Marta has to say. This emphasizes the power of the traffickers in employing their narratives to control their victims. When Marta asks Number 18 if she speaks English, MAMMA silently tells Number 18 "If you answer her in English, I'll slit your throat myself…" (Kooman 2.5). Threatening to slay her is one of the techniques followed by the traffickers in order to make their victims comply with their orders and it works as Number 18 has completely complied with

MAMMA's orders. Marta has no choice, but to let MAMMA in the room and asks her to translate to Number 18.

Marta tells Number 18 that she is a friend from the United States and she is here to help her, MAMMA, however, translates this to "[Pretending to translate to 18] You're a whore and the daughter of a whore and that's what you'll always be." (Kooman 2.5). She brutalizes this victim reminding her with the trafficking narrative that she is a whore and will always be a whore working for them. Their conversation continues and MAMMA threatens Number 18 in Thai. Then, MAMMA utters a devastating reality "You think the police at this station don't know all of this?", Marta responds "You don't own every cop here", MAMMA replies "Of course we do!" (Kooman 2.5).

Because the trafficking narrative is so powerful and dominant, MAMMA is able to speak freely without fearing anything and she says with confidence that they own the cops which signals that trafficking is institutionalized for them and nothing can stop them, which adheres to Rijken et al. notation that "The trafficker may also claim to have corrupted the local police, stating that searching for help will only put the victim in a worse position." (540). Marta and Jason however, don't accept this narrative and they challenge it trying to transgress it creating an anti-trafficking narrative even if it causes them problems. In fact, one of the transgressing techniques, according to Foucault, is 'problematization', which aims to shake the foundations of the common narrative "…transgressions risk compromising the social order." (Rabinow, *The Foucault Reader* 158). The social order is the order of the traffickers and their narratives. No one would reach the change without problems. Jason and Marta are willing to accept the problems they would face as long as they reach the change they aspire for. Marta leaves and tells Number 18 that she is getting back with help and she hands her business card to call if anything happens to her. MAMMA assures her that when she is back Number 18 will be gone.

When Marta leaves the station, the PIMP arrives. She doesn’t know him and tells him that she wants to speak with one of the police officers, but he prevents her saying that the officers went to smoke outside. He seems in a total control over the police, which goes in line with Aronowitz's statement that "Trafficking does not exist in a vacuum and corruption of government officials is central to many trafficking operations" (62). This entails that help from corrupt officials is needed to maintain the existence of trafficking. Marta tells him that she needs to speak with them about Number 18, her client, as there are no charges on her and no reason that makes her stay here. He responds "Of course they have. This is a police station, isn’t it?" (Kooman 2.5), his response signals a kind of mockery. She asks him what are the charges, he answers 'theft'. He made up a fake crime that Number 18 supposedly has committed. She tells him that she is Number 18's lawyer and she needs to get her out. He tells her that girls like Number 18 don’t have lawyers. She tells him girls like her don’t steal from men like you. She adds that she wants to pay a bail for getting Number 18 out of the prison since she is a minor and the law permits to bail her out. He responds that Number 18 must be held for questioning making Marta respond "oh, so you are in charge here?..." (Kooman 2.5). He is in total control of what happens in the police station, no law can prevent him from achieving what he wants, making him recognize one law only; the traffickers' law.

Next, Marta suggests to the PIMP that he hands over Number 18 to her and they'll disappear forever. He refuses making Marta threatens him saying "no matter how greedy or how corrupted you are, even you don’t want to go to jail. And you wouldn’t last a day in the hell-hole that I’ll have you thrown in." (Kooman 2.5). Since Marta is a lawyer, she thinks that she can threaten him with the law, but he responds:

> **PIMP** … But you gotta know this. Whether you walk out with the girl or not, I’m not going to jail.

**MARTA** What makes you think that?

**PIMP** Because I own this place, and someday I'll own this whole city. Like you said.

(He pulls a gun that he's so far concealed.)

**PIMP** (Continued) I am in charge here. And as the King of this corner of town, let me give you a little advice If I ever see you again - anytime, anywhere, near me. Near one of my police. Near one of my girls? I'll kill you myself. (Kooman 2.5)

The PIMP's narrative clearly demonstrates to the audience that he is in total control of the city. There is no law that can stop him from practicing his crimes, on the contrary, the corrupt police are letting him practice trafficking children freely and provide protection for him when needed. He is exerting the power that he has in controlling the police, which goes in line with Foucault's statement about power "Power is everywhere; not because it embraces everything, but because it comes from everywhere. " (*The History of Sexuality* 93).

Marta leaves the station and calls Jason to inform him of what happened. He asks her about Number 18, she responds that there is nothing we can do to save her. He asks about the cop that works with them and his ability to help, she tells him that he can't hold any longer as the PIMP is there and there are three dirty cops that work for him. He asks her what about the agencies, and she tells him that she called both of them and it is too dangerous for them and we have to get Number 18 to the safe house. Jason is furious and tells her "We can't just give up like this!" (Kooman 2.5). He knows for a fact that it is too dangerous to try and get Number 18, but he wants to achieve transgression by not complying with the traffickers and their narratives. It is part of the author's contribution of circulating an anti-trafficking narrative that can change the audiences' minds.

Lastly, Marta tells Jason that he can't go to the station because it is too dangerous and she was lucky to leave it alive. He doesn't listen to her even after she threatens him that it will be his last case. In the meanwhile, a text arrives on her phone from the cop telling her that Number 18 is leaving with the PIMP in 10 minutes. Jason decides to go to the station even though it is 15 minutes away from his hotel saying "I have to do this." (2.5). He has the determination that is needed when one defies the common narrative which goes in line with Foucault's statement that "transgression incessantly crosses and recrosses a line which closes up behind it in a wave of extremely short duration, and thus it is made to return once more right to the horizon of the uncrossable"( "A Preface to Transgression" 34). He knows that the change that he aspires for can't come easily without sacrifices, therefore he is sacrificing himself for the sake of fighting these traffickers and helping in creating an anti-trafficking narrative.

The final scene of the play is introduced by the chorus singing to Number 18 who is still in the cell. They remind her of her father "**VOICE 2** She tries to remember the lines of her father's face." (Kooman 2.6). Number 18 remembers her father and how he used to be kind to her and sing her to sleep in their own language. She then remembers her mother who sent her to the city to work with her uncle after her father's death because they didn't have money. She doesn't blame her mother because her mother didn't know that would happen to her. She finally says:

> **18** I'm sure there was one story about a girl, older than me, beautiful as I once was. Waiting patiently. Quiet and certain. Yes.
>
> Certain that a man would come one day. A man who was kind and gentle but strong, who would come to her, sweep her off her feet and take her to a better country.
>
> Yes. I am certain. (Kooman 2.6)

Her speech indicates the harsh mental state that she has reached. She wishes that no one else suffers from what she has suffered from. Then, she dreams that Jason has come and she hears his voice. Jason is shouting her name off the stage till he enters the scene. He tells her that they don't have much time and they must move. She asks him about the other lawyer (Marta), and he responds that she is his boss. She replies "She was nice. When she left – I thought I'd never leave this cell. I planned to never leave this cell. I – I lost all hope." (Kooman 2.6). She describes her hopelessness to Jason and how she has planned to adapt to her new oppression. He tells her that all of that is over and he is taking her away, she responds "To America?", he confirms. She thinks of America as her salvation from the atrocities that she endured throughout her enslavement. She asks him why you are taking me, and he answers "For you. I know what they did to you, those men. I can't – I won't let one more rough hand violate you." (Kooman 2.6). Since she is in a dream, this is what she wants to hear. She wants someone to comfort her because of what she has been through and she only wants it to be over and lives a normal life.

Then, she still fantasizes that she is with Jason when the reality hits her as the PIMP is calling her name in the cell. The stage directions show how she is horrified "(She turns as the PIMP enters. Her happiness turns into horror. She screams when she realizes it's her pimp. He walks up to her and grabs her by the neck)". He tells her that she has caused him a lot of problems including the loss of six hours of business and that she has to pay him for that. She responds "I owe you nothing. You've taken everything from me!" (Kooman 2.6). This is the first time Number 18 stands in the face of the PIMP telling him the reality of his doings. He took her childhood and turned the best years of her life to hell. The author dramatizes the atrocities that victims of human trafficking experience through this first-of-kind confrontation between Number 18 and the PIMP. Though doomed by failure due to the

powerful trafficking narratives, Number 18's confrontation was an encouraging attempt to face these non-human traffickers.

The PIMP tells her that he has helped her and she is nothing without him:

> **PIMP** Answer me! What did you have when you came to The Pearl?
>
> That's right. Nothing. You were sick. I took care of you. You were worthless, now you make some of the most money a girl can make in the bar. You have your own room. I give you nights off! In six more months, you'll be the best whore in Bangkok.
>
> Do you know what most of the other bar owners did to the girls who came on that truck from Malaysia? Answer me! (Kooman 2.6)

This is how the trafficking narrative works; the PIMP is conveying to Number 18 that he is the one who helped her and made her earn a lot of money and without him, she is helpless, which goes in line with Christina Martins' notion about trafficking narrative that "child trafficking narratives are pervaded by the notion of victimhood, conveying representations of helplessness, vulnerability and lack of agency" (3). The PIMP considers his victimization as a kind of favor for this girl when in fact she is victimized and her childhood is taken away from her by him. These traffickers consider themselves as helpers, not victimizers and some victims believe in this narrative which is why the author is dramatizing an anti-trafficking narrative in the play to stop the trafficking crimes across the world. Number 18 has no choice but to tell him that he is right. She has to go with his narrative to dodge the consequences.

Then, the PIMP asks her "What will you do? Tell me what you had that was so much better than what I've given you? Huh?", she responds with a heart-breaking answer, "I- I had a name." (Kooman 2.6). She tells him that

she had a name before she fell victim to the atrocities of human trafficking. She had an identity and a life of a normal child, going to school and dreaming of what she wanted to be when she grew up. Instead, as a traffickee, she is only a number with only one function which is to bring as much money as possible to the traffickers. This identity is stripped away from her and she is dehumanized at a young age because of these traffickers and their crimes against humanity. This dramatization of the traffickee's agony by the author is part of the anti-trafficking narrative that he uses in his play to convey the reality of those victims and how they suffer under the hands of those criminals.

The PIMP is not satisfied with Number 18's answer and he tells her "I gave you a name! You're Number 18. You belong to me! Who's going to take care of you? Do you see someone?" (Kooman 2.6). He emphasizes the dehumanization that he practices on his victims. He tells her that he already gave her a name, and that she belongs to him as if she were a slave. This kind of narrative is a kind of narrative that is typical for traffickers. They see themselves as superior compared to the victims and they are doing them favors by making the victims work for them.

Number 18 looks at the door as if she is waiting for someone, which makes the PIMP say:

> **PIMP (Continued)** The American! You girls. You're so pathetic. You all think one of these men, lonely and bored on a business trip is going to fall in love with you. And then what? Take you home with them?
>
> **18** Yes.
>
> **PIMP** And then what?
>
> **18** I don't know. Live a life. (Kooman 2.6)

He tries to kill the hope inside this victim, blocking the anti-trafficking narrative attempt by Jason to have a chance to circulate counter discourses to the traffickers' business. Number 18 just wants a chance to live her life and Jason represents the hope that could achieve that dream for her. She thinks of Jason as her savior and the only chance that could take her to the land of dreams, America. The PIMP tells her that no one would take you to America, you are only a fantasy that these Americans are fulfilling while they are in Bangkok. His narrative continues to dehumanize her and makes her think of herself as nothing but a commodity, which matches what Aronowitz says "Traffickers and brothel owners treat women as commodities."(60). This is the aim of the traffickers; they want to control their victims by making the victims internalize that they are only a commodity. Anyway, she tells him that she doesn't want to work for him anymore, he responds that if it was another "whore" he would've killed her, but she is worth something to him. He goes to speak to the officers as VOICES 1,2,3,4 enters to end the play.

The VOICES start to undress Number 18 while singing as the PIMP is with the officers. His voice is heard offstage as he says " [Offstage] She's in the cell, waiting for you. I've told her to make it worth your while. Bring her back to The Pearl when you're done with her." (Kooman 2.6). He treats her as no more than a commodity. He gave her to the corrupt officers as a kind of compensation for their dishonest services to the PIMP. This reveals how deep the trafficking narrative is rooted in Thai society as cops are fully going in line with these narratives.

Finally, Number 18 is on the ground surrounded by the VOICES and the police officers enter to rape her. The police officers are unseen on the stage, but through the stage directions, we learn that they are raping Number 18. This is part of the author's way of dramatizing the corrupted police officers. They are 'unseen' because their role of protection is demolished as

they follow the trafficking narrative. They don't represent protection for the victims rather they provide it for the victimizers. Number 18 screams for help with no one to help her and the VOICES are used extensively by the author to dramatize the tragic end of Number 18 in front of the audience, for instance:

> (The VOICES stand shoulder to shoulder in a line in front of her so that NUMBER 18's body is hidden from the audience. She continues to scream and beg the unseen policemen to stop their assault.
>
> VOICE 3 starts to shake her head, as though by shaking it she can stop the violence. She covers her eyes and continues to shake her head). (Kooman 2.6)

VOICE 3 is trying to stop the violence that Number 18 is going through by shaking her head and even covering her ears. She doesn't want to hear the atrocities that this child is going through. This dramatization by the author is used to make the audience feel empathy for Number 18 and fear the violence that children like her are enduring worldwide. The other VOICES are also dramatized as:

> (VOICE 2 stamps her feet on the ground and looks to heaven. She covers her mouth with her hands to muffle her cries, to silence herself, but she cannot stop speaking.
>
> VOICE 4 looks over her shoulder to the ground where 18 lies. She looks away in horror) (Kooman 2.6)

VOICE 2 is hopeless and looks to heaven as a sign of desperation. She is unable to stop crying even by covering her mouth because of what she is witnessing. VOICE 4 can't even look at Number 18, who is being raped on the ground by the corrupted police officers, for the horrific scene that is right

in front of her eyes. The author continuous to make the scene fearful and full of suspense to make the audience feel the pity and fear and accept the massage that he is trying to convey throughout his play. Then, the VOICES utter "Oh God" repeatedly signalling the close end of Number 18. The VOICES appeal "Oh God" can be interpreted as a dead end for the human interference to save Number 18, leaving it to God to save her.

Number 18's last words are:

> **NUMBER 18** [Weakly] Help. [Over the sound of the VOICES] Somebody, please help!
>
> (**VOICE 4** covers her ears.)
>
> **18** (Continued) Somebody!
>
> (**NUMBER 18's** final scream for help silences the **VOICES**.
>
> Total silence.)

Throughout this horrific scene, the author makes use of the VOICES as a powerful theatrical device which enables him to convey the harsh rape scene that Number 18 suffered from to make the audience aware of the atrocities these children go through. At the end of the scene, Jason's voice is heard offstage as he wrestles to reach Number 18 while saying that he has a warrant from the Attorney General to be here and a squadron of men are on their way. He enters and the police officers run away as he approaches Number 18. The scene ends tragically as Jason sees Number 18 dead on the ground. He puts his hand on her face closing her eyes while crying and he says "I never knew your name" and he adds "I won't let it end like this." (Kooman 2.6). This clearly indicates the path that Jason has chosen. The path of transgressing those criminal acts of human trafficking. Although it is too dangerous for him to defy the power of those traffickers as they are institutionalized to the extent that even the police work for them, he doesn't

care for all dangers and he is committed to his cause of defeating the traffickers and their narratives. He knows that change can't be done easily without sacrifices, so he is willing to sacrifice himself for the sake of reaching the change that he aspires for. The dramatization of this scene is part of the anti-trafficking narrative employed in the play by the author to show the audience that there has to be a change, but there must be sacrifices to reach it.

# Chapter Five – Conclusions

## 5.1 Conclusion

The current study deals with two types of narratives in selected postmodern plays. First, trafficking narrative is examined using two primary frameworks which are Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" and Aronowitz's *Human Trafficking, Human Misery*. These frameworks are used to examine the trafficking narratives in the selected plays to show how the traffickers utilize the victims' vulnerability for their own benefit by targeting them and enslaving them with the trafficking crime. Second, anti-trafficking narrative that is examined using Foucault's *Theory of Transgression* to show the authors' resistance techniques in order to circulate an anti-trafficking narrative in their plays. Furthermore, the selected plays target three types of trafficking crimes: sex trafficking, child trafficking and forced labor.

The first play selected as an example of sex trafficking and forced labor is John Godber's *Sold*. The trafficking narratives in the play are analyzed in light of Rubin's "The Traffic in Women: Notes on the Political Economy of Sex" which shows that the traffickers utilize narratives of poverty, illiteracy and Western supremacy to traffic these victims. Anja, the traffickee, is duped into believing that she is going to achieve her dreams in the United Kingdom. She is promised by the traffickers that she would achieve her dream of becoming a dancer, while in reality she was trapped in debt bondage that led to her victimization for forced labor and sexual purposes. She is demanded high transportation fees that she couldn't acquire unless getting to work in prostitution. Most of the characters in the play go in line with the trafficking narrative, while some of the characters may have empathy for Anja, but no one of them is willing to offer any help, except for Ray.

The anti-trafficking narrative in *Sold* is analyzed using Foucault's *Transgression*. This anti-trafficking is represented through the character of Ray. He is the only one in the play who is willing to make a sacrifice to help a victim of sex trafficking and forced labor 'Anja'. Since the trafficking narrative is the dominant discourse in the play that affected most characters, it became institutionalized and canonized. Ray is unpleased with this trafficking narrative and tried his best to create an anti-trafficking narrative to shake the foundations of the human trafficking narratives. He placed a mortgage on his house to pay the debt that Anja owes the traffickers to free her. He also offers her a job at his house as a maid in order to make her depend on herself financially. This led to problems between Ray and his wife Caz who is brainwashed by the trafficking narratives and didn't want to help Anja and even suspected her to be a criminal. Ray's actions to save a traffickee definitely jeopardized the union of his family, which is so weird due to the commonality of trafficking narratives. This is Godber's way of dramatizing and circulating an anti-trafficking narrative that could help people to fight this inhumane crime of trafficking humans.

Godber skillfully employed various theatrical devices to enhance the dramatization of the play, including the setting, stage directions, Ray's asides, and foreshadowing. These elements collectively contributed to the play's impactful storytelling and immersive experience for the audience. From the outset, Ray's asides serve a crucial narrative function. Acting as a commentator, Ray provides insights and reflections on the unfolding events, guiding the audience's understanding and interpretation of the scenes. This technique creates a bridge between the characters and the viewers, allowing for a deeper engagement with the narrative.

The setting of the play is also instrumental in creating a powerful dramatic effect. For instance, the brothel setting vividly portrays the harsh realities faced by victims of human trafficking, making the audience acutely

aware of the characters' suffering and plight. This choice of setting not only grounds the play in a stark and uncomfortable reality but also evokes a strong emotional response from the audience. Moreover, The Grapes, a pub featured in the play, is a significant location that witnesses several pivotal moments, including the tragic death of Anja in the final scene. This setting becomes a symbol of both camaraderie and despair, encapsulating the central themes of the play and leaving a lasting impression on the audience.

Through these carefully chosen theatrical devices, the author succeeds in creating a rich and compelling dramatization that resonates with the audience long after the play has concluded. Though Anja's end is tragically dramatized as she was raped multiple times by characters who stand for the trafficking narratives, her tragic end shakes the audience's conscience for the urgent need to think of creating an anti-trafficking narrative that abolishes the trafficking crime.

The second play selected as an example of child trafficking and also forced labor is Andrew Kooman's *She Has a Name*. The trafficking narrative in the play is examined in light of Aronowitz's *Human Trafficking, Human Misery*, which shows the kinds of narratives used by traffickers to traffic and maintain children and acquire as much control over them as possible. The traffickee 'Number 18' in the play isn’t given a prober name, rather she is addressed according to her room number. The traffickers dehumanize her in such a way to intensify that she is a property that belongs to them and they can do whatever they want with her. The trafficker is also not given a name in the play, rather he is referred to as the 'Pimp' or 'Boss' which is done to highlight his cruelty. The woman who is responsible for the brothel where the children are, is also given a paradoxical name as she is called Mamma.

Number 18 internalizes the trafficking narrative and came to think of herself according to the value that the customers pay to spend time with her.

She is unable to think of herself as a normal child who can have a normal life, instead she is programmed by the traffickers to serve only without questioning her situation.

Trafficking narrative in the play is institutionalized as the traffickers control the cops who are supposed to prevent such activities, instead they help the traffickers in maintaining the existence of such crime providing security for them to exercise victimization on children.

Anti-trafficking narrative in the play is examined in light of Foucault's *Transgression* and it is represented by Jason and Marta who defied the common narrative of the traffickers and risked their own safety to help victims of human trafficking to be free and put the perpetrators of such crimes in jail. Their actions in the play are transgressive in the sense that they seek to change the already established trafficking narrative and presented an anti-trafficking narrative to fight back the traffickers.

Kooman employed numerous theatrical devices to vividly dramatize the issue of trafficking, including the setting, conflict, flashbacks, and the chorus. The setting of the play is varied, but most of the action takes place in Number 18's brothel room, which consist of only a bed and a table, to reflect the harsh realities faced by the children living there. Kooman also utilizes flashbacks as a means of connecting the past with the present. For instance, Jason frequently experiences flashbacks of his life before he began working in Thailand. Additionally, Kooman makes extensive use of the chorus as a device essential for commenting on events and elucidating incidents that the audience might have missed. The chorus appears in almost every scene and is crucial in the play's most significant moment-the final scene, where Number 18 is raped by corrupt police officers. In this scene, the chorus forms a veil between the rape and the audience. The audience perceives the violence of the scene through the chorus's actions: one member

closes their eyes, another screams, and another utters "Oh God." By employing these devices, Kooman is successful in dramatizing the trafficking crime and is able to achieve his goal of delivering an anti-trafficking narrative in his play. At the end of the play, Jason is more determined on catching the criminals and bring them to justice. This dramatization of Jason's actions in the play is the author's way of fighting back the trafficking narrative and circulating an anti-trafficking narrative that gives a wake-up call for the audience to participate in abolishing child trafficking.

Finally, both authors were successful in circulating an anti-trafficking narrative in their works to help ending human trafficking crime, urging people to be part of ending this crime through actions as action speak louder than words.

## 5.2 Contribution of the Study

The study contributes to the existing body of literature by delving into the intricate trafficking narrative employed by traffickers. This narrative is designed to manipulate and deceive victims, making them believe that the traffickers offer a form of salvation or escape from their current circumstances. By analyzing these plays, the research contributes to a deeper understanding of the socio-political and economic dimensions of human trafficking, providing valuable insights into the mechanisms that sustain this crime. Also, the study sheds light on the psychological and emotional strategies traffickers use to entrap their victims.

Moreover, the study plays a crucial role in elucidating the discourse of resistance articulated by the authors in the selected plays. It highlights the various forms of resistance portrayed and examines the broader socio-cultural implications of these narratives. By doing so, the study offers a comprehensive understanding of the workability of human trafficking

narratives as well as how these plays contribute to the ongoing dialogue about trafficking and resistance, providing valuable insights into the mechanisms of coercion and the ways in which victims and society can resist and counteract these oppressive forces.

## 5.3 Recommendations for Further Studies

The study recommends approaching the selected plays from a traumatic perspective, utilizing theories of trauma to study the narratives of human trafficking and their effects on the mental states of victims. Moreover, Kristeva's theory of *Semiotic and Symbolic* is a good framework to the study of female victims and their attempts to regain their female voices. Finally, the study recommends the use of *Critical Race Theory* to study the targeting of trafficking victims according to their race and gender.

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## المستخلص

إن الإتجار بالبشر قضية عالمية منتشرة تؤثر بشكل عميق على ملايين الأرواح، وخاصة النساء والأطفال المعرضين للاستغلال بشكل غير متناسب. وقد تم دراسة هذه الجريمة، التي تتميز بالسيطرة الكاملة لشخص ما على شخص آخر لغرض تحقيق مكاسب اقتصادية، ضمن مختلف التخصصات، بما في ذلك علم الاجتماع والاقتصاد وحقوق الإنسان والأدب. ومع ذلك، لا تزال دراسة مركزة على السرديات المناهضة للإتجار بالبشر في مسرحيات ما بعد الحداثة المختارة غير مستكشفة إلى حد كبير. وبالتالي، تعالج هذه الأطروحة هذه الفجوة من خلال تحليل مسرحيتين بارزتين لما بعد الحداثة تتناولان الإتجار بالبشر وهي: مسرحية جون جودبير "مباعة" (2007) ومسرحية أندرو كومان "لديها اسم" (2017). يتم دراسة السرديات المتعلقة بالإتجار بالبشر ومكافحة الإتجار بالبشر في هذه المسرحيات لتوضيح آليات الإتجار بالبشر والسرديات المناهضة للإتجار بالبشر التي يستخدمها الكتاب المسرحيون في مسرحياتهم. من الناحية المنهجية، تم استخدام مفهوم جايل روبين "الاتجار بالنساء: ملاحظات حول الاقتصاد السياسي للجنس" لاستكشاف سرديات الاتجار بالبشر في مسرحية "مباعة"، مع التركيز بشكل خاص على الأبعاد الجنسية للاستغلال الذي يستهدف النساء. كما عزز كتاب أليكسيس أ. أرونويتز "الاتجار بالبشر، البؤس البشري" تحليل آليات الاتجار بالأطفال في مسرحية "لديها اسم"، حيث أوضح بالتفصيل عمليات الاستغلال والسيطرة على الضحايا. وعلاوة على ذلك، تم استخدام مفهوم ميشيل فوكو "التجاوز" لدراسة السرديات المناهضة للاتجار بالبشر في هذه النصوص، مما يوفر إطاراً لفهم كيف تقاوم هذه المسرحيات سرديات الاتجار بالبشر السائدة وتتحداها. ومن خلال هذا التحليل، توضح الأطروحة كيف يستخدم كل من جودبير وكومان بشكل فعال التقنيات الدرامية لانتقاد آليات الاتجار والدعوة إلى المقاومة من خلال السرديات المناهضة للاتجار بالبشر. ويخلص إلى أن هؤلاء الكتاب المسرحيين نجحوا في ترويج سرديات فعّالة مناهضة للاتجار بالبشر في مسرحياتهم من خلال شخصيات (راي) في "مباعة" و(جيسون) و(مارتا) في "لديها اسم".

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وزارة التعليم العالي والبحث العلمي
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# التصوير المسرحي للسرديات المناهضة للإتجار بالبشر في مسرحتي جون جودبير "مباعة" واندرو كومان "لديها اسم"

رسالة مقدمة

الى مجلس كلية الآداب بجامعة الانبار
وهي جزء من متطلبات نيل درجة الماجستير
في الادب الانكليزي

من طالب الماجستير:

ابوبكر جلال طه الجميلي

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