

Theatricality of Politics of  
Violence and New World Order:  
*Death and the Maiden* and *The New World Order*\*

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How can an audience stop their “willing suspension of disbelief”(Coleridge 6) in the theatricality of politics? Some dialectical answers can be ‘the audience is ready to bargain their illusion to complete the imitation of theatricality of politics’, but ‘he/she should be alienated from the stage to think of him/herself as some missing links in the process of interpretation and the social conditions’. The question is concerned with two plays, *Death and the Maiden* by Ariel Dorfman and *The New World Order* by Harold Pinter. The former deals with the aftermath of torture. Dorfman tries to let the audience share the

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reason “why a person could spend fifteen years without telling her husband about something horrible that had happened to her”(Postel 3). The latter was produced as a curtain raiser to the London premiere of *Death and the Maiden* in 1991. Pinter critically satirizes the ideological construction of American new world order, staging two torturers and a blindfolded man, who is tortured and straightened. The audience’s mimetic desire of the theatricality of politics bargains his/her suspension of disbelief that gears with the automatism of perception.

The two plays try to reflect the audiences who are willingly suspending their disbelief in the received ideas. Dorfman takes a chance on the audiences through his play in which reason and anger become overdetermined with an ethical edge. Two deluded scapegoats are mirroring each other on the stage. Dorfman’s irony comes into playing the power relations between the rapist and the raped: the rapist is to be raped, and vice versa. Pinter foregrounds the theatricality of torturing. Pinter’s *The New World Order* raises a signifying trajectory of Dorfman’s *Death and the Maiden*. The two plays mirror each other. The curtain raiser for the premiere in London, I think, should be staged for every performance of *Death and the Maiden*.

For the analysis of social context of the audience, this study calls Fairclough’s three layers of text production and interpretation: dramatic text, theatrical interaction and their social conditions. The signification of politics of Dorfman’s *Death and the Maiden* and its ironic duplication of the present and past power relations needs the analysis of theatricality of the audience, which relates with their mimetic desire and automatism of perception. The audiences are heroes and heroines in the contextual signification of *Death and the Maiden* to link the layers of theatrical interaction and the social conditions. The dramatic narrative of *Death and the Maiden* evokes Charles E. Merriam’s

question: “[W]hat are the situations under which political power develops in human relations?”(31) And its theatrical interaction implies the emotional relations between the stage and the audience, which articulate audience’s reciprocal fear of the victor and the victim. *Death and the Maiden* reflects the people’s ambivalent emotion for and against the ancient regime, the violence of which has been oppressive enough to (allow to) rape its people. They have witnessed their willing suspension of disbelief in the received idea of violent politics. The play signifies the reflection of its audience who faces the dual between the raped and the believed rapist of the ancient regime.

Merriam discusses three conditions of power relations: violence, *miranda*, *credenda*. “The fatherhood of power is found in violence, in the raw will to dominate; in some divine sanction which makes of power a second religion; in some moment of contract between members of the incipient political society”(31). The power of violence is a key order for the rule of jungle. He specifies the structure of consent into the reason, *credenda* and the emotion, *miranda*.

It is the way of power to surround itself with an array of things to be believed and admired, *credenda* and *miranda*. No power could stand if it relied upon violence alone, for force is not strong enough to maintain itself against the accidents of rivalry and discontent. It must be a might deep rooted in emotion, embedded in feelings and aspirations, in morality, in sage maxims, in forms of rationalization among the higher levels of cultural groups. The eye, the ear, the aesthetic sense, must be attracted and enlisted also, if whole-souled admiration and loyalty are to be maintained. (109)

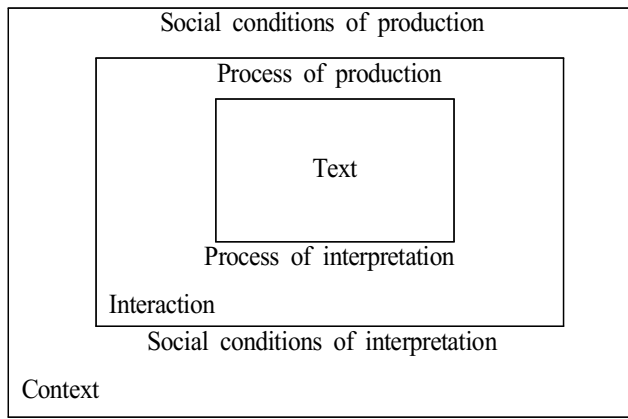
These three power situations render the audience in ‘*theatrum mundi*’, that is the mass people to be the subject, the object and the medium of their

mimetic desire for the theatricality of politics. Their *miranda* was and has been the problematic of their willing suspension of disbelief in the rule of jungle by the torturing politics which makes up pretending to do the rule of law. *Death and the Maiden* duplicates the past and present *violence* and *credenda*: a woman, the past victim and the would-be victor; her husband, the past and present pursuer of *credenda*; a man, the past believed-rapist and the would-be raped.

If the audiences have some chances to be alienated from the stage in Brechtian sense, they can mirror themselves: pity to and fear of themselves. Pinter's curtain raiser *The New World Order* mirrors the audiences as the complex of the three images: the torturer, the tortured and the spectator. The torture maximizes its cruel effect not only on the tortured but also on the spectator as the would-be tortured. *The New World Order* alienates the audience from the stage production of *Death and the Maiden*. Signifying practices lie in the audience's ambivalent feeling. The layers of dramatic narrative and theatrical interaction feed up each other with the audiences' mimetic desire of power, and they mirror the third layer of '*theatrum mundi*', where reality of politics of violence faces the spectators.

## II. Theatricality of 'Death' and 'Maiden'

Borrowing Fairclough's exposition of 'process of text production and interpretation', the first layer of dramatic narrative refers to the textual analysis, the second to the theatrical interaction, and the third to the context of social conditions.



<Fig. 1> Discourse as text, interaction and context (Fairclough 25)

Fairclough explains that people internalize what is socially produced and made available to them, and use this internalized members' resources to engage in their social practice. Discourse as social practice involves social conditions, which can be specified as social conditions of production, and social conditions of interpretation. These social conditions relate to three different levels of social organization: the social situation or environment, social institution, and the society as whole. These social conditions shape the members' resources people bring to production and interpretation, which in turn shape the way in which texts are produced and interpreted(24-25). Depending on Fairclough's exposition, what I am suggesting is that *Death and the Maiden* involves social conditions both of military dictatorship in the past and of the present ritual imitation of the past. Dorfman expresses in his 'Afterwords' to the play, "As I began to write [the play], I found the characters trying to figure out the sort of question that so many Chileans were asking themselves privately, but that hardly anyone seemed interested in posing in public"(48). Chilean witnesses are trying to question the received ideas in public before their perception of

torturing politics becomes automatic.

Pinter's *The New World Order* recalls the metamorphic figures of Goldberg and McCann in *The Birthday Party* to torture a blindfolded man, allegorically criticizing the manipulative ideology of so called new world order. This curtain raiser reminds the audiences of violence of new world order after the collapse of Eastern European Communist regimes in 1989. George Bush, US President in 1991 stated the aim of Gulf-War: "The New World Order is [for] a world where the rule of law supplants the rule of jungle . . . What is at stake is more than one small country: it is a big idea: a new world order—where diverse nations are drawn together in common cause, to achieve the universal aspirations of mankind: peace and security, freedom and the rule of law." Pinter evokes a massive trauma of both the rule of jungle and the rule of law which are not so different from each other in their theatricality.

Des: He hasn't got any idea at all of what we're going to do to him.

Lionel: He hasn't, no.

Des: He hasn't, no. He hasn't got any idea at all about any one of the number of things that we might do to him.

Lionel: That we will do to him.

Des: That we will.

*Pause*

Well, some of them. We'll do some of them.

Lionel: Sometimes we do all of them.

Des: That can be counterproductive.

. . . *They studied the man. He is still.* (271-72)

What they will do to the blindfolded man is to make him "fuckpig" and "prick"(274-75). They will do what they are about to do to him to his wife

(275). And what they find really disappointing is the level of ignorance that surrounds them(274-75). ‘The level of ignorance’ bargains an illusion with the audiences. The Law of the New World Order makes a man and his wife a ‘prick’ or a ‘cunt’, because “he never stopped shooting his mouth off,” and “he never stopped questioning received ideas”(276). Lionel feels “so pure,” and Des explains the reason, “Because you’re keeping the world clean for democracy” (277). Their democracy and the rule of jungle feed up each other for the level of ignorance. The blindfolded man and his wife are to be tortured and raped not because they never stopped questioning received ideas but because nobody else never questioned the received ideas up to the level of their willing suspension of disbelief.

Foregrounding the triangular mimetic desire/violence(Girard *Deceit* 4-6) among three characters in the transitional period from the military dictatorship to democracy, *Death and the Maiden* interacts with the audiences for their internal mediation(Girard *Deceit* 9) with the past as well as present violence. To say, the play needs the audience’s willing suspension of disbelief which makes it possible to accept the actions on the stage as reality; thus, it requires no more suspension of disbelief in themselves involved in the chain of violence. The reason why I bring the audiences’ position into the production of *Death and the Maiden* is that they are the signifying links between the theatrical interpretation and social conditions of the trauma of ‘Death’. The theatricality of politics of *Death and the Maiden* is appalled by the world in which they lived and the world within themselves, as Dorfman states, “I try to put the reader[audience] in the position of what it means to be chased by death, hunted by death”(Postel 2).

The thrilling dual is given center stage in *Death and the Maiden*, set in an unnamed South American country. The question: ‘What is happening in

*Death and the Maiden?* needs to ask not only ‘What is going on?’, but also ‘What took place?’ and ‘Why and how?’ In *Death and the Maiden*, the personal and the political are so intertwined that memory, truth, love, and violence are all on trial as the three characters circle each other with accusations, denials, and piercing questions. This dramatic discourse makes the audience suspend their disbelief if *Death and the Maiden* is intended as a historical document. It is a kind of victim’s narrative, however, Dorfman’s play is less a record of injustices in the past than an attempt to imagine how such wrongs can be treated here and now by the audiences.

The drama is set on a stormy night, at a secluded beach house. And a chance encounter with Dr. Roberto Miranda leads to an intense confrontation with Paulina Escobar who was subjected to systematic torture fifteen years ago and now believes that she may have found the man responsible. Once Roberto is her captive, the lines between justice and revenge begin to blur. How far will Paulina go to settle her score? And how can she be sure, after so many years, that she has taken the right prisoner? In its finest moments anger feeds the passionate pursuit of political as well as ethical (in)correctness. The finale of this thriller is cathartic and points to the positive value of righteous indignation.

The artistic theme of ‘Death and the Maiden’ has a multi-faceted past. It is rooted in very mythological traditions: among the ancient Greeks, the abduction of Persephone by Hades, god of Hell, is a clear prefiguration of the clash between Eros and Thanatos. The young goddess gathered flowers in company of carefree nymphs when she saw a pretty narcissus and plucked it. At that moment, the ground opened; Hades came out of the underworld and abducted Persephone. This old vision took a new form at the end of the 15th century and became the theme of ‘Death and the Maiden’ that would culminate at the



Renaissance. Although dances of Death figured a representation of Death with a fine lady or with a beautiful virgin, there was no trace of eroticism. But European artists discovered a dark bond between desire, sexuality and death. In this type of iconography, the young lady was not involved in a dance anymore, but in a sensual intercourse, which would become more erotic as time went by. Its didactic role became less important. On the other hand, this form of art gained a kind of intimacy<sup>1)</sup>. However in spite of the sensuality of this genre, it still had a moralistic goal; it kept on pointing out the fact that life is short as is the proud beauty of a woman, and as is the power and the dictatorship.

‘The maiden’ in *Death and the Maiden* is a woman who was raped and tortured when unjustly imprisoned for the ‘political crime’. ‘Death’ is what she wants to inflict on the demented man for her diabolical punishment. One fateful night, her husband (Gerardo Escobar), former civil rights activist with

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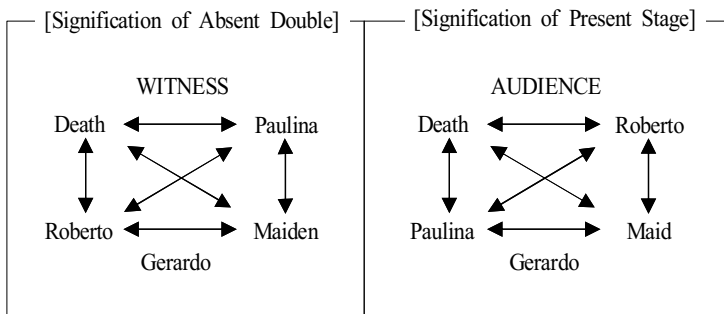
1) In 1817, Schubert composed a song ‘Death and the Maiden’ on Matthias Claudius’s short poem of dialogue between ‘Maiden’ and ‘Death’: “Pass by ! O pass me by! / Away, wild mask of death! / I am still young! / Oh why destroy me your breath?”

“Give your hand, you lovely, tender child / I am your friend and bring no harm. / Have courage. See, I am not wild. / Now go to sleep upon my arm.” In 1826, Schubert composed String Quartet, the 2<sup>nd</sup> Act of which carries some variations of the theme of the song, which is used various effective ways in the play, *Death and the Maiden*.

In 1894 Edvard Munch completed the engraving of ‘Death and the Maiden’, one year after the original oil painting, which is used for the cover of the published drama text of Ariel Dorfman’s *Death and the Maiden*. In this work Munch does not conform to traditional representations. At the beginning of the Renaissance, ‘Death’ was often represented in a sexually aggressive way. In this engraving, Munch suggests a victory of ‘Love’ over ‘Death’: the girl is not dominated, by ‘Death, she embraces it passionately.

herself, and now, new Minister of [Justice] Commission, brings home a seeming Samaritan (Dr. Roberto *Miranda*) who gave him a ride. The military government is recently fallen as the play opens, and Gerardo is preparing to investigate the human rights violations of the old regime. When Paulina hears Roberto's voice, she becomes convinced that he is the man who repeatedly raped her during the torture sessions, and she takes him hostage. She insists that Roberto make a full and sincere confession of his crimes. She plays out her revenge with an ironic fantasy: 'The torturer is being tortured'.

The play is not the representation of the past history, but the presentation of 'here and now' events. This dramatic discourse is the two-folded juxtaposition: one is the reversed past, and the other present absurd ritual. Using triangular and transpositional pairs, the operation of assertion and negation expresses the importance of recognizing their contradictory relations and their reciprocal violence. The following squares show three kinds of relation and the spiral process of dialectical signification: contradiction (Death and Maiden), contrariety (Death-Paulina and Death-Roberto), and complementarity (Roberto-Death and Paulina-Death).



<Figure 2> Semiotic Squares of *Death and the Maiden*

Two semiotic squares show the structure of signification of *Death and the Maiden*, which characterizes mirroring, duplication, reversal and double. The audience is rather alienated, putting themselves into cohesive links between theatrical interpretation and social conditions of signification. Once the audiences accept that what they are seeing on the stage is a real representation of human life, *Death and the Maiden* reflects the double of the audiences. Even between the audiences and the stage, power is first of all a phenomenon of cohesion and aggregation. “[F]or the audiences as community, similarly enlightened, unified in belief, all the disparities in some way healed by the experience of theater”(Blau 10).

The audiences face the stage of the present absurd ritual whose narrative keeps haunting Paulina’s memory. “Much of my[Dorfman’s] work is about being haunted by the fact that you are living like a ghost. . . . You have to make amends to the dead. There are people who died so that you could be alive”(Postel 2). On the stage, Paulina is ‘Death’ and casts the role for violence.

Paulina: . . . Hungry? Things aren’t that bad. You’ll just have to be patient until Gerard comes.

*Imitating a man’s voice.*

‘You hungry? You wanna eat? I’ll give you something to eat, sweet cunt, I’ll give you something big and filling so you can forget you’re hungry.’ (19)

Paulina: So when I heard his voice, I thought the only thing I want is to have him raped, have someone fuck him, that’s what I thought, that he should know just once what it is to . . . And as I can’t rape - I thought that it was a sentence that you would have to carry out.

Gerardo: Don't go on, Paulina. (27)

Paulina: Tell him if he doesn't confess, I'll kill him.

Gerardo: But if he's not guilty.

Paulina: I'm in no hurry. Tell him I can wait months for him to confess.

Gerardo: Paulina, you're not listening to me. What can he confess if he's innocent?

Paulina: If he's innocent? Then he's really screwed. (29)

Paulina wants Roberto screwed to be a scapegoat not only because he raped her but because he is the cohesive figure of old regime that forced her raped and traumatized. “[T]rauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena”(Caruth 11).

Roberto becomes ‘Maid’ and plays on *miranda*, as does his family name symbolize. His image is directed in between the admiration and the sacrifice. He always finds the way to comfort to the authentic power. Gerardo keeps the reasonable role for *credenda* and draws the object both of Paulina's desire and of Roberto's. “The *credenda* of power are not wholly unlike the *miranda*, but may be found upon a different level, on a platform of rationalization. They contain the reasons which oblige the intellect to give assent to the continuance of authority. This assent may be due to government in general, or to particular holders of the power, or to the special system of authority in vogue at any given moment in a particular unit of power”(Merriam 118). The audiences emotionally participate in the triangular violence among the characters' internal mediation, however, they should be kept distant from the stage for the external mediation in the theatrical signification. They, then,

become the real object of Gerardo's political situation of *credenda*.

The psychological underpinnings of *Death and the Maiden* are a complex set of relations and interactions which make for a victim's narrative. At its heart is Paulina's conviction in Miranda's guilt, a conviction which we should always doubt because of her paranoia and unreliability. "The victim's narrative – the very process of bearing witness to massive trauma – does indeed begin someone who testifies to an absence, to an event that has not yet come into existence, in spite of the overwhelming and compelling nature of the reality of its occurrence"(Felman and Laub 57). The serious problems are the performances of Paulina and Roberto, who hardly forget any missing links of their past. Even if Roberto is not guilty of this particular crime, the audiences can plot an illusion that he must be guilty of something. Their ironic situation mirrors the audiences who cannot but reflect how willingly they suspend their disbelief in the theatricality of torturing politics.

Perhaps even more disappointing is the relationship between Paulina and Gerardo, which is remarkably intricate. Paulina's torture was the result of her refusal to give Gerardo's name as the publisher of an opposition newspaper during the dictatorship, but she is repaid by betrayals both real affair(Gerardo with other woman while she was in prison) and the perceived(his acceptance of the position with what Paulina believes is a shadow court to slap torturers on the wrist). Her ambivalent feelings for Gerardo are so extreme that she cannot control herself between hatred and love. Gerardo, meanwhile, seems not worthy of what she did for him. Three characters are duplicated and they are the reversed double to one another. Paulina seriously pretends not to love Gerardo, while Gerardo loves her in his reasonable ways. They reveal themselves in very stagy speeches, hollowing each other.

### III. Audience's Mimetic Desire and Fear

The audience makes an ironic distance to the stage of *Death and the Maiden*, which signifies Paulina's illusion of differentiation of herself within a pattern of uniformity. According to Girard, power relations have been founded on mediated mimetic desire, which generates 'mimetic rivalry' and 'scapegoat mechanism'. Mimesis refers to the propensity of humans to imitate other people both consciously and unconsciously. Human beings desire and are taught to desire what the others desire. Human desire is the cultural competence which ceaselessly mirrors the objects. "The antagonists caught up in the sacrificial crisis invariably believe themselves separated by insurmountably differences. . . . Everywhere we now encounter the same desire, the same antagonism, the same strategies . . . As the crisis grows more acute, the community members are transformed into 'twins', matching images of violence"(Girard *Violence* 78-79). Sacrificial crisis is resolved into the political order when imitative violence is overcome through the 'scapegoat mechanism'. Scapegoat is a substitute who is chosen by his/her victim's signs. The tormentor and the witness participate in the scapegoat mechanism, so they become the double to one another.

As the play develops the mock trial against Roberto, Paulina duplicates her image, torturer and rapist of the past in the prison. The mirror image of Roberto doubles Paulina who was tortured, raped and had no place to go except Gerardo's fifteen years ago. Although Roberto protests that he is not the man, and Gerardo believes Paulina is crazy; Paulina is determined to find out the truth about him and, if possible, to free herself from the prison of pain and fear that she has lived in for so many years. There is doubt: Is he really the man? She was blindfolded during her torture and identifies him by voice. Is she just neurotic and borderline crazy? She appears to be an unreliable witness

to her own shattered life.

Paulina: That doctor.

Gerardo: How do you know?

Paulina: The voice.

Gerardo: But weren't you - you told me - what you told me was all through those weeks . . .

Paulina: Blindfolded, yes. But I could still hear.

Gerardo: You're sick

Paulina: I'm not sick.

Gerardo: You're sick.

Paulina: All right then, I'm sick. But I can be sick and recognize a voice. Besides, when we lose one of our faculties, the others compensate, they get sharper. Right, Doctor *Miranda*?

Gerardo: A vague memory of someone's voice is not proof of anything, Paulina, it is not incontrovertible -. (16)

Paulina: It's not only the voice I recognize, Gerardo. I also recognize the skin. And the smell.

Gerardo. I recognize his skin. (25)

As the mock trial begins, it gets clear that Paulina and Gerardo have not talked about the details of her being tortured and raped. Paulina tries to find out some hard proofs from Roberto by delivering the narrative on how she was tortured and raped. Her representation deliberately converges with some traps of small lies and variations, keeping her secrets.

*She[Paulina] points the gun at him[Roberto].*

Paulina: You have a minute to pray, Doctor.

*Roberto slowly stands.*

Roberto: Don't do it. I am innocent.

Paulina: You've confessed.

Roberto: That confession, ma'am . . . It's false.

Paulina: What do you mean, false?

Roberto: I made it up. **We** made it up.

. . .

Paulina: . . . He deceived me for my own good. I deceived him for his own good. But I'm one who came out on top in this game. I gave him the name Bud, Doctor, I gave him the wrong name, to see if you would correct it. And you did correct it. . . . small lies, small variations, that I inserted in my story to Gerardo, and you corrected most of them. . . . I'm not going to kill you because you're guilty, Doctor, but because you haven't repented at all. (42-43, emphasis added)

Roberto's cohesive correction of made-up memories ironically proves that he is lying. He can remember any missing or mistaken links owing to his cohesive plot of memories of torturing and raping as exactly as Paulina will never forget her memories of being tortured and raped. His use of pronoun shifter 'we' denotatively refers to Gerardo (who is off stage for a while) and Roberto; however, 'we' fuses everyone in the theater, including Paulina and the audience. *Death and the Maiden* reflects the past through the present, and the audiences through the stage, developing how betrayal dialectically becomes revelation. But can the retribution fit the crime? Even if he is guilty, should she really be pistol whipping, beating and threatening to kill him?

Gerardo: . . . For the good of the country, for our own good.

Paulina: And me? What I need? Look at me, look at me!

Gerardo: Yes, look at you, love. You're still a prisoner; you stayed there behind with them, locked in that basement. For fifteen years you've done nothing with your life. Not a thing. Look at you, just when we've got the chance to start all over



again and you begin to open all the wounds . . . Isn't it  
time we -?

Paulina: Forgot? You're asking me forget.

Gerardo: Free yourself from them, Paulina, that's what I'm asking.

(26)

Paulina was and has been betrayed for the good of the country. Gerardo's rational discourse of *credenda* enforces her trauma rather than heals it. She is deprived of any competence to forget her past. Forgetting the trauma does not render to her any kind of reasonable actions.

Dorfman's *Death and the Maiden* foregrounds mimics of the practice and discourse of violence and political order, making the audiences experience the double reproduction of their willing suspension of disbelief. Blau suggests, citing Raymond Williams; "[P]erformances, roles, actors, scenarios [are] still 'continually and conventionally appropriated for immense actions. On what is called the public stage or in the public eye, improbable but plausible figures continually appear to represent us.' This improbable plausibility . . . seems to be required by people who are otherwise confounded by the demanding realities of power"(2-3). The audiences become the double of the political power, and their illusion seeks for his/her own way to reflect themselves. Dorfman presents the play up to the point where the audiences are made to question the received ideas. "I [Dorfman] felt that if as a citizen I had to be responsible and reasonable, as an artist I had to answer the wild mating call of my characters and break the silence which was weighing upon so many of my self-censored compatriots, fearful of creating 'trouble' for the new democracy"(Dorfman 48). Dorfman's bargain of the audience's illusion cannot stop them pretending to accept the realistic stage, but he takes a chance on the audiences to mirror the theatricality of politics and their existential conditions.

The climax of the play leaves the missing link with the audiences. Paulina gets once more deluded with her victim's signs that the violent structure of rape reproduces.

*They freeze in their position as the lights begin to go down slowly. We[audience] begin to hear music from the last movement of Mozart's Dissonant Quartet. Paulina and Roberto are covered from view by a giant mirror which descends, forcing the members of the audience to look at themselves. For a few minutes, the Mozart's quartet is heard, while the spectators watch themselves in the mirror. Selected slowly moving spots flicker over the audience, picking out two or three at a time, up and down rows. (44-45)*

Audiences' bargain of illusion of the torture signifies their ambivalent feeling to Paulina, Roberto and Gerardo in the social conditions of interpretation. They were and become the witnesses of victim of violence in the scapegoat system, mirroring themselves. "This involves no mere passive inability to rid oneself of an impression, no mere indigestion through a once-pledged word with which one cannot 'have done', but an active desire not to rid oneself, a desire for the continuance of something desired once, a real *memory of the will*"(Nietzsche 58, original emphasis).

#### IV

Dorfman and Pinter elaborate Shklovsky's aesthetic thought: "As perception becomes habitual, it becomes automatic. . . . The technique of art is to make objects unfamiliar. . . . Art removes objects from the automatism of perception" (48-49). The spectators' automatism of perception suspends their disbelief in the

received ideas and the theatricality of real politics for the purpose of rationalizing their reality: a hyper cooperation with the structure of violence. The two plays remove politics of violence from the audience's automatism of perception, interrogating the disbelief in the so called 'new world order'.

Power relations among three characters in *Death and the Maiden* depend on their audiences, who have to break through their link between 'the rule of jungle' and 'the rule of law'. Roberto Miranda, who is believed to be the tormentor in the totalitarian old regime in the theatrical interpretation, should not be a scapegoat that makes the audiences transformed into twins - matching images of violence. They must have been the witness who matched their images of violence that made Paulina raped. Paulina is once again to sacrifice herself even in the new order so as to ring the audiences to reflect themselves in the social conditions of interpretation.

To become a critical audience is to question the received ideas. Dorfman's stage achieves just such a reversed discursive formation of the new world order, sacrificing Paulina again and mirroring the audiences. Pinter's *The New World Order* raises theatricality of torture: audiences' fear of identification with the torturer. "The audience felt fear - but what was it fear of? Fear not only of being in the position of the given victim, but a fear also born of recognition of themselves as interrogator"(Pinter and Hern 17). The subtle, yet symbiotic, psychological relationship between the actual performance and a living, breathing audiences constantly affects the way a dramatist writes. The dramatist is also aware of the audiences' expectations - and may choose to offer what the audiences expect, or to offer what the audiences expect with certain modifications and innovations, or to try and change such expectations by offering something completely unfamiliar. *Death and the Maiden* makes the audiences question the received ideas from the automatism of perception.

Key Words Dorfman, *Death and the Maiden*, Pinter, *The New World Order*,  
torture, audience

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## Theatricality of Politics of Violence and New World Order:

### *Death and the Maiden* and *The New World Order*

#### Abstract

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Ariel Dorfman's play adapts mythological story of 'death and the maiden'. His ironic dramatization reshapes their fatal relations into the theatricality of politics. *Death and the Maiden* deals with the aftermath of totalitarian tortures and rapes. Harold Pinter's *The New World Order* was a curtain raiser of *Death and the Maiden* for the premiere in London in 1991. This curtain raiser makes the audiences face the stage of torturing and the fear of identification with the torturer and the tortured. Dorfman tries to mirror the audiences who must have been the death and the maiden in the violent old regime and can be the ironic torturer for the coming new world order.

Three characters in *Death and the Maiden* analogically refer to the power relations: *violence* and *credenda*. The audiences play their roles as *miranda* in the theatricality of real politics. And they signify the theatricality of ironic duals between the raped and the believed-rapist with its social conditions. The events on the stage interweave the past totalitarian politics of torture. Paulina was tortured and raped for a political crime, and is about to verify the real crime of the old regime. She is once again sacrificed herself for the new order, so as to break through the audience's willing suspension of disbelief in the theatricality of politics.

Key Words Dorfman, *Death and the Maiden*, Pinter, *The New World Order*, torture, audience

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