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EXPLOITED IDENTITIES (PRODUCTS) AFTER 9/11: MARK RAVENHILL'S PRODUCT (2005)

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Abstract

This paper focuses on a radical dramatist Mark Ravenhill's political style and his play *Product* (2005) which represents Western society after 9/11 and the Iraq War. On the surface, the play has a distinctive form in which the action occurs inside the play. The structure of the play is confusing because the spectator/actor has to follow two actions as post 9/11 and the horror that the characters have to deal with. In the play, James, as a director, speaks with Olivia, the actress, about shooting a Hollywood film and playing Amy. James plans a long monologue which forms the root of the film and portrays a passionate love-affair between Amy and Mohamed during the post-9/11 period. Ravenhill, criticizing the manners of the UK's and the United States' governments, tries to reflect both terrorists' and victims' memories. From various perspectives, *Product* is a script that reveals how identity and self-presence are exploited and reconstructed by dominant media culture and religious fundamentalism.

Keywords: *Product, Exploited Identities, Mark Ravenhill, 9/11.*

11 EYLÜL'DEN SONRA SÖMÜRÜLEN KİMLİKLER (ÜRÜNLER): MARK RAVENHILL'İN PRODUCT (2005) ADLI OYUNU

Özet

Bu makale radikal bir oyun yazarı olan Mark Ravenhill'in politik üslubuna ve 11 Eylül'den sonra Batı toplumunu ve Irak Savaşı'nı resmeden *Product* (2005) adlı oyuna odaklanmaktadır. Anlaşılır bir şekilde, oyun, eylemin oyun içinde gerçekleştiği ayırt edici bir yapıya sahiptir. Oyunun yapısı kafa karıştırıcıdır, çünkü seyirci / aktör 11 Eylül sonrası dönemi ve karakterlerin mücadele etmesi gereken korku gibi iki eylemi takip etmek zorundadır. Oyunda, yönetmen olarak James, çekeceği Hollywood filminde Amy karakterini oynayan aktris Olivia ile konuşur. James, filmin temelini oluşturan uzun bir monolog planlar ve 11 Eylül sonrası dönemde Amy ve Muhammed arasında tutkulu bir aşk ilişkisini tasvir eder. İngiltere ve ABD hükümetlerinin tutumlarını eleştiren Ravenhill, hem teröristlerin hem de kurbanların anılarını yansıtmaya çalışmaktadır. *Product* (2005), çeşitli açılardan, baskın medya kültürü ve dini köktendincilik tarafından kimliğin ve varlığın nasıl sömürüldüğünü ve yeniden nasıl yapılandırıldığını ortaya koyan bir senaryodur.

Anahtar Kelimeler: *Product, Sömürülen Kimlikler, Mark Ravenhill, 11 Eylül.*

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Introduction

1990s were the second revolutionary period for the British Stage. One of the pioneer playwrights of the 'in-yer-face' movement, Sarah Kane inaugurated a new theatrical sensibility with her debut *Blasted* (1996). The other innovative, unconventional and provocative British playwright Mark Ravenhill belongs to the 'in-yer-face' movement and contributes to the interrogation of traditional dramatic concepts and represents social and political circumstances of the twentieth century. He could also extremely hold and cooperate with the exact soul of the period. With the help of 'in-yer-face' aesthetics and experiments, "there was more new writing in British theatre than ever in its history" (Sierz, 2005, p. 56). Ravenhill, "one of his generation most provocative playwrights" (Svich, 2003, p. 81), started his career with *Close to You* in 1993. The reason why he started his writing in 1993 has been explained by Ravenhill (2004) himself in his article "A tear in the Fabric: The James Bulger Murder and The New Theatre Writing in the Nineties":

How could I have never spotted before that I was someone who had never written a play until the murder of James Bulger? And it was the Bulger murder that prompted me to write? And that I've been writing ever since the murder (2004: 308).

Two ten-year-old boys kidnapped three-year-old James Bulger and "abused and left him to die near a railway station" (Güneç & Biçer, 2016, p. 36). The play "constituted a fundamental, indeed a formative, tear in the fabric of his consciousness. Not only did images associated with the murder and its representation in the media resonate in his personal life, and reshape him both as person and as writer" (Paget, 2015: 13). It is evidently seen that at the very early stage of his dramatic career, he chooses to raise the consciousness of the society. This murder knocked Ravenhill sideways and he started to write and continued with his shocking and famous plays *Shopping and Fucking* (1996), *Faust Is Dead* (1997), *Some Explicit Polaroids* (1999), *Mother Clap's Molly House* (2000), *The Product* (2005), *The Cut* (2006), *Shoot/Get Treasure/Repeat* (2008), *The Experiment* (2009), *Ten Plagues* (2011) and *The Cane* (2018). While Ravenhill's earliest plays concentrate on amoral and narcissistic culture, he deals with contemporary reality, war, terrorism, crime, violence, democracy, freedom, punishment, power and absence of reliable political ideologies, in the plays previously mentioned where the characters struggle with consumption and reality or locate themselves within fictional reality. The general features of the plays are explained by Caridad Svich:

His mannerist plays examine gender, class, and the political-social climate in which his characters live, and how the transactions of daily life (present and past) shape a British culture. The schemas which his characters inherit and try to live up to, embody or destroy and the intersection of commerce and sex are the central concerns of his texts (2003: 81).

Like the playwrights in 'in-yer-face' perception, which aims at shocking the spectator and setting off their response, "Ravenhill's subject matter is to emphasize the pyrotechnics of shock and provocation" (Güneç & Biçer, 2016: 37). In this context, Wallace clarifies that "Ravenhill provokes with a view to generating on awareness, in his audience/readers" (2005: 270). Ravenhill, forming a telescope that observes private and public lives, focuses on the alienation of contemporary individuals. While trying to create awareness among spectators, Ravenhill investigates identities beyond the basic details in his play *Product* (2005). In the play, two identities, losing their inner control after 9/11, turn into products of commercial media culture. This paper, by discussing the manners of the UK's and the United States' governments in Ravenhill's play, tries to reflect both terrorists' and victims' identities exploited by dominant media culture.

Identity Construction with 9/11

Once the history of humanity is reviewed from past to present, the September 11 attacks are among the most traumatic and bloody political events in the world. According to Matthew J. Morgan (2009), on September 11, 2001, nineteen militants who were found to be rooted in religious terrorist organizations kidnapped four United States aircraft and targeted the World Trade Center, the Pentagon and Washington DC, commonly known as the Twin Towers organized suicide attacks. As a result of the attacks, nearly three thousand people died and \$ 10 billion of damage occurred. As a result of the researches carried out by the American intelligence units, it was

understood that the attacks were carried out by the terrorist organization called Al-Qaeda. The leader of the organization, Osama Bin Laden, initially did not assume responsibility for the attack, but in 2004 admitted that

The suicide attacks were terrible. Those horrible experiences caused serious financial losses and individual traumas of daily life. On the other hand, the attacks marked the beginning of a new political era for the United States. A doctrine called 'Global War on Terrorism', formulated by the George W. Bush government and supported by NATO member states, came into force. After this doctrine, a militarist process officially began, and international armed coalition forces carried out military operations and occupations in Afghanistan in 2001 and Iraq in 2003. The George W. Bush government implemented the 'preventive war' doctrine to legitimize the Iraqi occupation, as well as the Global War doctrine against terrorism.

In an interview with journalist James Robinson (2003), George W. Bush claims that God chose him as the American President and he was serving a sacred purpose; however, David Harvey (2007) claims that the Bush government's purpose is different:

US neoconservatives favour corporate power, private enterprise, and the restoration of class power. Neo-conservatism is therefore entirely consistent with the neoliberal agenda of elite governance, mistrust of democracy, and the maintenance of market freedoms (82)

David Harvey states that the Bush cabinet has existed following the doctrine of Neoliberalism, which has been pursuing developed capitalist states since the 1970s. The Neoconservatist ideology constructed by Bush's Republican Party was already a form of government that was quite in line with the Neoliberalism. In this context, Neoconservatism, which advocated the principles of freedom and competitive free market in its political discourses, actually implemented a militarist internationalization and a biased economic program.

As David Harvey (2003) underlines, there are good freedoms and bad freedoms in terms of American foreign policy and he also claims that the neoliberal utopia led by the United States will eventually end in violence and totalitarianism. To support his argument, Harvey refers to the words "as the greatest power on earth we [the US] have an obligation to help the spread of freedom" (2004), which George W. Bush said before the invasion of Iraq. To him, the Neoconservatist doctrine had already begun to prepare for the intercontinental militarist intervention to spread freedom. In this context, Harvey argues that the United States used the 9/11 attacks as a means of public persuasion tool for intercontinental military interventions. A similar view was expressed by Naomi Klein. Klein (2014) argues that shocked societies will endorse even the most frightening political manoeuvres and anti-democratic application performed by authoritarian governments will somehow "prepare the ground for the introduction of radical free-market reforms" (3).

The United States occupied Afghanistan and Iraq within two years of the September 11 attacks. These military operations, which radically changed the lives of millions of people, were carried out by international coalition forces led by the United States. In accordance with Noam Chomsky's theory of "manufacturing consent" (2011), the September 11 attacks were used as a tool to allow the world public opinion to consent to the Afghanistan and Iraq attacks with the great support of the Western media. Consent production, particularly the United States and Europe, had been largely successful; however, as time passed, critical approaches to occupations began to strengthen. Hundreds of books, magazines, articles, and papers were produced, examining the relationship between the September 11 attacks and the occupations. Moreover, an official document, *The Report of the Iraq Inquiry*, was published in 2017, examining the role of the United Kingdom in the occupation of Iraq. According to the report, a military operation was not urgently required at that time. Instead of trying peaceful ways to disarm Iraq, Tony Blair's Labour government, which supported the war hastily in the very beginning or resolutions, followed a wrong policy.

After the 2000s, the British playwriting also depicts brutality related to war on terror in the aftermath of the 9/11. Publicized, cruel videos and photographs associated with abusing and torturing in Afghanistan and Iraq were started to be shown onstage. Of the second angry playwright generation in Britain, Ravenhill directed his attention to contemporary political events, obscurities and exploited identities created by governments' policies

because many nations and many identities were affected by terrorist attacks. The words of Stephen E. Atkins (2011) illustrates his idea that

Although the terrorist attacks on September 11, 2001, targeted the United States, many other countries throughout the world were also affected. In addition to the 2,567 Americans killed, 316 foreign national from 84 different countries also died in the attacks, including 67 Britons, 28 South Koreans, 26 Japanese, and 25 Canadians. The shock and horror engendered by the attacks were truly international in scope.

The effects of the war in Afghanistan and Iraq have been extremely disruptive not only in the United Kingdom but also in the rest of the world. Many enormously opposing thoughts about the congruity and acceptability of wars in Afghanistan and Iraq have come into view and the consequences of post 9/11 for the contemporary world started to be discussed. The terrorist attacks on and after September 11 obliged to make provision for this debate. On the other hand, fundamentalist, radical views catalyse the need for battle and blood because these radical views impose jihadification upon Arab and Muslim identity. Michael Doran indicated that

Bin Laden is a participant in a profoundly serious civil war over Arab and Muslim identity in the modern world. The United States is also a participant in that war, because whether it realizes it or not, its policies affect the fortunes of the various belligerents (2002: 40).

Policies of both Bin Laden and the U.S. have affected not only Arab and Muslim identity but also Western identity. The terrorist attacks of 9/11 have not just affected identities and the relationship between images and grieving, but also essentially changed our relationship to factual images and the concealing of the distinction between truth and fiction. In different parts of the world, ethics communities and clans decide how an individual and group identity behave and these behaviours constitute political behaviours and reaction against the invasion. In the world, wars and revolutions are foremost progress which change the policy in a region or country more to the point Western and the U.S. policies have determined these policies and shaped the world. At the same time Western and the U.S. policies dominate media which organizes stereotyped Hollywood scenarios that certainly contain victimized identities.

In response to his recognition of the necessity to represent the condition of the exploited identities and to reflect contemporary reality, Mark Ravenhill writes *Product*. He uses the stage as a forum for revealing lies and various other realities related to identity. Honing in on narration and performance Ravenhill structures his play.

Exploited Identities in *Product*

Product, a play in a play, focuses upon two perspectives. In the first perspective Ravenhill reflects himself completely to the service of reflecting Hollywood narratives. In the second he portrays how thoughts and feelings are systematically exploited after the 9/11. Concerning the play, Caridad Svich states that “the author is writing about the kind of narratives that have taken hold in the consciousness of the Western society after 11 September 2011” (2011: 413). *Product* presents two characters-James, as a movie maker, and Olivia, a popular artist. However, Olivia never speaks all through the play, she only attends to James’ sayings about the movie. James “pitches the film to her, describing its dramatic narrative in detail” (Grachola, 2011:180). While he is trying to sell his project to Olivia, he forces her to agree with him.

With the off-the-rails scenes, James’ film is certainly a Hollywood cliché that portrays the contemporary reality of the film industry. “Ravenhill’s speaker” (Grachola, 2011: 180), James’s long monologue also represents the root of the film and portrays a passionate love-affair between Amy and Mohammed during the post-9/11 period. On the plane Amy meets with Mohammed, a man of Arab origin. After arriving in London, they have sex in Amy’s apartment and Amy understands that Mohammed will attack the Disneyworld. However, it is difficult to follow the structure of the play because Ravenhill disorders the theatrical narration by complicating it for the readers/audiences to effectively understand the story of the play from the narration. To create any particular clear form of the narration, the readers/audiences are forced to focus on the whole story of the plot. Applying a difficult form, Ravenhill attempts to make his audiences aware of the events and keep their participation active.

In the play, Ravenhill depicts plan within the plan, that is to say both readers and spectators hone in on the structure of the play and attempts to form a structure which portrays the events on 9/11 and the hysteria and post 9/11. What is remarkable about the play is that it portrays both an irony aftermath of 9/11 manners to terrorism, and also a thoroughly witnessed testimony of identity under the control of media besides a formula to captivate modern authenticity. The form of the play represents the exploited identities of a terrorist and a Western woman after 9/11 and James, the narrator “adds a Western socio-psychological narrative to the figure of the suicide bomber” (Grachola, 2011: 181). Jenny Spencer enumerates the main reasons behind the play:

The *Product* provides a withering send-up of the American culture industry’s crude but effective exploitation of the post-9/11 obsession with Jihadist terrorism. In it, Ravenhill himself plays a Hollywood director pitching the “perfect product” to an unspeaking onstage actress who is trying to restart her career. The proposal involves a sultry romance between a “dusky man” and a Western woman who meet on an airplane. It has everything needed for a commercially successful film: an East-West encounter with Orientalizing themes, terrorist suspense, death-defying stunts, thrilling plot twists, nudity, catastrophic explosions, a woman who dies for love (2012: 64).

Spencer’s explanation about the play helps us recognise otherness and different personality traits. Ravenhill, playing a Hollywood director, commences the incidents which happened after 9/11 and produces a different identity Amy, who entirely loses her senses about 9/11 and portrays a passionate love-affair between Amy and Mohamed. Mohamed is a member of Al-Qaeda which has become the signifier for all terrorist organizations.

As a satirical monologue, the play indicates Ravenhill’s intention which seamlessly discerns the “satire of Hollywood’s worst clichés spikily undercuts the producer’s sycophantic pitch” (Drama Online). While writing *Product*, Ravenhill focuses on the emergence of identities that care about brands and appearances, the hysteria after the attack on the Twin Towers and the continued exploitation of identities transformed into suicide bombers. In the shadow of 9/11, Ravenhill introduces Olivia, a starlet who is the right person and can be transformed into a product for film industry. Olivia is later transformed into another product, Amy, a Western woman, “aching sexuality finally ‘filled’ with Mohammed, with a penchant for Gucci handbags, Versace suits, Jimmy Choos and yoga” (Wilkinson, 2011: 189). In the play, James ridicules Amy by making her talk about brands:

Your Luggage is Gucci, Gucci are in, it is going to be fabulous, you open the luggage container and (...) It’s Versace, Versace are on board, It’s a Versace suit-his dusky head is on the fabulous shoulder of your fabulous Versace suit (2008: 156-7).

Amy is keen on brands and appearances, that is to say Ravenhill portrays addicted identities. In the following part of the play, Amy’s identity loses its control and transforms into another identity who brings to account from his dusky fellow aiming to stab him: “This for the towers. This is for civilisation. This is for all of us, you bastard” (2008, p. 157). More to the point, Amy’s transformation and rhetoric speech suggest how much the play concentrates its potential on changing identity. James changes the scenario like identities and partly adds improvisation:

I get a lot of scripts. Its my job. I get ... there are hundreds of thousands of stories and they’re sitting on my desk and mostly they are, they are, they are ...

The effluent of the soul.

Nobody understands the basic, the truth, the wound.

But this script, this story, I - I have been touched, I have been moved by this. When I - I have lain on the floor in my office and wept when I read this script, you see? You see? (161).

To James, this scenario reflects the emotional intensity and reality of the media culture for that reason, it should consist of hope, love, violence wound and sex which are the set of clichés to create a good movie as media culture demands: “... . They should never meet again but ... this is the world of the heart, this is the screen, the dream, this is movie land, so, so, so...” (157). As a consumer and creator, commercial media culture produces characters and directs them. In this movie land, Amy’s feeling is shown as her own desire for sexuality instead

of destiny because the aim of James (Hollywood) is to reflect personal desire between a Western woman and Mohammed, in other words exploited identities is crucial for Western narrative.

Beside commercial media culture, terrorist groups, like Al-Qaeda, create docile products. This is the most blatantly expressed in the play by the character Mohammed, dusky fellow, the terrorist, who desires to attack Disneyworld where “one of the seats of Western capitalist culture” (Deligani, 2017: 154). Remarkably, Ravenhill shows another identity shift within Mohammed:

And you, what about you? Who gives you your orders? The Imam? The Dictator? Allah? Oh, open your eyes, open your eyes. What would you like to do to me eh? Given half a chance. Cover me up? Stone me? But you'd like to.

...

How can you, how dare you feel superior to me? I am freedom, I am progress, I am democracy-and you are fear and darkness and evil and I hate you (2008: 160).

Amy has lost her beloved, Troy, in the towers for that reason Amy's feelings transform into hatred. However, Mohammed's strong arm makes her forget everything, which is directly related to 9/11 and the fall of Troy, and opens Amy's house to terrorists “day by day-she is drawn into Mohammed's world, moment by moment, day by day, and other men begin to gather at her apartment” (p. 163). Because of her love, Amy does not betray Mohammed and even accept a meeting with Osama in her apartment: “you should revenge but you don't and you are kissed-you are kissed, a warm breathy kiss on the forehead from Osama” (163). Though Amy knows well that they are all evil men, she succumbs and patronises herself to suicide bombing Disneyland Europe: “Let me go with him. Strap me and stuff me with explosives and let me go with him and let me die with my man in the middle of the day, in the middle of the continent, at Disneyworld Europe” (164).

She tells Osama that she wants to die with Mohammed. The identity of a modern career woman is exploited by the authority of the movie industry and her exploitation goes on with Mohammed's words: “But I fear. When my body is blown apart at the beat of twelve I will go to paradise. It will be easy to leave this world and go to Paradise. Where will you go?” (p. 165). After suicide bombing, Mohammed certainly believes that he will go to paradise however he is exploited by religious fundamentalism. Within this context, Ravenhill defines the play as:

“Bridget Jones goes Jihad” and juxtaposes the stock-in-trade stereotypes of Islamist terrorist and western victim, with staples from mainstream movies, including product placements like Disneyworld and Eurostar trains, a mandatory sex scene, stunts and explosions (Delijani, 2017: 154).

The important issue discussed in this part of the play indicates that both identities are exploited. However, Amy is immediately reminded that she belongs to Western society and she, warning Mohammed about good people around Disneyworld, eventually betrays suicide jihadist. More to the point, Mohammed emphasizes that this betrayal also means the betrayal of the jihad:

I am the weakness. I am the flaw. I was the lust that drove me to woman. I have betrayed to jihad.

(...).

Please, Allah, admit me to Paradise, please Allah. I failed jihad, but please, Allah

(Ravenhill, 2008: 169).

Because of the betrayal, Mohammed wants to commit suicide and an ashamed Amy chooses to die with him “by embracing the burning Mohammed, but they fall through the window into a pool below. The police have arrived and take Mohammed with them” (Wilkinson, 2011, p. 190). However, Amy's life become meaningless with Mohammed's leaving, she thus does not abandon him: “Please I love him. You have to-love will conquer this. I know it. Yes there is terror and horror and he's done wickedness, yes-but we have found love here tonight” (p. 171). Amy is confused and has already lost consciousness because she both falls in love with Mohammed

and betrays him. Amy's confusion shows that her life is void of meaning because of Mohammed's capture. She searches Mohammed's scent by horsing around the coach station where Amy first realises the image of Mohammed:

They've been smuggled out of the offshore prison. It's a blurry image-nothing more than a grey shadow moving across the TV screen. But you know straight away. You know the man you love as he is dragged across screen, the hair torn from his scalp (Ravenhill, 2008: 173).

Amy deduces from the news that Mohammed is in prison in Cuba related to United States therefore she is determined to rescue Mohammed and towards the end of the film, Amy transforms into a heroine by the help of montage:

The icy lake where you swim for hours before even the ducks are awake. The Tibetan monastery where you learn to breathe and kick and chop. The mountain state where your Kalashnikov is slung across your breast ready to fire as the targets go flying into the sky (174).

Instead of a heroine, Amy's transformation actually represents consumed identity. In this prototypical movie, James, as a mentor, replicates character models on Amy and exploits her own identity who listens to James all the time and presents prearranged personification of the story designed by the producer. Producer, declaring Amy "you are hero. Before you, we are nothing. Before you, we — oh saviour, oh saviour, oh saviour" (p. 174), designs and uses her for the purpose of the film industry. Grochala (2011) evokes that

In the picture of Amy as a member of the mujahedeen, the mention of her exposed breast adds a sexual perspective which is out of step with Fundamentalist Islam. The Western dramatic narrative Ravenhill presents us with absorbs, appropriates and commodifies everything in its path (183).

This view shows a certain parallel with Western colonist narrative after 9/11 that while Western countries invade on the purpose of colonising the Middle East, producer deconstructs values and abuses identities. In the play, Amy rescues prisoners "I'm coming to fucking find you,' you scream, blasting at the guards who come running toward you. Your bullets tear into them and hurtle them against the walls and the blood begins to run in rivers down the corridors of Uncle Sam's detention centre" (Ravenhill, 2008: 175) except Mohammed because he needs to be exploited, too. Burned and bruised Mohammed appears on the scene and declares that he does not want to see Amy:

Western bitch who destroyed my bond to Allah.

Mohammed.

Western bitch who defiled my body and tore at my heart.

Mohammed.

Western bitch who cannot see Paradise (176).

Towards the end of the play, it appears that Amy rejects her super powers to win Mohammed again. Mohammed, as a Jihadist, describes that spectacles of Islam had previously conjured associations with religion, they now evoke jihad or Holy War. Ravenhill seems to evoke that Western capitalist policies support religious fundamentalism which exploit victimized identities. On the other hand, Western capitalist culture exploits media and it is at the same time exploited by the media. Delijani states concerning *Product* that "Ravenhill clearly prevents Olivia in *Product*, who will be starring in a film openly criticizing jihadism, from uttering a single word. The hypocrisy of the secular world condemning Islam for its ill-treatment of women while perpetuating gender inequality is evident" (2017: 155).

Contrary to what is believed Mohammed did not murder innocent people in Disneyworld instead of this, Mohammed is murdered: "... slow, slow, slow motion drills its way into Mohammed's head. He crumples slow-and-slow-the blood stutters from his mouth and ears" (Ravenhill, 2008: 177). Mohammed is killed in the course of

the rescue operation, for that reason Amy swears to take revenge upon the society which ruined their relations: "... you kneel down, you kneel down upon the mat and-she's a great character: 'Allah? I will revenge, Allah'" (p. 178). In the end of the play, James instructs his product how to behave:

Thank you for listening. Thank you for coming here. It's been a privilege to tell the story. And you, if you want to go back to your, you know, manager and agent and PR and your people and, you know, take the piss, use the script to ... then fine, fine, because at least I've told you, I have told you (178).

After Olivia leaves, her being consumed continues with James's deceit: "Hey! Loved it. Loved it. She loved it" (p. 178). It seems that Amy's exploitation continues even at the end of the play. It is remarkable that Ravenhill juxtaposes different forms of deceit and representation in the play.

Conclusion

Portraying the character of the suicide bomber in *Product*, Ravenhill intends that when the actions of identities are represented by the help of narrative, they can only be evaluated within the limited cultural context. "Product interrogates society's desperate need for narrative and for closure, an intelligent and immediate discussion of the media's response to terrorism" (Drama Online). After the September 11 attacks consent production has been extensively successful with the great effort of the Western media. Instead of comprehending the perception of identities, narration of modern drama restructures identities in the image of dominant media and war.

Within this context, the play represents the sensationalization of the so-called terrorists by the dominant media. On the other hand, it enables the spectator to witness the fabrication of images, be they products on stage and products in the dominant media (Delijani, 2017: 155). Both Amy and Mohammed are transformed into products by the same society. Svich points out that it is rather a clear evidence of "whenever you think Ravenhill has presented an easy moral argument, the work has a wonderful habit of pivoting itself on its point and unearthing something darker and less definable at its core" (2003, p. 89). Ravenhill represents an archetypal outline of Britain in the 1990s: it was "a bleak place where families were dysfunctional, individuals rootless and relationships acutely problematic" (Sierz, 2005: 238). The most prominent concern of this postmodern condition is the objectification of the identity and exploitation. Thoroughly connected with this, objectification is the theme of consumption which transforms everything into product, even relationships and love are vulnerable to objectification. From this point of view, both Amy and Mohammed are prototypical characters. Focusing on the challenges of contemporary life, Ravenhill's play represents individual traumas just as much as exploited bodies, and it creates a discourse on Western media and how it uses dominant media to exploit individual's thoughts, certainties, values, feelings and social identity and creates victimized individuals.

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