DRAMA

CRITICISM

VOLUME

47

DRAMA

CRITICISM

Criticism of the Most Significant and Widely Studied Dramatic Works from All the World's Literatures

VOLUME 47

Marie Toft
Project Editor

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DRAMA

CRITICISM

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Preface

Drama Criticism (*DC*) is principally intended for beginning students of literature and theater as well as the average playgoer. The series is therefore designed to introduce readers to the most frequently studied playwrights of all time periods and nationalities and to present discerning commentary on dramatic works of enduring interest. Furthermore, *DC* seeks to acquaint the reader with the uses and functions of criticism itself. Selected from a diverse body of commentary, the essays in *DC* offer insights into the authors and their works but do not require that the reader possess a wide background in literary studies. Where appropriate, reviews of important productions of the plays discussed are also included to give students a heightened awareness of drama as a dynamic art form, one that many claim is fully realized only in performance.

DC was created in response to suggestions by the staffs of high school, college, and public libraries. These librarians observed a need for a series that assembles critical commentary on the world's most renowned dramatists in the same manner as Gale's *Short Story Criticism* (*SSC*) and *Poetry Criticism* (*PC*), which present material on writers of short fiction and poetry. Although playwrights are covered in such Gale literary criticism series as *Contemporary Literary Criticism* (*CLC*), *Twentieth-Century Literary Criticism* (*TCLC*), *Nineteenth-Century Literature Criticism* (*NCLC*), *Literature Criticism from 1400 to 1800* (*LC*), and *Classical and Medieval Literature Criticism* (*CMLC*), *DC* directs more concentrated attention on individual dramatists than is possible in the broader, survey-oriented entries in these Gale series. Commentary on the works of William Shakespeare may be found in *Shakespearean Criticism* (*SC*).

Scope of the Series

By collecting and organizing commentary on dramatists, *DC* assists students in their efforts to gain insight into literature, achieve better understanding of the texts, and formulate ideas for papers and assignments. A variety of interpretations and assessments is offered, allowing students to pursue their own interests and promoting awareness that literature is dynamic and responsive to many different opinions.

Approximately three to five authors are included in each volume, and each entry presents a historical survey of the critical response to that playwright's work. The length of an entry is intended to reflect the amount of critical attention the author has received from critics writing in English and from foreign critics in translation. Every attempt has been made to identify and include the most significant essays on each author's work. In order to provide these important critical pieces, the editors sometimes reprint essays that have appeared elsewhere in Gale's literary criticism series. Such duplication, however, never exceeds twenty percent of a *DC* volume.

Organization of the Book

A *DC* entry consists of the following elements:

- The **Author Heading** consists of the playwright's most commonly used name, followed by birth and death dates. If an author consistently wrote under a pseudonym, the pseudonym is listed in the author heading and the real name given in parentheses on the first line of the introduction. Also located at the beginning of the introduction are any name variations under which the dramatist wrote, including transliterated forms of the names of authors whose languages use nonroman alphabets.

- The **Introduction** contains background information that introduces the reader to the author and the critical debates surrounding his or her work.

- The list of **Principal Works** is divided into two sections. The first section contains the author's dramatic pieces and is organized chronologically by date of first performance. If this has not been conclusively determined, the composition or publication date is used. The second section provides information on the author's major works in other genres.

- Essays offering **overviews of the dramatist's entire literary career** give the student broad perspectives on the writer's artistic development, themes, and concerns that recur in several of his or her works, the author's place in literary history, and other wide-ranging topics.

- **Criticism** of individual plays offers the reader in-depth discussions of a select number of the author's most important works. In some cases, the criticism is divided into two sections, each arranged chronologically. When a significant performance of a play can be identified (typically, the premier of a twentieth-century work), the first section of criticism will feature **production reviews** of this staging. Most entries include sections devoted to **critical commentary** that assesses the literary merit of the selected plays. When necessary, essays are carefully excerpted to focus on the work under consideration; often, however, essays and reviews are reprinted in their entirety. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included.

- Critical essays are prefaced by brief **Annotations** explicating each piece.

- A complete **Bibliographic Citation,** designed to help the interested reader locate the original essay or book, precedes each piece of criticism. Source citations in the Literary Criticism Series follow University of Chicago Press style, as outlined in *The Chicago Manual of Style,* 14th ed. (Chicago: The University of Chicago Press, 1993).

- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

Cumulative Indexes

A **Cumulative Author Index** lists all of the authors that appear in a wide variety of reference sources published by Gale, including *DC.* A complete list of these sources is found facing the first page of the Author Index. The index also includes birth and death dates and cross references between pseudonyms and actual names.

A **Cumulative Topic Index** lists the literary themes and topics treated in *DC* as well as other Literature Criticism series.

A **Cumulative Nationality Index** lists all authors featured in *DC* by nationality, followed by the number of the *DC* volume in which their entry appears.

A **Cumulative Title Index** lists in alphabetical order the individual plays discussed in the criticism contained in *DC.* Each title is followed by the author's last name and corresponding volume and page numbers where commentary on the work is located. English-language translations of original foreign-language titles are cross-referenced to the foreign titles so that all references to discussion of a work are combined in one listing.

Citing *Drama Criticism*

When citing criticism reprinted in the Literary Criticism Series, students should provide complete bibliographic information so that the cited essay can be located in the original print or electronic source. Students who quote directly from reprinted criticism may use any accepted bibliographic format, such as University of Chicago Press style or Modern Language As-

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Rocha, Mark William. "Black Madness in August Wilson's 'Down the Line' Cycle." In *Madness in Drama,* edited by James Redmond, 191-201. Cambridge: Cambridge University Press, 1993. Reprinted in *Drama Criticism.* Vol. 31, edited by Thomas J. Schoenberg and Lawrence J. Trudeau, 229-35. Detroit: Gale, 2008.

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Contents

Eve Ensler
1953-

American playwright and nonfiction writer.

INTRODUCTION

Ensler's best-known work, *The Vagina Monologues,* catapulted her to the forefront of contemporary American feminism when it was first performed off-Broadway in 1996. Since then, both Ensler and the play have attained iconic status, giving voice to millions of women around the world during annual Valentine's Day performances at colleges and universities, as well as through Ensler's antiviolence organization V-Day, which she founded following the overwhelmingly popular response to *The Vagina Monologues.* Other notable plays by Ensler include *Necessary Targets* (1996), about the effects of war on women; *The Good Body* (2004), in which she confronts the social and personal problem of distorted female body image; and *I Am an Emotional Creature* (2012), an examination of a broad range of young women's experiences.

BIOGRAPHICAL INFORMATION

Ensler was born in Scarsdale, New York, on May 25, 1953. Her father was a business executive and her mother a homemaker. During childhood Ensler was abused physically and sexually at the hands of her father, a trauma that later influenced her writing. She studied literature at Middlebury College, Vermont, and after earning a bachelor's degree she was accepted to Yale to study drama but could not afford the tuition. She fell into despair and began abusing drugs and alcohol, a period from which she emerged when, after her father's death, she finally told her mother about the childhood abuse. Shortly thereafter, Ensler met her future husband, Richard McDermott, and began writing for the stage in earnest. Ensler's stepson and later adopted son Dylan McDermott, a television and film actor, showed one of Ensler's scripts to the actress Joanne Woodward, who was teaching a workshop in which he was enrolled. Woodward was so impressed that she signed on to direct Ensler's *The Depot* (1987). Ensler and McDermott divorced, but Ensler's playwriting career began to take off after *The Depot.* Her subsequent plays demonstrated an increasing concern with women's issues and social marginalization.

Ensler entered therapy with psychiatrist Ariel Jordan, with whom she began a relationship. She credits the situation with adding much-needed stability to her life. In 1994 Ensler traveled to Bosnia to interview women in refugee camps there. The resulting work was *Necessary Targets,* about women's experience of war. The experience in Bosnia also inspired her to write *The Vagina Monologues.* The response the work received from audiences around the world led Ensler to found V-Day, an organization dedicated to preventing violence against women and girls, in 1998. Since then, Ensler has contributed articles to publications such as *O Magazine, The Washington Post, The Huffington Post,* and *The Guardian UK* while both V-Day and *The Vagina Monologues* have become international sensations. In 2010 Ensler was diagnosed with and treated for uterine cancer. She wrote about the experience in essays and spoke about it as a lecturer at the Technology, Entertainment, and Design (TED) Conference. In 2011 V-Day worked in conjunction with UNICEF and the Panzi Foundation to open City of Joy, a facility for survivors of sexual violence in the Democratic Republic of Congo. In addition to the awards she won for *The Vagina Monologues,* Ensler has received numerous honorary degrees and humanitarian awards.

MAJOR DRAMATIC WORKS

Ensler established her social concerns early in her career with *The Depot,* a comedic examination of the nuclear arms race, and *Ladies* (1989), a semi-autobiographical play based on Ensler's observations working at a homeless shelter for women. Ensler's first play to garner major critical and popular attention was *Necessary Targets.* Drawing on Ensler's real-life experience in Bosnia, the play features two American women, one a sheltered New York psychiatrist and the other a trauma counselor who is gathering information for a book, who are sent to the former Yugoslavia by the U.S. government to try to help women in a refugee camp there. As the Bosnian women relate stories of the horrors of war, the two Americans come to realizations of their own. Ensler's depiction of women and their bodies in *The Vagina Monologues* was far more empowered and upbeat. Although some of the monologues recount stories of violence and unfulfilled sexual desire, others are humorous and lighthearted, with the central theme of reclaiming the word "vagina," ending the social shame of speaking about women's bodies, and celebrat-

ing womanhood. Originally conceived as a one-woman play, Ensler performed the play's first run herself, taking on various character traits to signify a change in speaker. Interest in the play grew quickly and eventually the parts were played by different actresses, including many well-known Hollywood performers. Additionally, the play may be altered to suit its venue or to add commentary on issues of new significance to women; "Under the Burqa" was added after the start of the war in Afghanistan, for example. In her next play, *Conviction* (1999), Ensler featured the relationship between two sisters, one of whom has been incarcerated. In 2003 Ensler produced a documentary film called *What I Want My Words to Do To You* at Bedford Hills Correctional Facility for Women, where Ensler facilitated a writing workshop. In *The Good Body* Ensler returned to the theme of women's thoughts about their bodies. Another collection of monologues, the stories in *The Good Body* are woven together to create a single story about American women's evident self-hatred and self-destruction as they struggle relentlessly to change and perfect their bodies. Meanwhile, Ensler points to women in other cultures—Africa, India, and Afghanistan—who reject images of perfection and celebrate themselves as they are. In *I Am an Emotional Creature* Ensler used her monologues format to describe the experience of being a girl in countries around the world. From anorexia to female genital mutilation to sex slavery, many aspects of girls' lives are explored from girls' point of view.

CRITICAL RECEPTION

Commentators have pointed out that it is because of Ensler's astonishing popular success with *The Vagina Monologues* that some critics are particularly scathing in their reviews of her work. Other critics have, on the other hand, hesitated to offer negative views on the play because of its—and Ensler's—association with philanthropic works. According to Shelly Scott, "The inevitable standing ovations and the work's status as a politically correct, feminist performance that helps suffering women have 'transformed' a mediocre script into a sacred text that few dare to critique." And despite its annual performances around the world, some critics have wondered about the play's relevance and meaning to other cultures. Nevertheless, the play resonates with most audiences and many critics in North America, where performances take place on college campuses every Valentine's Day to raise awareness of and funds to combat violence against women and girls. Critics for the most part concede that Ensler's ability to place herself in the role of other women works well in all of her monologue plays, and her use of humor to bring about discussion of difficult or "taboo" topics is particularly lauded.

PRINCIPAL WORKS

Plays

When I Call My Voices 1979
Rendezvous 1983
The Depot 1987
Scooncat 1987
Ladies 1989
Lemonade 1993
Extraordinary Measures 1995
Floating Rhoda and the Glue Man 1995
Necessary Targets 1996
The Vagina Monologues 1996
Conviction 1999
The Good Body 2004
The Treatment 2006
* *I Am an Emotional Creature* 2012

Other Major Works

Insecure at Last: Losing It in Our Security-Obsessed World (nonfiction) 2006
I Am an Emotional Creature: The Secret Life of Girls Around the World (prose and poetry) 2010

*Ensler adapted this play from her book of the same name.

AUTHOR COMMENTARY

Eve Ensler (essay date May-June 1997)

SOURCE: Ensler, Eve. "Saying the Word." *Ms.* (May-June 1997): 96.

[*In the following essay, Ensler explains why she chose to use the word "vagina" 128 times in her play* The Vagina Monologues *and why she believes the word has such power.*]

Vagina—there, I've said it. *Vagina*—said it again. I've been saying it over and over again for the last three years. I've been saying it in theaters, at colleges, in living rooms, in cafés, at dinner parties, and on radio programs all over the country. I would be saying it on TV if someone would let me. I say it 128 times every evening I perform my show, ***The Vagina Monologues*** (an evening based on interviews with hundreds of women of all ages and races about their vaginas). I say it in my sleep. I say it because I'm not supposed to say it. I say it because it's an invisible word that stirs up anxiety, awkwardness, contempt, and disgust.

I say it because I believe that what we don't say, we don't see, acknowledge, or remember. What we don't say becomes a secret, and secrets often create shame and fear and myths. I say it because I want to eventually feel comfortable saying it, and not ashamed and guilty.

I say vagina because when I started saying it I discovered how fragmented I was—how disconnected my mind was from my body. My vagina was something over there, away in the distance. I rarely lived inside it or even visited. I was busy working, writing, being a mother, a friend. I did not see my vagina as my primary resource; a place of sustenance, humor, and creativity. It was fraught, full of fear. I'd been raped as a little girl, and although I'd grown up and done all the adult things one does with one's vagina, I had never really reentered that part of my body after I'd been violated. I had essentially lived most of my life without my motor, my center, my second heart.

I say vagina because I want people to respond, and they have. Wherever ***The Vagina Monologues*** has traveled, they have tried to censor the word: in ads in major newspapers, on tickets sold in department stores, on banners that hang in front of theaters, on box office phone machines where the voice says only, "***Monologues***" or "***V. Monologues.***"

"Why is this?" I ask. "Vagina is not a pornographic word; it is actually a medical word, a description of a body part—like elbow, hand, or rib." "It may not be pornographic," people say, "but it's dirty—what if our little daughters were to hear it? What would we tell them?" "Maybe you could tell them that they have a vagina," I say, "if they don't already know it. Maybe you could celebrate that." "But we don't call their vaginas, vaginas," they say. "What do you call them?" I ask.

Pooki, poochie, poopee, peepee, poopelu—the list goes on.

I say vagina because I have read the statistics, and bad things are happening to women's vaginas everywhere—more than 350,000 women are raped every year in the U.S., and it is estimated that 100 million women are genitally mutilated worldwide. I say vagina because I want these bad things to stop. I know they will not stop until we acknowledge that they are going on, and the only way that happens is by creating the safety for women to talk without fear of punishment or retribution.

It's scary saying the word. *Vagina.* At first, it feels like you're crashing through an invisible wall. *Vagina.* You feel guilty and wrong, like someone's going to strike you down. Then after you say the word the hundredth or thousandth time (it's different for each woman), it hits you that it's *your* word, *your* body, *your* most essential place. You realize that all the shame and embarrassment you've previously felt saying the word have been a form of silencing your desire, eroding your ambition.

Then you begin to say the word more and more. You say it with a kind of passion, a kind of necessity, because you sense that if you stop saying it, the fear will overcome you again and you will fall back into an embarrassed whisper. So you say it everywhere you can, bring it up in every conversation. You're excited about your vagina—you want to study it and explore it and introduce yourself to it, and find out how to listen to it and give it pleasure, and keep it healthy and wise and strong. You learn how to satisfy yourself and teach your lover how to satisfy you.

You're aware of your vagina all day wherever you are—in your car, at the supermarket, at the gym, in the office. You're aware of this precious, gorgeous, life-bearing part of you between your legs and it makes you smile, it makes you proud.

And as more women say the word, it becomes less of a big deal to say it—it becomes part of our language, part of our lives. Our vaginas become respected. Sacred. They become part of our bodies, connected to our minds, fueling our spirits. Shame leaves and violation stops because vaginas are visible and connected to powerful, wise, vagina-talking women.

We have a huge journey in front of us. This is the beginning. Here's the place to think about our vaginas, to learn about other women's vaginas, to hear stories, to answer questions and to ask them. Here's the place to release the myths, shame, and fear. Here's the place to celebrate. Here's the place to practice saying the word, because we know that the word is what propels us and sets us free. *Vagina.*

Eve Ensler and Virginia Braun (interview date 1999)

SOURCE: Ensler, Eve, and Virginia Braun. "Public Talk about 'Private Parts.'" *Feminism & Psychology* 9, no. 4 (1999): 515-22.

[*In the following interview, Ensler discusses the feminist, political, and personal implications of her frank depictions of women and their vaginas in* The Vagina Monologues.]

Reclaiming women's bodies is central to women's liberation. Think of feminism and the vagina, and the first image that comes to mind could well be a group of

women in the 1970s, with speculum, torch and mirrors, looking at their own and other women's vaginas. Over the past 30 years, however, the vagina has attracted relatively little feminist interest. Until recently, that is. Eve Ensler, playwright, screenwriter and activist from New York, recently produced a highly successful spoken-word performance piece called ***The Vagina Monologues***—a series of short monologues about the vagina, interspersed with 'vagina facts', which she developed from interviews with more than 200 women about their vaginas. Through saying the word 'vagina', through performing ***The Vagina Monologues,*** Ensler aims to stop 'bad things' such as rape and genital mutilation happening to women.[1] The show has received considerable media attention—both positive and critical.

Ensler has performed ***The Vagina Monologues*** for the past three years, all over the USA, as well as in Jerusalem, Zagreb and London, and sees herself performing the show regularly until about February 2000. Her other recent work includes a play written about Bosnia, ***Necessary Targets,*** based on interviews she did with Bosnian refugees during the war, which will be opening in London in spring 2000. She is working on another play, ***Conviction,*** based on the real-life story of a political revolutionary, and her sister, in an American prison. Recently, she finished a film about four women in prison, *Inside,* after spending a year talking to women in a maximum-security prison, where she now takes a writing group.

Ensler uses the term 'vagina' to refer not to the 'medical' vagina, but rather to the 'common-sense' vagina—all the bits 'down there'. She says, 'we haven't come up with a word that's more inclusive, that really describes the entire area and all its parts. . . . "Vulva" is a good word; it speaks more specifically, but I don't think most of us are clear what the vulva includes'.[2]

My own interest in the vagina is based on my PhD research, which looks at its social meanings, and explores what women's vaginas mean to them, particularly in terms of their identity as women. When ***The Vagina Monologues*** opened in London in early 1999, I saw the show. The audience was packed to overflowing, and it was an intensely moving, hilarious and thought-provoking performance. I met Ensler afterwards, and she agreed to be interviewed . . .

[*Braun*]: *One of the first things I wanted to ask you was why you started doing* **The Vagina Monologues.** *How did you get interested?*

[Ensler]: I always have this kind of canned response to that question, but the truth is, there are so many reasons, conscious and unconscious. On a conscious level, I was talking to a friend of mine, about menopause, and we got on to the subject of her vagina, and she said really contemptuous, revolting things about her vagina, and it shocked me. She was a feminist and a very forward-thinking kind of woman, and the contempt she had for her vagina—I couldn't put the two together. I started thinking, 'my God, this is what women think about their vaginas?' So I started to talk to other women, just casually, like friends, and I would say, 'what do you think about your vagina?' And every woman I talked to said something more amazing than the next. It just began this chain of curiosity, you know, one thing led to another.

Then there's the unconscious level. I've had a very dislocated relationship with my own vagina. Being a person who was raped very young, and abused very badly as a child, I was very, very disassociated with my own body. But I had a deep longing to get back in, to find a way back in, and you know, unconsciously, paths reveal themselves. So you start pursuing something to try to find your own path back home. So it was part accidental quest, my outrage at the treatment of the vagina and my own personal desire to be relocated in my vagina.

And how do you see the work you're doing with **The Vagina Monologues** *relating to your feminist background?*

I think that if I hadn't been struggling for women's rights my whole life, and struggling for sexual liberation, and the notion of what that means, I don't know that I would have come to any of this. I think the connection between how women regard their vaginas, and how women feel, and the state of women in the world is deeply connected.

One criticism that people might make of your work is that it is in the 1970s mould of feminism . . .

I'm not in the 1970s. I'm in the 1990s. And I couldn't have thought this way in the 1970s. I couldn't have written ***The Vagina Monologues*** in the 1970s, because the 1970s and 1980s had to happen for me to write them. Any person who's very upset, or outraged, or caring, or outspoken about something in the 1990s is called '1970s'—dismissed, destroyed, finished off. The 1970s was the only time women had a voice, and that voice has now been completely undermined. We're living in a time where there is very little politics anymore, and I think anybody who has any politics is called '1970s'. It's a way of erasing and reducing them.

One thing that has struck me in relation to my own work is that overwhelmingly women don't seem to have a word that they like to talk about their genitals.[3] *You say you use vagina because that's the word that people understand the whole thing to be.*

It's the only word that's agreed on in a way, and that isn't derogatory. Because if you think of any other words for the vagina, they're all degrading.

Or sort of little kiddy words.

Which is degrading in an infantilized way.

Cunt was a term feminists reclaimed, or tried to reclaim, in the 1970s, but it's still used as a term of abuse. One of your monologues is called 'Reclaiming Cunt', and you talked about how your feelings about this word had changed, and why you now use it.

I love it! It has the deliciousness, and the all-inclusiveness and the fierceness. Because when do men use that word? When they say 'that woman's really a cunt', what do they mean? She's smart. She has a big opinion. She doesn't go along with what they want her to do. She says no. She's difficult. She's bitchy, meaning she has an opinion. So for my money, call me a cunt. I'm very happy to accept all of those terms. I'm a cunt, I'm proud to be a cunt. And when I hear somebody say 'that woman's a cunt', I say, give me her phone number, because she's bound to be a friend.

What sort of reactions to the show do you get from women?

It really ranges. It ranges from women who break down and can't get up because they remember being raped or incested, to a 74-year-old Irish woman who went home on 'V' day,[4] and got down with herself for the first time in her life, and looked at her vagina. Women show me their tattoos; women make me art objects, vagina objects. Women who are midwives get excited about birth; couples are blown away by remembering their child being born. Lesbians feel really happy that they know vaginas as well as they do, and are seen in the piece.

You only have one birth monologue—how did this happen?

I never had a baby, I never used my vagina for that, so it never was in my frame of reference. But suddenly I went, 'eek, there are people who have babies'.

Somebody I spoke to felt that the birth monologue emphasized the trauma and pain of birth, rather than more positive aspects.

Most people do experience that monologue as really loving and beautiful and gorgeous, as well as being full of the trauma. I cannot tell you how many mothers have come up to me, and how many midwives, and have told me this was their *exact* experience. I have never talked to a woman who gave birth that wasn't traumatized. Everybody wants childbirth to be all pretty and nice, but I've talked to a lot of mothers, and if people have this lovely little slipping out experience, I have yet to meet them.

One criticism that could be raised of your work, and mine,[5] is that, by only focusing on the vagina, we are fragmenting women's bodies. How would you respond to that?

That fragmentation's already *occurred.* I could be accused of objectifying the vagina, but in fact the vagina *has* been objectified. The vagina has been singled out, fragmented, so should we pretend that hasn't occurred? Or should we say, 'OK, this is a part of ourselves we have to reclaim, reconnect with, reintegrate'. Connecting with the vagina is fundamental. I think that by focusing on a piece that has been cut off we end the fragmentation, we reabsorb it back into the entire body. I can only say that I was completely fragmented when this process began, utterly fragmented, and I'm not any more.

I read a review of **The Vagina Monologues** *that raised a related criticism—it quoted a woman as saying, 'what about women's brains—surely it's the brain that's important'. How do you feel about this kind of critique?*

The assumption that we will *thrive* and become successful and powerful in the workplace if we use only our brains is, in my opinion, an idiotic assumption. It's a completely sexist assumption. I think this was the way sexism really triumphed over feminism—by convincing women that the only way they would succeed was to become men, and to succeed on male terms. And women completely bought into it, I'm sorry to say. I know that when my brain's connected with my cunt I just think better. It's whole. It's more integrated. It's more, it's just more exciting. I think the corporate world insists that women separate from their sexuality, and separate from their cunt-wisdom, because corporations couldn't succeed and continue, the corporate world would tumble down, if women were fully connected with their vaginas. I am interested in the integrated brain, a brain that's working with the power, the fluids, the juice, the energy, of the vagina.

So why do you feel it is important for women to talk about the vagina, to become consciously aware of their own?

I was raped as a little girl and the silence almost killed me, and being locked away in my own private hell almost killed me, and I think that's true for most women. The truth of the matter is, women really need to talk about their vaginas. Vaginas are very central to our beings, both physically placed in a central location, and the centre of our sexuality. And I think if we're not