

# Reclaiming the Body and the Land: Ecofeminist Resistance and Postcolonial Female Agency in Chin Woon's Details Cannot Body Wants

Asst. Lecturer: Ali Hasan Ali  
College of Education for Humanities,  
University of Kirkuk  
[alihassan@uokirkuk.edu.iq](mailto:alihassan@uokirkuk.edu.iq)

Asst. Lecturer: Sarmad ALAHMED  
Dept. of English Language, College of Education  
for Humanities, University of Kirkuk  
[sarmadatella@uokirkuk.edu.iq](mailto:sarmadatella@uokirkuk.edu.iq)

Lecturer: Sattar J. Hashim  
Ministry of Higher Education and Scientific  
Research-Iraq  
[sattaruna@gmail.com](mailto:sattaruna@gmail.com)

## Abstract:

Postcolonial theory has had a significant impact on literary criticism, for the time being, yet colonial works, especially colonial discourse, have a documented effect on literature. Edward Said noted the play 'Tempest' by William Shakespeare as one of the foremost representations of those from the so-called third world's 'Other.' Several plays considered postcolonial works that tackle the influence of colonial discourse and operate against it were cited by Helen Gilbert in 'Postcolonial Plays.' Gilbert has compiled a list of 19 postcolonial plays that deliberate and address issues such as globalization, media representation, and nationalism. The play *Details cannot body wants* written in 1992 by Chin Woon Ping, covers a wide range of topics from the postcolonial era. However, the mistreatment's mental effect on subaltern women in postcolonial countries is a crucial topic. The researcher concentrates on the position of women in society in this study, demonstrating the type of coping strategy that allows them to be accepted in their communities. It focuses on some of the critical concepts of postcolonial theory to better describe the role of women subjected to long-term mistreatment. The study examines terms like ecofeminism, marginality, hybridity, and mimicry, utilizing examples from the text to sustain the analysis of the play. The study concluded that women's roles and positions were persecuted during the colonial period. There is a need for more rights, necessitating revolution and struggle; that is possible, inevitable, and gradually achievable.

**Keywords:** *Ecofeminism; Postcolonial Criticism; Feminist Theory.*

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## استعادة الجسد والأرض: المقاومة النسوية البيئية والفاعلية النسائية ما بعد الاستعمار في مسرحية تشين وون "تفاصيل لا يستطيع الجسد تقبلها"

م.م. علي حسن علي  
كلية التربية للعلوم الإنسانية، جامعة كركوك

م.م. سرمد الأحمد  
قسم اللغة الإنجليزية - كلية التربية للعلوم الإنسانية -  
جامعة كركوك

المدرس: ستار جبار هاشم  
وزارة التعليم العالي والبحث العلمي - العراق

### الملخص:

كان لنظرية ما بعد الاستعمار تأثير بالغ على النقد الأدبي في العصر الحديث، ومع ذلك فإن الأعمال الاستعمارية، ولا سيما الخطاب الاستعماري، ما زالت تمارس تأثيرًا موثقًا على الأدب. وقد أشار إدوارد سعيد إلى مسرحية العاصفة (*The Tempest*) للكاتب ويليام شكسبير باعتبارها واحدة من أبرز التمثيلات لفكرة "الأخر" بالنسبة لما يُسمى بالعالم الثالث. كما أشارت (هيلين جيلبرت) في كتابها المسرحيات ما بعد الاستعمارية (*Postcolonial Plays*) إلى عدد من المسرحيات التي تُعد من الأعمال ما بعد الاستعمارية، والتي تتناول تأثير الخطاب الاستعماري وتسعى إلى مقاومته. وقد أعدت (جيلبرت) قائمة تضم تسع عشرة مسرحية ما بعد استعمارية تناقش قضايا مثل العولمة، وتمثيل الإعلام، والقومية. وتُعد مسرحية تفاصيل لا يستطيع الجسد تقبلها (*Details Cannot Body Wants*) التي كتبها (تشين وون بينغ) (*Chin Woon Ping*) عام ١٩٩٢ عملاً يعطي مجموعة واسعة من الموضوعات المستمدة من حقبة ما بعد الاستعمار. غير أن التأثير النفسي لسوء المعاملة على النساء التابعات (*subaltern women*) في البلدان ما بعد الاستعمار يُشكل موضوعاً محورياً في هذا النص. ويركز الباحث في هذه الدراسة على وضع المرأة في المجتمع، مبرزاً أنماط استراتيجيات التكيف التي تمكّنها من الحصول على القبول الاجتماعي. كما يُسلط الضوء على بعض المفاهيم الأساسية في نظرية ما بعد الاستعمار لوصف دور النساء اللواتي تعرضن لفترات طويلة من سوء المعاملة بشكل أعمق. وتتناول الدراسة مفاهيم مثل النسوية البيئية (*Ecofeminism*)، والتهميش (*Marginality*)، والهجنة الثقافية (*Hybridity*)، والمحاكاة (*Mimicry*)، مستعينة بأمثلة من النص لدعم التحليل النقدي للمسرحية. وقد خلصت الدراسة إلى أن أدوار النساء ومكانتهن قد تعرّضت للقمع خلال الفترة الاستعمارية، وأن ثمة حاجة ماسة إلى المزيد من الحقوق، وهو ما يستلزم ثورةً ونضالاً، وهي عملية ممكنة، حتمية، وقابلة للتحقق تدريجياً.

الكلمات المفتاحية: النسوية البيئية، النقد ما بعد الاستعماري، النظرية النسوية.

## 1. Introduction

As anti-colonialism challenge colonialism and its exploitation of the colonized people and their raw material, it includes a physical challenge (Bressler, 2012, p. 198). Postcolonial literary theory and criticism address the colonial discourse from the academic perspective by disclosing its representation of the native people as savage and primitive. Representation is an essential tool of colonialism and, according to Edward Said, perspective representations of the Orient, both visual and textual, are a kind of illusion not natural, but biased and constructed by Western Ideology (Said, 1978, p. 21). Numerous authors worldwide,

especially from the formerly colonized nations, have participated in the struggle against the colonizers' impact and greedy and unsatisfied thirst. Those writers, particularly after the masterpiece of Edward Said (1978), have been warned and stimulated to write for their nations' sake to tackle some issues raised after colonization as the impact of colonialism continues after independence.

The play in question was written by Chin Woon Ping and submitted on the stage in 1992; the author made a distinctive impression on the island-contemporary state's theatre history. The work was deemed offensive due to many forbidden and inappropriate gestures, scenes, and language (Chin, 1992, p. 23). In the play, we can notice how much the author was influenced by being abroad since she has lived and worked in several countries and different cultural environments; the impact was evident from her use of the postcolonial diasporic subject.

The author, in her work, attempted to tackle several social and humanitarian elements of the suppressed people on a different level; for instance, in her work *San Jose to San Jose* (1996), an inspirational narrative of the hardships encountered by exploited Filipina domestic workers in Singapore. In her postcolonial play, the interest of this paper, the author shows herself as a hybrid figure who does not comprehend where she belongs. Diasporic subjects' freedom and flexibility in asserting a hybrid position between actual or imagined homelands and host lands allow them to articulate new identities and use new forms of expression without being enslaved by a myth of cultural authenticity or assimilated into the dominant culture of the host land (Cohen, 1996, p. 516).

The author of this text corresponds to a section of the title and is interested in researching feminine identity constructions. The article debates the transformation of the Chinese girl's identity due to her exposure to Western culture and gender regimes. The females in the text are present as fragment subjects referring to the postcolonial that occupy multiple subject positions. The females have no specific core to be discovered in the text; however, the title is indicated by four different

parts for the ladies searching for identity. The author describes the disciplinary measures of feminine ascription she experiences as an Eastern woman, both within her own culture and in Western circumstances. The female body has been objectified to satisfy a man's desire. The work provides the suppressed passion of women, which often compromises or effaces them.

Postcolonialism is a term employed mainly from colonization to our own time to indicate to all the societies and cultures affected by the imperial procedure. It is challenging to grasp a sprawling, multi-pronged, profoundly thoughtful, and profound philosophical theory like a postcolonial theory. The approach has compiled within its bag a group of essential scholars of intellect and philosophy across the world, among its most prominent figures: Edward Said, Frantz Fanon, Homi Bhabha, and Gayatri Spivak. Those four belong to various cultural identities, traditions, and schools of thought. To bring them together to revolt against the central discourse (colonial discourse) issued by the first world to dismantle its attempts to dominate, hegemony the regions from which these intellectuals came (Bressler, 2012).

The postcolonialism theory “endeavors to investigate and analyze the aftermath of colonization, restoring the identity of the independent oriental nations by removing misconceptions about the Orientals.” In addition to its exploitation objectives, colonialism developed an identity crisis among the colonized peoples, causing a reaction among their intellectuals that prompted them to construct an accurate picture of it (Saeed, 2013, p. 2). Out of the aphorism, one does not know himself until he meets and interacts with the other. In the paper, the researcher handled the issue from the postcolonial standpoint as the given theory emphasizes the people's identity when being in a dual culture environment, attempting to recall their cultural identity from history.

In this study, the researcher concentrates on terms like ecofeminism, mimicry, marginalization, and hybridity due to the close connection between the play's events and the application of the given concepts. In contemporary literature and criticism, there is interest in

hybridity and mimicry, especially after the massive amount of immigration to the west and the significant impact on their identity, whether intentionally by the respective state policy or unintentionally by the people themselves. In his introduction, Ashcroft et al, (2007) mentioned that the interest in ecofeminism in postcolonial was because it has become evident that the colonialist treatment of indigenous flora and fauna is linked to the colonialist treatment of colonized and otherwise dominated persons and cultures; therefore, ecofeminism has become increasingly popular in postcolonial discourse.

## **2. The significance of the study**

This study examines "*Details Cannot Body Wants*" by Chin Woon Ping through the lenses of postcolonial theory and ecofeminism, making it a significant piece of literature. Previous research has mostly examined the play from a feminist or diasporic identity perspective, but it has paid little attention to how ecological perspectives intersect with gender, marginalization, hybridity, and imitation within a postcolonial framework. Through highlighting this interplay, the research offers a more nuanced understanding of how patriarchy, colonialism, and cultural displacement impact and undermine women's bodies, identities, and voices. By demonstrating the central role of Southeast Asian drama in conveying women's agency and resistance, this work contributes to the area of postcolonial feminist critique. Through the examination of the Asian playwright's work, which addresses the main thoughts of world feminism, and cultural specificity in her country, it challenges Eurocentric comprehension of postcolonial literature. This article contributes to the growing body of literature on the topic of how performing arts may weaken the marginalized societies and disjoint stereotypical concepts of self and other, center and margin, nature and culture. This work includes a step forward for the study of females and the study of postcolonial theatre. Also, it amplifies marginalized concepts

and introduces ecofeminism theory as a powerful scope for rethinking the strategies of resistance and survival in the postcolonial period.

### **3. Theoretical Framework**

This study uses postcolonial theory as its main analytical framework, depending on many famous postcolonial thinkers and writers such as Bhabha, Spivak, and Fanon. Through the lens of postcolonial critique, we can see how colonial discourse constructs the "Other" and how people who have been colonized manage issues of power, hybridity, and identity in the post-colonial era. While Said's *Orientalism* (1978) sheds light on representation's role as a weapon of dominance, Spivak's notion of the subaltern (1987) exposes how colonial and patriarchal systems repress the voices of oppressed women. The many ways in which colonial power was either accepted or rejected by colonized people are explained by Bhabha's (1994) ideas of hybridity and imitation. Along with these core themes, ecofeminism serves as the theoretical basis for the study. Ecofeminism, according to some emphasises the connection between environmental exploitation and the subjugation of women (Mellor, 1997).

A critical perspective is provided by ecofeminism to this work. To conduct a thorough analysis of the play, some theoretical approaches can be useful; with their help, we may better understand how the female protagonist depicts marginalization, how she negotiates hybrid subjectivity, and how she uses mimicry as a defense and an act of rebellion. She emphasizes the reclaiming of her voice, body, and land through ecofeminism, which is an interrelated resistance movement. Through the play's positioning at the intersection of gender, ecology, and postcolonial identity, the framework offers a thorough examination of women's agency in the postcolonial theatre of Southeast Asia.

#### 4. Methodology

An interpretational and specific process was used in this study, which is taken or written in a textual analysis of Chin Woon Ping's (1992) *Details Cannot Body Wants*. Ecofeminist critics such as Mellor and Shiva, as well as Said, Spivak, and Homi Bhabha, offer postcolonial theoretical frameworks that were applied to the play. The academic books, scholarly journal works, and critical essays are considered examples of secondary sources that back up this fulfillment. Focusing on the main scenes that clarify ecofeminism, marginalization, hybridity, and mimicry. This analysis looks to shed light on the play's total themes. Specific attention is given to how women protagonists express their real identities under the cultural desposition, sexism, and colonial rule. Testing the texts through the scope of a postcolonial feminist example, this study also sheds light on the ways that the play reflects and may challenge controlling narratives, offering different notions on woman's agency, and their role in the postcolonial period. This study is based on a specific textual analysis of "*Details Cannot Body Wants*". Readings from relevant postcolonial books, texts, and journals inform the analysis of the play.

Using examples from the status of colonized communities under hegemonic control, the case centers on the depiction of females as the main persons whose rights and identities were violated. In this research, the author employs postcolonial theory, combining specific concepts such as Ecofeminism, Marginalization, Hybridity, and Mimicry from the postcolonial framework. The framework of the study includes the testing of postcolonial terminology to advance towards more understandable concepts for arguing the nature of the subject of the research, merging various elements such as the postcolonial analysis of characters' attitude techniques. The analytical procedure requires limited significant passages in the play that embody these thoughts or themes, analyzing them through the theoretical framework, and contextualizing them within the socio-cultural environment of postcolonial Southeast Asia.

## 5. Analysis & Discussion

*Details Cannot Body Wants* is less than a one-hour monologue that discusses four facets of what makes a woman “woman”, a single female girl who originally played Chin herself. Details are the first of them, the body cannot, and wants. Within the specifics, the ‘she’, the only name is known as the character, speaks of any banality, and the daily ‘specifics’ of a woman are overwhelmed. The second scene, Cannot, is where a female is guided about her sex. The third part, the body, is the monologue aspect of a woman’s sexual identity as she behaves as a sexual object through various “views” of women. The last scene, Wants, is where the woman expresses her different personal desires.

The play sets out the passionate, emotive, and cultural limitations of an Asian woman in a world with mixed sexual and cultural pressures. To explain the social system of women, mainly the idea of “made wives” and not “born women”, Chin was a feminist activist. This four-part achievement examines four myths that characterize and torment women in life and stereotypes. The four principles are Description or Description of Life, Cannot(s), and Rules laid down on women to form their identity or fate. Chin aspires to create constructive detachment from the well-worn fantasies that have designated the ‘Asian woman’ as a highly textualized figure with this unashamed mockery of elegance and sexiness (Ping, 2001).

### 5.1. Ecofeminist Resistance and the Reclamation of Female Agency

At the crossroads of feminist thought and environmental principles was born ecofeminism, an influential political and intellectual movement of the 1970s and 1980s. The French feminist Françoise d'Eaubonne used the term "féminisme ou la mort" in her seminal 1974 work, *Le féminisme ou la death*, in which she argued that the very power structures that exploit women also damage the environment (d'Eaubonne, 1974, p. 68). Destroying androcentric and anthropocentric systems was

politically necessary for humankind's existence, according to d'Eaubonne, who used ecofeminism as a descriptive framework. By making the audacious claim, "feminism or death," she demonstrated the critical need to link environmental sustainability with gender equity.

During the 1980s and 1990s, ecofeminism developed via a combination of student research and grassroots organizing. Ecofeminism developed into a multi-faceted social and political movement when women engaged in anti-nuclear demonstrations, indigenous environmental struggles, and feminist campaigns combined criticisms of patriarchy with ecological concerns (Salleh, 1997, p. 14-16). Cultural ecofeminism highlights symbolic links between women and nature; social or materialist ecofeminism emphasizes structural and material components of oppression; and Mary Mellor distinguished between these two schools of thought in *Feminism and Ecology* (1997). The core idea behind materialist ecofeminism, according to Mellor, "*is that western society has built itself in opposition to nature...*" The ability of particular people and groups to break free... from ecological and biological time is a hallmark of power (Mellor, 1997, p. 188-189). This view frames ecofeminism as a movement that challenges patriarchy and the capitalist and colonial systems that put industrial progress ahead of social and environmental sustainability.

By looking at how nature was reconceived as a machine, not a living being, during the Scientific Revolution, Carolyn Merchant's *The Death of Nature* (1980) provides historical context for ecofeminism. Environmental exploitation and women's symbolic and material subjection were both made possible by this mechanistic viewpoint, as Merchant shows (Merchant, 1980, p. 1-5). Merchant establishes a connection between shifts in knowledge and power structures by demonstrating how scientific rationality legitimized patriarchal and colonial domination. The term "embodied materialism" was used by Salleh (1997, pp. 14-16) in reaction to this critique. She cites it as evidence of how capitalist patriarchy exploits women's caregiving roles and the earth's natural resources. All of these things add up to support

ecofeminism's central argument, which is that ending oppression calls for a systemic change.

Information that Details Cannot Body Wants by Chin Woon, as they show a potential symbolic escape from oppression, Ping is deeply connected to these ecofeminist ideals. According to Ping (2001, p. 276), the initial stage direction depicts a lady releasing herself from a twisted position by use of "nearly invisible strings" that support her. Colonialism and patriarchy work hand in hand to perpetuate women's oppression, as this illustration shows. The invisible strings are a prime example of how ecofeminist theorists have pointed out the subtle but ubiquitous effects of hegemonic language, which normalizes power. In response to unjust treatment, she is using her lengthy and grueling climb as a form of protest and to regain control of her situation.

The ecofeminist ideas of the play are emphasized through the woman's agricultural experience, which encompasses growing rice, cooking, and cleaning. Although these endeavors were at one time viewed by colonial and patriarchal ideologies as meaningless "women's work", the play presents them in a new light, highlighting their critical role in preserving cultural traditions and reviving biodiversity. "Planting rice is never fun" (2001, p. 279) is a quote by Ping that highlights the difficulty and significance of subsistence farming. According to Ashcroft et al, (2007), colonial language degraded women because of their perceived connection to the land. They further state that the separation from nature was associated with progress (p. 68). The need to reevaluate the interdependencies of humans, communities, and the environment is central to ecofeminism, and Ping's play echoes this sentiment.

The play also aims to challenge patriarchy's view of women as nothing more than reproductive tools or objects of desire. Women were sexual objects, used, and kept at home in many societies, according to Davis (1976) and Keister & Southgate (2011). A woman in Details Cannot Body Wants gains control of her social life and visibility as she walks "towards the façade of society," a symbolic action. In order to save both women and nature, it is crucial to comprehend their

interdependence, and this powerful metaphor utilizes nature to illustrate the point. The drama exemplifies the central claim of ecofeminism, which is that freedom is achieved in the last act. Gender equality and environmental harmony are inseparable, and the protagonist's fight is a simultaneous liberation of body and land. Details, by highlighting the shared oppressions of women and the environment and envisioning possible responses, *Cannot Body Wants* joins the broader discourse of postcolonial ecofeminism. A more equitable and sustainable future is possible because ecofeminism has the power to dismantle patriarchal, colonial, and capitalist structures, as seen in the transformation of the feminine figure from passive observer to active participant.

Ali (2025) mentions that, building on this idea, since the dawn of human civilization, man has attempted to establish his position and discover the fundamental distinction from others. This trend is reflected in the class structures of society. The more a country's economy grows, the more noticeable the disparity in society. England saw rapid industrialization throughout the scientific unprecedented with coincided, which coincided with the Victorian era, the Industrial Revolution.

## **5.2. Narratives of Marginality and the Gendered Periphery**

The status of a person or group being marginalized to social, political, cultural, and ecological structures prevents them from accessing free will and services, reducing freedom of choice, preventing capability growth, and eventually contributing to severe poverty (Connell, 2003). In this research, vulnerability and marginality character issues are critically reframed as comparable to the sociospatial traits and cutting-edge behaviors that Bhabha identified in postcolonial hybrid space. The poorest of them identify their condition as being trapped in a “complex node which can lead to more nodes if incorrect threads are drawn. The perception and depiction of experience as marginal, according to Ashcroft et al. (2007), is a result of the binaristic construction of many prevalent discourses, such as patriarchy, imperialism, and ethnocentrism, which indicate that some conditions of experience are peripheral, which

refers to access of margin. The marginalized or oppressed people are disadvantaged and suffer from poverty as well. Studies indicate that remoteness, isolation, and extreme poverty are linked to one another and that levels of deprivation and food insecurity in remote rural areas are concentrated due to their marginalization (Nwosu, Arinze-Umobi,2016).

However, ethnic minorities and communities marginalized by society frequently belong to the poorest. Likewise, when the patriarchy works negatively, the woman in an uneducated society suffers from a lack of rights and the elimination of roles. In postcolonial theory, the focus is on the deconstruction of the binary structure that refers to center and margin, not on replacing one center with another, since the power is not the function of centrality (Ashcroft et al., 2007) .Since we cannot answer who is marginalized and to what extent, it is not a stable process but rather a dynamic one. The term indicates various forms of exclusion and oppression and consistently involves the risk that it adopts the system that created the marginality of specific groups in the first place (Ashcroft et al., 2007, p. 121).

In the play, the woman declares that she wants many things, like being similar to her grandmother, who was able to accomplish her desire; the woman wants to go out and become familiar with nature, but cannot. The woman asks what the difference is between her and her brother and what makes him superior to her “*Why is it Brother can? Why can't I?*” (Ping, 2001, p.278). The woman complains that everything she wants is restricted to boys “*I simply had to learn to WORK*” (Ping, 2001, p. 279). The woman would share her marginal position in the society where she lives. The woman is very frustrated about being in such a marginal position in which she cannot do anything; this section takes the identical title by referring to the immoral circumstances of women in the respective society (Ping, 2001, p. 278). The woman inquires to be at least similar to her brother, not more nor less, ‘neither margin nor center’ according to Ashcroft et al. expression of ‘Margin’ “*I want to go where Brother goes*” (Ping, 2001, p. 278).



The female started to shake off the dust of sorrow, unfairness, and the absence of her vital function as she pressed her wounds, uninterested in what others would say. She commenced to sense suppression inside her, and she looked at her male sibling, who could do everything, and how he wanted without any objection or opposition. The female role exposes the marginalization. Her male brother is unrestrained in doing what he wants, while her parents prohibit her, and society forbids her and looks at her as an inferior object. The woman would like to do what she feels without obstacles. However, clashes with the unfortunate reality, the reality of worn-out customs and traditions, arrogant restrictions, and barbaric concepts that stipulate the denial of her right to do what she wants and however she wants, then indeed these societies are closer to the jungle and barbarism than to cultural humanity.

Franco-feminist theorists like Luce Irigaray and Hélène Cixous have shared Spivak's contribution to the contemporary feminist mind. According to Cixous, Cohen & Cohen (1976), women must write about themselves and bring women to literature, from which they have been driven away as brutally as they have been forced away from their bodies—for the same reasons, by the same law, with the same tragic purpose. A woman must insert herself into the text, world, and history through her movement. However, the focus of the conservative debate has shed light on the cultural disparities between women and men in the 'Third World' and women in the "First World" in Spivak's emphasis on the gender gap. Spivak's (1987) definition of woman is straightforward: it depends on the word "man" employed in works that serve as the foundation for the literary criticism system to which she belongs.

The lives and problems of 'Third World' women like Jashoda may appear to be worlds apart from reading literary masterpieces or feminist theory in a university classroom (Spivak, 1987, p. 228). However, for Spivak, this privileged distance from the lives of oppressed women in the 'Third World' does not imply that the oppressed should be ignored. Spivak, on the other hand, emphasizes how any act of reading



(particularly in a Western university classroom) can have social and political ramifications. Spivak, for example, argues in 'Practical Politics of the Open End' that "the exploitation of Third World labor sustain[s] the continuous resources of the US academic (Spivak, 1990, p.97).

Ali & Alahmed (2023) explain that significant disillusionment with hetero connections drove many females to ask for freedom. A large number of these ladies felt sold out by the guarantee of love and living joyfully ever after when they entered relationships with men who quickly changed themselves from enchanting sovereigns into male-centric masters of the house. These hetero ladies brought the development of "their sharpness and their fierceness" (Hooks, 2000: p. 100).

### **5.3. Hybridity and Mimicry: Strategies of Survival and Resistance**

In postcolonial theory, hybridity has become an important but divisive concept. In common usage, the term refers to the hybrid cultural formations that emerge in the "contact zones" created by globalization, migration, and colonization. In their 2007 article, "The Creation of New Transcultural Forms," Ashcroft, Griffiths, and Tiffin define hybridity as "the erosion of the idea of stable or pure cultures" (p. 108-109). The "miscegenation of races and cultures" and the development of cultural practices that are a combination of indigenous and colonial elements, according to Nayar (2015), are also part of hybridity (p. 91). This suggests that hybridity includes more than just a combination of cultures; it also includes navigating power dynamics while negotiating the identity of an individual.

Homi K. Bhabha's *The Location of Culture* (1994) elevated the term "hybridity" from its original descriptive role to that of a major analytical notion. According to Bhabha, hybridity arises from the "third space of enunciation", a place where meanings and identities are continuously evolving and being given new forms. Colonial contacts,

according to Bhabha (1994, p. 229), produce individuals who are "traversed by difference," or who exist within and outside of cultural frameworks. Essentialist conceptions of belonging are contradicted by this. Instead of eradicating diversity, this ambivalence makes hybridity a useful domain by shedding light on the cracks and instability inside colonial power. Because hybridity reduces adaptability, some have said horrible things about it. As Young (1995) points out, hybridity celebration discourses often portray cultural fusion as a harmonious realm, obfuscating the material disparities and historical violences of colonialism (p. 23). Instead of arising from equitable exchanges, hybridities during the colonial and postcolonial eras were shaped by contexts of dominance and compulsion. Artists like Chin Woon Ping use this idea to great effect in their works, such as "Details Cannot Body Wants," which shows hybridity not as a peaceful integration but as anguish, alienation, and rejection.

A powerful example of hybridity is shown by the main female character's precarious relationship with language, body, and cultural representation in Ping's play. Over and over, the subject of "Do you like your mouth?" arises. Ping uses this as a metaphor for linguistic alienation (2001, p. 282), implying that it is more difficult to learn how to communicate in a foreign culture. The influence of Western media and beauty standards on local culture is illustrated by the case of Kim Basinger, a Western cultural icon. This influence could lead to changes in local practices. To be clear, "hybridity" here does not mean to combine different elements. This means that you are constantly attempting to define yourself in regard to the expectations of those around you.

An example of the subject's mixed identity and its relationship to global capitalism is the protagonist's desire for material possessions, as stated by "I wanted a TV... a neon sign... chocolates" (Ping, 2001, p. 284). This woman "takes advantage of her hybrid situation in a play of selves that confronts the monologic tendency to position her as the Oriental female Other" (p. 56), according to Gilbert and Lo (1997). Buying things shows that you want to be a part of modern society, but it

also shows that you have a long way to go before you can truly embrace the cultural institutions that these things symbolize. Hybridity, according to Ien Ang's theory of "positive indeterminacy," can play a political role by casting doubt on long-held notions of cultural purity, often taking the form of ambivalence and ambiguity, as this paradox shows (p. 7-9).

There is a tight relationship between hybridity and the concept of mimicry. By "a reformed, recognizable Other, as a subject of difference that is almost the same, but not quite" (p. 86), Bhabha (1994) means that colonizers engage in colonial mimicry. When people who have been colonized try to imitate the ways of life of the colonizer, even if they fail miserably, this is called mimicry. Because it demonstrates that colonial identity is fluid and dependent on variation and repetition, this "blurred copy" serves to simultaneously reinforce and undermine colonial power (Bhabha, 1994, p. 86-87). As stated by Ashcroft et al. (2007), colonial subjects are given "a partial presence" through mimicry, which gives them a place inside the hegemonic discourse and undermines its claims of authenticity at the same time (p. 124-125).

The origins of mimicry can be traced back to colonial education schemes such as the Minute on Indian Education (1835) by Lord Macaulay. Bhabha characterized the intended outcome as the formation of "a class of interpreters between us and the millions whom we govern a class of persons Indian in blood and color, but English in taste, opinions, morals, and intellect" (1994, p. 87). In an effort to bolster colonial power, these approaches exemplify the double-edged sword of mimicry: on the one hand, they produce individuals who defy total cultural containment, and on the other, they reveal the limits of colonial control. By having the protagonist adopt foreign accents, consume imported cuisine, and strive to conform to Western beauty standards, Ping's piece vividly depicts mimicry. She was tormented with the question, "How do you live with flatness?" Embedded colonial views distort self-perception, which in turn causes psychological suffering (Ping, 2001, p. 281). But she rejects easy identity classifications with her furious proclamation, "I am not my breasts, I am not my chin, I am not my arms" (Ping, 2001, p. 281).



Gender performativity, as proposed by Judith Butler (1999), holds that gender identity is not a fixed trait but rather a social construction that may be repurposed and reinterpreted through performance (p. 175-180).

Since hybridity introduces ambiguity into our understanding of cultural identity and imitation undermines colonial authority, they also provide opportunities for subversion and resistance. In her dramatization of female subjectivity, Ping sheds light on core postcolonial theoretical concepts by highlighting the intersection of language, body, and cultural representational issues.

## **Conclusion**

This research has clarified how *Details Cannot Body Wants play* dramatizes the similarity of ecofeminism, marginality, hybridity, and mimicry concepts as definitive thoughts or the main themes in postcolonial feminist discourse. By analyzing the play through these theoretical frameworks, the study has also clarified how the woman's body and identity are influenced, restricted, and finally re-shaped in the wake of colonial slavery. The ecofeminist interpretation underscores the reform or the repair of women's voices and their essential connection to the earth as a symbolic strength or resistance against patriarchal and colonial exploitation. The stories of marginality show how females have been violated, silenced, and left out, while hybridity and mimicry show us how weak and strong females are. The attempt of this work is to bridge postcolonial criticism with ecofeminist concerns, defining its characteristics. It fills up the gaps in our realizing to the agency of females in the theatre of postcolonial Southeast Asia.

Instead of distributing the play as a feminist one, this study specified the interdependence of gender, ecology, and identity in a postcolonial framework. It represents the way that the play challenges classical dichotomies such as edge center, nature culture, and self/other. The research also adds to the continuing scholarly discussion related to the function of postcolonial theatre in reimagining women's subjectivity. It posits that the marginalized female, always muted and violated in

colonial and patriarchal communities, can express resistance through performative methods that undermine hegemonic and imperial power. Even in a fractured and confusing world, the play argues, agency is attainable and can alter circumstances. Ping's plays can be better understood by comparing them to other Asian and international postcolonial feminist plays. Intersections of gender, ecology, socioeconomic status, migration, and globalization should also be investigated. Realizing the complex difficulties of postcolonial females' resistance, identity, and sense of belonging requires a structure of ecofeminism and postcolonial theory, as demonstrated or explained in this research.

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