

**This Sex Which Is Not One:
The Representations of Queer Sexuality in
Tony Kushner's *Angels in America* and Caryl Churchill's *Cloud Nine***

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Abstract

Both Tony Kushner and Caryl Churchill are the queer playwrights, who foreground the theme of both multiplicity of sexualities and body matters on the stage. They specialize in reinventing an alternative discourse by evading the domineering heterosexual/patriarchal gaze and playing loose with the patriarchal regulations. Furthermore, the notion of the gender parody or impersonation represented in their plays generates instability and alternations in the symbolic power and compulsory heterosexuality, which govern the formation of gender norms. Thereby, in this paper, I intend to initiate a dialogue between Tony Kushner's *Angels in America* and Caryl Churchill's *Cloud Nine* and examine how both texts spark off a critique of prevalent "truth-regime of 'sex,' one that I take to be pervasively hetero-sexualist" (Butler 233). By way of Judith Butler's *Bodies That Matter* and the politics/poetics of queer camping, I attempt to survey how the two texts deconstruct the power of heterosexual hegemony that forms the "matter" of bodies, sex, and gender together with a reconsideration of performativity and politics in feminist and queer theories. Adopting Luce Irigaray's *This Sex Which is Not One*, I will also portray how the texts challenge the phallogocentric system of language and explore the possibilities of a system that is not set up on the gender binary. The two critical classics and other theories concerning queer performativity/sexuality will assist in comprehending and delineating how the two plays as postmodern body discourses deploy the multiplicity of not merely queer desire but queer language and even exceed the discursive limits of "sex."