

## The Suffering of Female Veterans in Tammy Ryan's Soldier's Heart

A Research Presented by

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### المستخلص

يقوم البحث علي تطبيق نظرية الفوضى كمنهج للبحث من خلال المساواة بينها وبين الحكبة الدرامية. فيقوم البحث بإظهار كيف ان المسرحية يغمرها شعور بالضياح والتشردم والتدمير. ايضا فان التنقل بين الماضي والحاضر واحضار شخصيات من الماضي على هيئة اشباح يخلق شعورا من الفوضى في المسرحية، بالرغم من ان تلك الفوضى مرتبة ومنظمة بشكل جيدا بعيدا عن العشوائية، وهو ما يميز نظرية الفوضى كنظرية تنتمي لعهد ما بعد الحداثة. وبالرغم من انها نظرية تنتمي لما بعد الحداثة الا ان المسرحية تنتهي نهاية ميثامودرنية حيث تقوم بالتأرجح بين الماضي والحاضر، وما بين الفوضى والنظام، وما بين المعاناة السعادة لتنتهي بنهاية سعيدة تتخلص فيها البطلة من معاناتها وتنجح الكاتبة في توصيل رسالتها باستخدام نظرية الفوضى.

كلمات مفتاحية: الحرب ، العراق ، اضطراب ما بعد الصدمة ، الهلاوس ، المعاناة ، اضطراب الصدمة الجنسية خلال فترة التجنيد

### ABSTRACT

The research concentrates on using Chaos Theory as a methodology, through equating this theory to the dramatic plot. The research shows how the play is overwhelmed by a sense of loss, fragmentation, and destruction. Also moving from the present to the past and the opposite and bringing past characters to the present scenes as ghosts create a sense of chaos to the play, though this chaos is a well-constructed and ordered one that has a discernible form and is not random. And these are some postmodern features that

overwhelm the play, for Chaos Theory is indeed a postmodern theory. However, the play ends in a metamodern way swinging back and forth between the past and the present to bring settlement to the end of the play and ends it a happy ending with the healing of Casey and her returning to her normal life. In this way Ryan manages to create a metamodern balance between the past and the present, between order and chaos, between suffering and happiness, and manages to deliver her themes using Chaos Theory.

**KEY WORDS:**

War Iraq MST PTSD VA hallucination family Chaos Theory deployment suffering trauma.

Since the early history of the American Armed Forces, women used to play a pivotal role in the army both as fighters and as nurses. In his article "*Over 200 Years of Service: The History of women in the U.S. Military*", Danielle DeSimone follows the history of women in the military since the Revolutionary War till nowadays. He explains that women joined the Revolutionary War in disguise and used to fight and reload canons. Following the Revolutionary War women participated in the Civil War in domestic work and as nurses. He states that about 20,000 women worked in the laundry and in growing crops for the troops; and about 3000 women served as nurses for the army during the war.

However, the true existence of women in the army as officers and soldiers started during World War I when they did clerical duties as well as working as telephone and radio operators and translators (DeSimone). World War II enhanced the existence of women in the army in combat roles because the army was in bad

need for combating figures. Thereafter, women started to have their crucial role in the American army till now. However, American female soldiers started to face a lot of troubles which the American officials try hard to conceal and cover in spite of the fact that they shamefully admit them; for they always dye the role of women soldiers with pride and acknowledgement.

In *Soldier's Heart*, Tammy Ryan sheds light on the dark side of the military life of a female soldier showing how she cannot even enjoy her nature call during the mission or even enjoy safety among the other male soldiers who only look at her sexually. Ryan sheds light on two important aspects of the suffering of the female veteran in the army. These aspects are PTSD and MST. PTSD are the acronyms for "Post-Traumatic Stress Disorder", and MST are the acronyms for "Military Sexual Trauma".

According to U.S. Department of Veterans Affairs (The VA), Military Sexual Trauma (MST) is "the experience of sexual assault or repeated, threatening sexual harassment during military service." In another definition, the VA explains military sexual trauma as "the psychological trauma, which in the judgment of a VA mental health professional resulted from a physical assault of a sexual harassment, battery of a sexual nature, or sexual harassment which occurred while the veteran was serving on active duty or active duty for training".

A veteran exposed to a military sexual trauma suffers many mental, psychological and physical troubles. According to Bridgit and Kate's study, military sexual trauma is:

Associated with numerous mental and physical health outcomes. Women who experienced MST are more likely to have depression, post-traumatic stress disorder, difficulty adjusting after deployment, eating disorder, alcohol abuse, and other mental health comorbidities compared with those who have not experienced MST.

In *Soldier's Heart*, Casey Johnson, the protagonist, is a female marine who choose by her own well to join the military to do her job and serve her country. She returns back home suffering all the symptoms of MST because of being exposed to a sexual assault by her commander. Also she returns suffering the symptoms of Post-traumatic stress disorder (PTSD) besides MST. According to Doctor Michael W. Smith, PTSD was first introduced to the medical community by war veterans and is also called Shell Shock or Battle Fatigue syndrome. However, PTSD is not restricted to war veterans, for anyone who had a traumatic event can develop PTSD (Smith).

A person suffering PTSD shows different symptoms that can be categorized into four main categories: reliving, avoiding, increased arousal, and negative cognitions and mood (Smith). As for "Reliving", the person with PTSD repeatedly relive the traumatic incident through his memories and thoughts using flashbacks, hallucination and nightmares. The person also appeals to avoiding people, places, thoughts, or situations that remind him of the traumatic incident, and this leads to his isolation from his family and friends, and hatred to things that he once loved (Smith). Increased arousal means excessive emotions. Doctor Smith continues to

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explain it saying that it includes difficulty falling or staying asleep; irritability; outbursts of anger. Also negative cognition and mood refers to thoughts and feelings of blame, estrangement and memories of the traumatic incidents.

In *Soldier's Heart* Tammy Ryan criticizes the conditions of female soldiers in the American military as embodied in the character of the protagonist Casey Johnson who is a female veteran who returns home suffering PTSD and MST because of the bad conditions that she has faced in the deployment. To be able to deliver her criticism and show the suffering of a female veteran, Ryan uses Chaos Theory as the skeleton upon which she builds her play. The play starts with an exposition or initial conditions in which Casey is presented as a settled self-confident character. She is a well-organized single mother who loves her ten years old son and organizes his life in the best ways, that makes her mother tells her that she is proud of her. She gives her mother a box of instructions that the mother should follow in raising the boy while Casey is in Iraq.

The settled trajectory of Casey's calm and settled life and character starts to face strange attractors and to move in another swerving direction when she makes the decision of joining the military. Because of being a member of a military family, as her father was a soldier in Vietnam War and her ex-husband was a veteran in Iraq, Casey decides to join the military and go to Iraq by her own well. She speaks to her mother, Margie, about this saying:

CASEY: I've got a job to do over there, and that's what I intend to do. Besides, I'm looking forward to do it. If it

weren't for Seanie, I wouldn't have any reservations about going. (Ryan 4-5)

Such decision marks the slight change which occurs in the initial conditions and which moves her settled system of life to take another dimension which starts the chaotic trajectory of her life in what is known as the sensitivity to the initial conditions, or what is known in drama as the tragic flaw. Escalations, or the rising action, start to take place and the trajectory of chaos in her life starts to occur.

Ryan builds the play on two tactfully drawn plots, in spite of the sense of chaos and the feelings of loss, destruction, and disintegration which overwhelm the play. The life of Casey takes two trajectories which resemble the two plots of the play. The first is a chaotic trajectory which starts with her decision to join the military and the deployment in Iraq leaving behind her a settled life in her own house that her father has left her and leaving her own son in the hands of her mother and his father to raise him while she is in Iraq; and this is the subplot of the play and which continues in flashbacks interwoven in the main plot. Such change in the original conditions starts a chaotic trajectory which is drawn by Ryan using flashbacks created by Casey's hallucination and nightmares. The second trajectory or the main plot, which is in the present, starts with her returning home to show the suffering that a returning veteran suffers from and how she becomes able to surpass this ordeal.

The play starts with scene one with the initial conditions which face a slight change that is going to subsequently spark

another and others, creating chaotic trajectory of a Down then a following Up then an following Down till that trajectory achieves equilibrium. However, Ryan appeals to mingle two plots or two trajectories by starting scene one with the slight change that in going to create the chaos, and then following this scene with scene two which shows the equilibrium of the first chaotic trajectory; without showing the Ups and Downs which lead to this equilibrium. Scene one starts with the self-confident and strong Casey preparing to join the war in Iraq and scene two starts with another devastated Casey returning back home from Iraq. In scene two Ryan uses the second kind of equilibrium which is emergent complexity. At the time Casey returns back home showing signs of PTSD and MST and thinking with depression that her life is over and tries to commit suicide, such equilibrium marks the beginning of another trajectory or plot for the play, the main plot. This second trajectory is in the present and is interspersed with the flashbacks of Casey's hallucination and nightmares.

The first flashback trajectory ends with the equilibrium of complete destruction of the system or life of Casey, while the second trajectory is born from this destruction and ends with a satisfying equilibrium in which Casey, with the help of her family and those who love her, manages to regain herself and her old life before deployment. Through both equilibriums Ryan manages to present the infection, the disease with its symptoms and the treatment for this disease. She manages to show that though a veteran comes back home with depression and PTSD, and though the government forsakes him, in spite of pretending to give him the

cure after reluctantly and grudgingly admitting his disease, the real cure exists in the love and support of the family and friends who really love the patient.

Henceforth, to understand the play it is important to follow the development of the trajectory of chaos which happens in the life of Casey as a result of her decision of joining the military, and which is presented in flashbacks through nightmares and visions. Following this trajectory is the means by which Ryan shows the suffering of a female veteran in deployment. After going to Iraq, Casey joins a unit of five persons: Captain Christopher Baines, who is the commanding officer, Thomas Williams, Casey's immediate superior, Jamie Hernandez, a gunner in Casey's humvee, Kellerman and Martins who are soldiers in the humvee. The conflict starts in this plot trajectory when the unit was moving in the way to Tikrit. Hernandez tells Casey that she is a gunner and Kellerman should be driving, but Casey has her orders that Hernandez is the one who should drive and Kellerman should be on the gun while Martins should stay in the back of the Humvee. In spite of the orders Casey violates them and changes the positions making Hernandez on the gun and Kellerman on the wheel, thinking that Hernandez is a better gunner than a driver because she pays more attention than Kellerman. Moreover, she stops on the road and gets out of the Humvee to move a local with some goats out of the way so the unit can move on. Staff Sergeant Thomas Williams bursts into anger on her face showing how the existence of a female with them is very hard to handle:

WILLIAMS: I'm sure you're competent. Hernandez is a shining star, but you both make my job more complicated. Like right now: you're trying to figure out where you're gonna take a piss. I can't be worrying about pitchin a goddamn tent on the side of MOBILE so you ladies got privacy...(Ryan 15-16)

The subsequent events move the trajectory with the rising action from the "Down" upwards the "Up" or the climax. Hearing about what happened, Captain Baines sends to Casey to come to his office. Instead of scolding her for violating the orders he tries to flirt with her and to ask her to be his whore in the unit, and that he is the only one who will be by her side and who will support her:

BAINES: I'm trying to help you here, Sergeant. In case you didn't notice, there is nowhere to hide in the desert. You need somebody to have your back. You can be a bitch if you want. But if you're my bitch, then everybody else will leave you alone. It's your choice. (Ryan 38-39)

Casey refuses Bines's offer. She turns to be protective and hostile because of being afraid of being raped in her unit. She also finds herself in a continuous confrontation with Hernandez who happens to be a vegetarian like Casey and both fight on food. Also Hernandez does not like Casey because, as Williams tells her, she used to be Baines favorite before the arrival of Casey, in spite of the fact that Hernandez also was threatened by Baines to be his whore. Casey's psychological disturbance and fears are revealed to Williams after a fight with Hernandez:

CASEY: .... Now this fucking guy, I'm sorry, my C O is getting ready to do something, and you won't even acknowledge that it's happening. (*Beat*) it's not safe for me here, Staff Sergeant Williams. So why don't you take me out now? How's it any different? (Ryan 49- 50)

Casey keeps in her suffering and fears in the unit and outside. Both Baines and Hernandez continue to bother her. Such rising actions move the trajectory to its "Up" or its climax when Casey commits another violation of orders while being in the mission. This violation resulted in bombing her Humvee and losing one of her soldiers. At that point Baines holds a meeting in which he scolds her in front of the others, and all of them, including Williams and Hernandez, accuse her of being responsible for what happened. After dismissing them Baines does not give her the permission to dismiss. He forcibly holds her and rapes her in spite of fighting him and threatening to file charges against him. She continues her deployment alone without any support of her fellows in the unit. When Hernandez comes home to ask Casey for help in supporting her case against Baines, Casey tells her that she has no story to say except the stories that they used to say about her in the unit after she was raped:

CASEY: Here's the story I heard was going around. I think you know it. I think you were one of the prime people keeping it going around. Nothing happened. It was all in my head. I wanted a promotion and Baines blocked it, I was hallucinating. I was on drugs, I was bored, I was a slut, I was a

crazy bitch so I made up a story. Pick one of the above. (Ryan 52)

Casey continues her mission with her MST, with fear and suffering till she returns home with the complete destruction of her old self. She becomes mentally and psychologically devastated because of suffering both MST and PTSD as a result of the war troubles and the bombing in Iraq. Ryan delineates her as suspecting everything. When she returns back, she opens the rooms and the closets searching them with fear and skepticism:

*(.... Casey reflexively checks the perimeter of the room, including the ceiling, under the table, into the other rooms, offstage, returning quickly. She stops facing Margie who stands in front of the closet.... Casey doesn't answer as she looks into the closet, moving coats so she can see down the length of it, moving her hand along the shelf. Satisfied, she closes the door .... Casey takes out some hand sanitizer, squirts some into her hands, rubs them together quickly, a tic she will repeat)* (Ryan 9-10)

After the departure of her mother, Casey opens her father's closet, who happens to be a Vietnam War veteran who suffered PTSD before his death six month before the time of the play. She gets out his loaded gun and his bottles of tequila. She sleeps on her couch watching TV, playing video games, and drinking liquor, having headache and refusing to eat a bite, and even refuses to meet her son. Also when Sean sneaks to the house she holds the gun and threatens him to go back to his grandmother because she cannot take care of him.

She suffers hallucinations and bad dreams through which she remembers what has happened to her in the deployment, and through which Ryan manages to delineate her suffering in Iraq through flashbacks. This equilibrium of the first chaotic trajectory marks the emergent complexity from which another chaotic trajectory starts.

The devastated character of the returning Casey is the initial conditions for the second trajectory. Casey has put her previous life and her son in a box, closed it and threw it away while in Iraq and refuses to get it back. The new devastated Casey is reconciled with herself and refuses any changes. This is her exposition or initial conditions. Such reconciliation faces a slight change in the initial conditions which is returning back home and the need to readjust with her previous life, her son and society, the thing which she refuses to do. She locks herself at her home alone and refuses to see her son, her mother or Kevin the father of her son. She keeps living with her memories and hallucinations.

As stated before, these memories and hallucinations are the means by which Ryan manages to draw a chaotic trajectory in Casey's life in flashback and by which she could delineate the suffering of a female soldier in military. Then she tactfully starts another chaotic trajectory in the present from the equilibrium of the previous one which is described as "emergent complexity". This present chaotic trajectory is the means by which Ryan could deliver three messages through her play. The first message is that she manages to show how a returning female soldier suffers PTSD and MST, how she finds troubles readjusting with society and how her

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family suffers with her. The second message is an accusation to the Veteran's Affairs (VA) of not giving the truly required help to these veterans, and of the attempt of the VA to conceal the truth and to reduce the veteran's determination and insistence to file charges of MST. The third message is about the importance of the role played by the family in the life of the veteran. Ryan shows that a loving, compassionate, supporting and understanding family is the way to pass this trauma and to readjust with life.

The rising action of the trajectory keeps going on towards the "UP" or the climax. Casey's mother, who has been a wife to an ex Vietnam War veteran, knows that Casey is returning back with PTSD troubles because she has witnessed this with her ex-husband. She does not leave Casey suffer alone and enhances her to go to the VA to seek some help:

MARGIE: Well, I'm sorry I'm having trouble believing that. What's the VA for then?

CASEY: Fuck if I know.

MARGIE: Your father was always going to the VA.

CASEY: There was a lot wrong with him.

MARGIE: Isn't there something wrong with you to be acting this way?

CASEY: Oh, there's plenty wrong with me. But their solutions for what's wrong with me aren't good ones.

MARGIE: But what if they can help you?

CASEY: They won't! I already talked to some of those assholes. They're not gonna help me Mom... . (Ryan 18-19)

Margie does not lose hope. She even sends Kevin to Casey giving him the door keys to try to help Casey and convince her to go to the VA for help. When Casey sees him she puts the weapon on his face. He tries to calm her and starts a conversation with her trying to convince her to go to the VA. She refuses to go and confesses to him that she has been raped. And that she cannot file charges or confess it because she will be accused with adultery and fraternity:

KEVIN: You need to report this, Sergeant.

CASEY: To who?

KEVIN: You know who. You go to you chain of command.

CASEY: Right. And then what?

KEVIN: Then they investigate.

CASEY: Then they arrest me for fraternization, conduct unbecoming, or adultery. Even though I'm not married. You know the drill. I'm not the first woman got raped in the military.

KEVIN: (pause) Who was it?

CASEY: You don't know jack shit about being a woman in the Marines. (Ryan 28- 29)

Henceforth, Casey continues her insistence to not go to the VA. Events move on to draw the rising action that leads to the Up or the climax. Act two starts with an attempt to commit suicide after hallucinations of Baines and of S' Heed, a little boy whom she killed by mistake in the mission. Her fellows told her that he was the son of an insurgent and can be an ambush. She sets fire on his face when seeing him getting something of his pocket that she thinks latter to

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be a bar of chocolate. After remembering these incidents and hallucinating of Baines coming out of the cabinet, she falls into complete depression and tries to commit suicide through swallowing a bottle of aspirin with a bottle of tequila. While feeling death, she calls Kevin who rushes to help her and tries to call on the ambulance, though she refuses to go to the hospital. He reassures her saying, "...Hey. Even if we couldn't live with each other, I'm always gonna be there for you. And Sean. As much as I can be. (Pause) it's Okay to shed some tears" (Ryan 45). At that point he convinces her again to call the VA for help as long as she does not want to go to the hospital. Casey's stiffness and hardness starts to melt down. She tells Kevin "Nothing wrong with my liver, it's my heart. It's dead" (Ryan 43). Kevin tells her that it is not dead but it is only frozen and it will be back but she only needs some help. She accepts to call the VA for help with promises from Kevin to drive her to them. Kevin tries to take the weapon from her but she refuses because she sees that it protects her against the delusion and ghost of Baines that comes out of the cabinet and also of the ghost of the little boy.

Another subsequent event that helps Casey to overcome her troubles is the appearance of Hernandez at her threshold asking for Casey's help. She confesses that she has been doing wrong to Casey during her deployment and she has not supported her against Baines. She also confesses that Baines has attacked and raped her after Casey has left. She tells Casey that she has gone to the VA and has filed charges in which she needs Casey as a witness. Casey refuses and acts in a hostile way towards Hernandez, but Hernandez

accepts her hostility and even encourages her to go to the VA and file charges. Her conversation with Hernandez shows how much suffering Casey lives alone and this conversation makes her express her feelings which encourages her to start to take a step into the way of treatment.

CASEY: would I be doing myself a favor? Is that gonna make people like me any better? Is it gonna get rid of these fucking headaches, or my pounding heart, or the fact that I can't take a deep breath because my chest is so fucking tight. (Ryan 51-54)

But Casey realizes later that she has been wrong with that decision. The visit of Hernandez moves the trajectory more closely to the climax. After Hernandez leaves her, the ghost of Baines comes out of the closet and she relives the scene of her getting raped. She falls asleep and at night her son sneaks into the house to see her. She threatens him with the weapon and sees the ghost of S' Ahead wrapping his hands around her instead of seeing Sean doing it. She throws him away and shouts at his face that she does not care about him anymore. At that point the ghost of the boy disappears and never appears again. Sean runs back to his grandmother and gets an asthma:

CASEY: Get away from me, goddamn you, don't you understand?! I can't take care of myself, how am I gonna take care of you? (Ryan 61)

The next day Kevin comes to her and angrily fights with her taking the weapon of her hands. The ghost of Baines comes out of the closet while Kevin is fighting with Casey, then she thinks that she is fighting Baines while he was raping her. She fights more

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strongly than she did with Baines and shouts at the ghost of Baines to get out of her house. The ghost of Baines gets out of the door and never comes back again. She rests in Kevin's arms and bursts into tears for the first time:

(KEVIN steps towards her. Simultaneously Baines emerges out of the closet and takes a step towards her. Casey fires her gun at Baines. Kevin wrestles the gun away from Casey. Baines wrestles the gun away from Casey. Baines watches as Casey struggles against Kevin in a rising panic with legs kicking, arms swinging, fighting back in a way she couldn't fight back against Baines in Iraq. Kevin gently, but firmly wraps his arms around her, bringing Casey to the floor. Casey screams at the image of Baines)

CASEY: Get out! Get out of my house! Get out! Get out! Get out!!

KEVIN: (*Overlapping*) You're all right. You're all right. I got you. I got you. Calm down. You're all right.

(*Baines exits. Casey breaks down, for the first time, sobbing.*)  
(Ryan 64-65)

The falling actions start after this scene. We see another Casey appearing till the end of the play. Casey goes to the VA and files charges against Baines, and gives her story in support for Hernandez's. She sits friendly at the kitchen table laughing with her and speaking about their experience at the VA while filing the charges. During this conversation Margie comes to the house in a rush. She tells Casey that she is late for her job and cannot find Kevin. She brings Sean with her and leaves him out in the car. She

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tries to encourage Casey to have a new start with Sean and forget about her troubles in Iraq. Casey's reaction changes this time. The stiffness of her heart has melted down and she listens to her mother:

MARGIE: You have been a great mother to that boy, from the moment he was born. You're not gonna be perfect all the time. You don't have to be. You don't even have to be good, not all the time. (Ryan 67-68)

Kevin follows Margie into the house apologizing for being late. Also Kevin tries to encourage Casey and help her pass her troubles saying, "All right, give yourself a hug and a kiss, and then get the fuck over it. Then forgive yourself. And that all I got to say about the matter" (Ryan 70). He manages to grasp her heart and convince her with reunion with Sean reaching the equilibrium to this hard chaotic trajectory and ending her chaos with a happy ending of reunion with her family and with a settled soul. She opens the door to the lights to fill the house in a reflection to a new start and a new hope to fill her heart.

KEVIN: There's somebody waiting for you outside. He's sitting in my car. I told him to wait there until I came out. Now I can leave and take him back to my place for dinner and then bed or I can text him and get him in here to say hi. (quick beat) We can go no further than that tonight. "just hello, Mom, how you doin?" "I'm doin good, Seanie, how you doing?" (Beat) What do you say? Step by step. You tell me when you want to take the first step. (Beat) We're having fun and everything, but this single parenting is kicking my ass. I need you Cakes. He needs you.

*(Casey stares at him for a minute, then without a word, she gets up, steps, walks, runs to the door. She opens the door and the room fills with light.) (Ryan 71-72)*

Such ending marks the equilibrium to the chaotic trajectory, and marks the end for Casey's suffering and a new start. This ending is the means through which Ryan manages to prove her view point of the bad situations and the suffering that a woman in the army faces. Also it is the means to condemn the shortage of the VA and its inability to provide a true help for the veterans; as Casey's father is a good evidence of that. The third message that this ending assures is that family coherence and support is the real way for passing all troubles for a suffering veteran or a female tortured veteran.

## CONCLUSION

*Soldier's Heart* is a play written by the American playwright, Tammy Ryan, in 2013. The research manages to use Chaos Theory as a methodology. The play is based on two interwoven plots, or two chaotic trajectories, as Chaos Theory works as synonymous to the word well-constructed play. The play tactfully mingles two chaotic trajectories, with one of them being in the present (the main plot) and the second one (the subplot) being in the past, written in flashbacks that are tactfully woven into the tissues of the play.

The play manages to use Chaos Theory as the plot upon which the play is built. It uses two trajectories of chaos which mark two mingling plots one of them in the present and the other in flashbacks, giving in this way a sense of fragmentation, loss and suffering. The first trajectory of chaos starts with the slight change

of going to Iraq and continues to move on in flashbacks to show the development of the trajectory which delivers the messages and shows the suffering of a female militant in Iraq. It moves on towards the climax then the falling action till the equilibrium of the complete destruction of Casey. The second trajectory, which marks the present time of the play, starts indeed with a devastated character of Casey. However, this devastation is ironically a settled system for the new Casey. She has arranged her life and accepted it as a settled life on this destroyed situation. This destruction is the initial settled condition for the new trajectory which is going to face a chaos by the slight change of returning home and the appearance of her family. This settled initial condition ironically faces a chaos that is going to rebuild her life and return it to its normal life before going to Iraq. In this way Ryan manages to deliver her messages; which are showing the true suffering of a female veteran of MST, the inability of the VA to provide true help, and the important role of the family in the life of a tortured soul of the devastated female veteran.

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