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Experiencing Disability in an Ableist Society: Identity Formation, Social Violence, and Satirical Resistance in Lynn Manning's *Shoot!*

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Abstract: Disabled individuals have historically been represented in literature as symbols of weakness, dependency, and pity. However, contemporary disabled writers challenge and subvert these reductive portrayals by foregrounding lived experience and reclaiming agency through creative expression. Drama, in particular, has emerged as a powerful medium through which disabled playwrights articulate identity, resist societal prejudice, and negotiate selfhood. In classical Greek and Roman theatre, disability was often depicted through a lens of tragedy and pathos, reinforcing narratives of suffering. In contrast, modern theatrical practices mark a significant shift, transforming the stage into a space of resistance and self-representation. Disabled playwrights employ drama not only to narrate their experiences but also to contest the cultural assumptions that marginalize them. This paper examines *Shoot!* by Lynn Manning, an African American blind playwright, as a compelling example of this transformation. The play centers on a blind protagonist who purchases a gun as a response to persistent humiliation and discrimination. Here, the gun operates as a complex symbol—signifying visibility, self-respect, and a means of survival within a hostile social environment. The study adopts a critical disability studies perspective to analyze the play as a narrative of conflict shaped not by blindness itself, but by the oppressive structures of ableism. It argues that the protagonist's actions emerge from accumulated social violence rather than individual deficiency. The paper further explores how societal treatment functions as an enduring psychological wound. Ultimately, the study highlights how contemporary theatre functions as a site of social resistance, enabling disabled voices to challenge dominant discourses and reconstruct disability identity beyond pity and marginalization.

Keywords: *Disability Studies, Disabled Identity, Social Resistance, Theatre and Blindness, Ableism*

Introduction

Disability has long been represented in literature and theatre through images of pity, helplessness, and dependence. In many traditional works, disabled characters were portrayed as tragic figures whose lives were defined by suffering and limitation. Such representations often reduced disability to a condition that required sympathy rather than understanding. As a result, disabled individuals were frequently denied agency, complexity, and individuality within literary narratives. These portrayals also reinforced social attitudes that viewed disability as weakness or abnormality. Particularly in dramatic traditions, disabled characters were often used to evoke sorrow, moral lessons, or inspiration for non-disabled audiences rather than to represent the lived realities of disabled people themselves.

However, contemporary disabled writers have increasingly challenged these limited representations by incorporating their own experience into literature and performance. Their works no longer show the disability as a personal tragedy, but as a social and cultural experience influenced and created by discrimination, exclusion and prejudice. In this context, the theatre has become a vital area of struggle and auto-representation. The disabled playwrights use drama to challenge the hegemonic notions of normality, competence and identity. Their writings show the realities of ableism and reclaiming disability as a meaningful part of human life rather than a condition that can only be characterized by loss.

Although disability has received growing scholarly attention in literary and cultural studies, much of the existing research continues to focus on representations created by nondisabled writers. Disability in literature has often examined stereotypes, marginalization, and social exclusion, yet comparatively less attention has been given to dramatic texts written by disabled playwrights themselves. In particular, there is limited critical work on *Shoot!* by Lynn Manning, despite its significant engagement with disability, race, masculinity, and social violence. The play is significant as it does not show disability as an isolated bodily condition but as something deeply shaped by social humiliation and urban hostility. Another perspective that Manning, being an African American playwright who is blind, adds to the text is another dimension because it shows the intersection of disability and racial identity in an ableist society. Therefore, this paper attempts to address this research gap by examining how the play critiques dominant social attitudes toward blindness through satire, conflict, and lived experience.

The study is informed by the perspectives of Critical Disability Studies, which understands disability not only as a medical condition but as a social and cultural experience that is influenced by power, exclusion and representation structures. Critical Disability Studies does not locate the problem

in the disabled body; instead, it examines how society produces disability through discriminatory attitudes and inaccessible environments. To examine these aspects in the play, the Critical Discourse Analysis is another method that is used in this paper to examine how language, dialogue, and social interactions disclose ableist assumptions and power relations. Through this approach, the paper examines how everyday speech, mockery, humiliation and social behaviour play a role in shaping disability identity in *Shoot!*

Lynn Manning is one such important voice in this transformation, whose work critically addresses the issues of disability, race, violence, and social identity. His play *Shoot!* presents the experiences of Donny, a blind man who purchases a gun after being humiliated and disrespected and facing social violence several times. The play moves beyond the stereotypical portrayals of blindness and how it actually presents society as a contributor to the psychological and emotional struggles of disabled individuals. Through sharp dialogue, satire, and dramatic narration, Manning reveals the ableist attitudes that are embedded within everyday social interactions.

This paper argues that a sense of disability identity in *Shoot!* is not determined by blindness, but rather by repetitive experiences of ableism, humiliation, and social violence. The play demonstrates how such ordinary instances of discrimination gradually produce anger, fear and alienation within disabled subject. Meanwhile, Manning employs satire to challenge social stereotypes about blindness and masculinity. Instead of presenting disability as a weakness, *Shoot!* Critiques the social structure that marginalizes disabled individuals and forces them to negotiate who they are in hostile environments.

Disability Identity and the Social Construction of Ableism

In *Shoot!* Disability Identity is not presented as a natural form of being blind. Instead, the play demonstrates that identity is constantly shaped through social interaction, social attitudes, humiliation and exclusion, and violence. Donny's experiences reveal that the real struggle in his life is not simply the loss of sight, but the way society responds to blindness. The play exposes the effects of ableist assumptions on disabled people through everyday encounters, exposing them as weak, dependent, incomplete or socially inferior. In this sense, disability becomes a social experience, but not a bodily condition. Repeatedly, the play demonstrates that blindness acquires meaning in the reactions, expectations, and prejudices of the individuals around Donny.

This understanding closely connects with Tom Shakespeare's argument that disability identity is not formed due to biological difference but rather through social processes and shared experiences. Shakespeare critiques methods of treating disability as impairment and argues that disability is

frequently produced by the discriminatory social structure and cultural attitude. The frustration of Donny in the play is not due to blindness but due to the society has always stereotyped him as blind. His anger develops from repeated experiences of being treated as incapable, vulnerable and less masculine. Shakespeare's observation that "identity is an aspect of the stories we tell to ourselves, and to others" (Shakespeare 104) becomes particularly relevant here, because Donny's identity is formed through the stories society imposes upon him as a blind man. The play reveals the way the disabled identity is socially narrated long before disabled people are allowed to define themselves.

One of the clearest examples of this social construction appears in the bus stop incident narrated by Donny. The young men waiting for the bus question whether he is "really blind" because he does not match their expectations of what blindness should look like. One of them asks, "Then how come you don't look blind?" (Manning 14).

This seemingly innocent question carries a subtler message: to be a real disability, it has to fit a stereotypical picture. Donny's sarcastic response—throwing up his head to make it seem like he is mocking the stereotypical gestures of a blind person—is a criticism of these social expectations. The play uses satires to reveal the construction of a fixed image of disability and the suspicion to be exercised by society when disabled bodies fail to fit that image.

This moment is a clear representation of Fiona Kumari Campbell's discussion of "ableism and the corporeal standard" (Campbell 4). Campbell claims that society creates a concept of a body that is normal, complete, and fully human, and that bodies that are not like this are considered defective or less than human. Donny is threatening to others because he does not conform to their pre-conceived idea of blindness. His physical strength, self-confidence, and masculinity challenge the social expectation that blind people need to appear passive and dependent. The repeated suspicion directed towards him demonstrates that ableism not only functions through direct discrimination but also through cultural expectations regarding behaviors and appearance of disabled individuals.

The humiliation Donny experiences at the bus stop becomes even more violent when one of the young men says, "Fuck you"! And spits in my face! (Manning 14).

The scene moves beyond insult to social degradation. The spitting is symbolic in that it reduces Donny's humanity and reinforces the unequal power between the disabled subject and the able-bodied population. Donny is not able to retaliate intensifies to his frustration as the humiliation is not connected to the physical vulnerability, but also to the denial of a dignity and masculinity. His anger in this scene reflects social and psychological impacts of ableism as explained by Tobin Siebers. According to Siebers, "Disability identity is not based on impairment similarity but on social

experience that includes a shared encounter that emerges from shared experience of oppression, discrimination, and medicalization” (Siebers 119). The emotional pain of Donny is thus socially produced. The trauma has become a part of his consciousness as humiliation repeatedly defines how he experiences public space.

Throughout the play, the society repeatedly implies that Donny is weak and incapable of protecting himself. This becomes evident when Donny explains the need to have a gun. Referring to potential attackers, he says, “The low-life mothahfuckah already thinks he's got an easy mark.” (Manning 9)

The statement shows how blindness is associated with vulnerability within public minds. Donny is aware that people approach him with assumptions that are already informed by ableist thinking. In this, the gun is not only a weapon but the answer to the social meaning of disability. He does not put up with violence simply for the sake of aggression. Rather, he needs some protection against a society that continually places him in danger by perceiving him to be weak.

In the meantime, the play is closely connected to disability identity and masculinity. Donny often complains that he is frustrated over the way his blindness has affected the way people view his manhood. He says, “It's like you ain't a man in that way anymore.” (Manning 13), one of the most key moments in the play.

Rhetoric of ableism is inextricably linked to the cultural norm of masculinity, physical strength and independence. The concept of masculinity in society is determined by the power and strength of the body and blindness is considered as loss of power and strength. The topic of ableism is raised by Campbell at this juncture, because ableism creates the idea that the ability of the body is the measure of complete human value. Donny's anger is not just a personal thing, but a reaction to the social systems that devalue disability as a lack of adequacy and reduced masculinity.

The intersection of race and disability further complicates Donny's identity. It is shown throughout the play that he sees the world as a blind man, as a black man. The theme of several identities in Shakespeare becomes highly relevant in this context. He claims that disability must not erase other identities like race, gender, or class. The experiences of Donny demonstrates this intersection. The racist language that was being applied to him in the confrontation that occurred in the parking lot turns the confrontation into something beyond an ableist attack. The insult “blind nigger” is a combination of racial and disability prejudice into single violent expression. Donny's response emerges from accumulated experiences of both racial and ableist humiliation. Manning therefore

shows that disability identity is deeply connected with the other social identities rather than isolated from them.

The use of satire to challenge the dominant social narrative of disability is yet another significant aspect of the play. The passage on “Magic wand” is particularly important as it exposes how society constantly changes disabled people into stereotypes. According to Donny, when he unfolds his cane changes him “from black man to blind man” and from a “sociopathic gangbanger,” but a “poor motherless child” (Manning 4). The passage shows the way in which the disability causes an instant change in the social meaning of his body. Cane turns into the symbol through which the society re-creates his identity on the basis of its assumptions. The statement made by Donny that “I only wield the wand; you are the magician,” (Manning 4) is a strong criticism of social perception. It suggests that the identity of disability is not natural but socially reproduced by the imaginations of other people.

This concept clearly reflects the argument offered by Shakespeare that identity is based on narratives and social interpretation. This is because the identity of Donny changes in the face of fears, prejudices, and fantasies that society has placed on him. One moment, he is viewed as dangerous due to being Black, and the next moment, he is regarded as helpless due to being blind. The fleetingness of these perceptions shows the trickery of ableism itself. In the meantime, society infantilises and fears disabled people, and denies their complexity and individuality.

There are also psychological consequences of internalised oppression that are represented in the play. Although he strives to be non-stereotypical in his humour and aggression, his repeated references to power and revenge demonstrate the effect of social humiliation on Donny. He does need a gun, because he is afraid, but also because he wants to take control of himself. The pain becomes political, says Siebers, Siebers argues that pain becomes political when society repeatedly denies the humanity and participation of disabled individuals. This idea is clearly reflected in Donny’s experiences. Everyday interactions become sites where his human value is questioned. As Siebers observes, “For it is in everyday life that we win or lose our right to be recognized as a human being” (Siebers 118). Donny’s encounters at the bus stop, the pawnshop, and the parking lot all demonstrate how ableism operates within ordinary social spaces.

Significantly, the play does not romanticize violence, and Donny is not a heroic avenger. Rather, Manning reveals the harmful psychological effects of being constantly humiliation and exclusion. There is a history of social degradation, which Donald responds to with his attraction to violence. His blindness itself doesn't drive him towards aggression; it's the sum of ableist treatment that does that. Thus, the play critiques the society that makes fear and hostility possible and places the responsibility for the responses of the disabled people on the disabled people themselves.

Shoot! exposes disability identity as a social construct, negotiated through discriminatory practices, public perception, and unequal power dynamics, as seen through Donny's experience. The play is not just about a medical definition of blindness, but rather reveals the ways in which ableism is embedded in everyday life. Manning portrays disability as less a personal tragedy than a product of an environment and cultural attitudes that are hostile to disability. The play's combination of satire, anger, humour, and confrontation defies conventional notions of blindness and demands attention to disabled identity. As such, Donny's struggle is not with blindness as a condition, but with a society that continuously takes away Donny's dignity, manhood and humanity.

Social Violence Beyond Physical Harm

In *Shoot!* Violence is not appearing in the form of physical assault. Instead, the play reveals the functioning of violence in more subtle, yet far more harmful methods, through the daily interactions, language, behaviour, and social attitudes. Such types of violence are usually not detected as they do not leave any visible bodily marks. Nonetheless, they are long-lasting and intense in their effects and the way the person perceives the world and himself. The experiences of Donny show that humiliation, exclusion, ridicule, and denial of dignity are highly effective forms of social violence that slowly influence his psychological condition.

The most important aspect of this violence is the manner in which others perceive and evaluate Donny's body. He notices that they tell him "it is like a blind man, however big or buffed, does not count at all as far as throwin' down" is concerned (Manning 13). This quote shows that disability overrides all other identities. When blindness is realised, then physical strength and presence become meaningless. This violence is not very direct but very internalized in perception. Donny is reduced to a predetermined notion of inability prior to any interaction taking place. This scene represents what Michel Foucault refers to as a kind of social regulation (Foucault 209), as people are continually judged and classified in terms of socially constructed norms. The body of Donny is read and interpreted in these norms, and there is little space left to individuality. This reduction goes into the masculinity of Donny as well.

In this instance, it is silent violence, the erasure of social identity. Blindness is not part of his life, it is what eliminates his masculinity altogether. This is connected to the larger ableist logic which sees physical ability as power and value. Donny doesn't get told that he isn't a man, but it's communicated to him over and over in the way they interact socially. The result is a form of psychological violence that reshapes how he sees himself.

Violence is also present in the play through the daily dismissal and exclusion. According to Donny, people tend to treat him "like I was a big zero." (Manning 13). This moment captures a form of violence that is operates through absence rather than confrontation. His absence, by being erased, denies his social value. This is in line with the concept of the "oppressive gaze" as theorized by Rosemarie Garland-Thomson, that disabled bodies are excessively scrutinised or discarded. Donny is not even accorded the privilege of being observed; he is simply dismissed in this instance. This invisibility is an effective type of harm in that it implies that he is not important in the social space he occupies.

The other aspect of social violence manifests itself in the imbalanced terms of interaction Donny is forced to deal with. In one instance, he recalls a confrontation and says, "Just fight me like a mothahfuckin man!" (Manning 14). This sentence shows that he is aware of the imbalance his blindness brings. Other feels free to provoke or attack him without facing him on the same level. This is the violence of this asymmetry. Donny is deprived of the fundamental right of fairness in communication. This scene emphasizes the use of disability as a tool of advantage by other people, making daily experiences vulnerable.

This imbalance leads to a deeper emotional consequence, as Donny reflects on his inability to respond in the way he once could: "I woulda given my life on the spot to be able to run that mothahfuckah down like back in the old days." (Manning 15). This statement is an illustration of how social violence impacts one's memory and self-image. The physical capacity is not the only one to which comparison is drawn between past and present, but also agency and control. What Donny is frustrated about is that he isn't the same person as he was before and how he is being treated. This tension is ongoing and is used to produce a sense of loss and a sense that is reinforced through regular social experiences.

These experiences are examples of the cumulative nature of social violence that is discussed by Tobin Siebers. Siebers claims that the suffering of disabled people is frequently due to multiple experiences in which they are not allowed to participate in society fully. Donny's anger, frustration and vulnerability are not a single event but a process that keeps going for a period of time. The violence becomes a way of life for him, and affects how he expects and reacts to the world around him.

The play also demonstrates the effect of this constant exposure with social violence, which results in a greater feeling of threat. Donny's declaration, "Yeah, the next punk that steps to this blind man better be able to outrun a bullet, and do it without touchin' the ground" (Manning 16), demonstrates a change in attitude. This is because the idea of being an "easy mark" is repeated and

eventually becomes a willingness to confront. He starts to act like he experiences, in his social environment. He is not just being aggressive, but he's reacting to being placed at risk every single time.

The play is also critical in its portrayal of Charles warning of the larger repercussions of such reactions, “Folks start bustin' caps, no tellin' who gets hit” (Manning 15).

This moment moves the discussion beyond personal experience. Donny's response is influenced by social violence, but can also perpetuate more of the same violence. The play, then, underscores how violence begets violence, and the questions of responsibility and consequence arise. These experiences are further intensified at the intersection of race and disability. The use of racialised language and references to Donny being blind are indicative of overlapping systems of marginalisation as identified by Kimberlé Crenshaw. Violence towards him is not a disability issue. It is mediated by racial and ableist prejudice, giving him a more complex and more severe experience.

Lastly, present and past social violence are linked. Charles remembers that when there was a shooting incident, “Donny's helmet was full of blood; he's lucky he lost only his sight” (Manning 15). This moment is a reminder to the audience about the violence that has already taken a toll on Donny's body in a literal sense. The violence has caused his blindness. The continuation of social violence in his present life suggests that this experience has not ended but has taken on new forms.

Shoot! Expand the meaning of violence, dwelling instead on its emotional and psychological impact. It demonstrates that violence can be perceived, dismissed, unequal and always having to prove oneself. Donny's stories illustrate that these types of violence are cumulative and develop over time, forming identity and behavior. The play highlights these seemingly innocuous, but potent, acts of violence as a means to make the audience aware of how subtle violence exists in their daily lives.

Satire as Social Critique and Resistance

Satire is not simply a stylistic but a deliberate strategy, whereby dominant social views on disability are revealed and challenged. Instead of making a direct argument against the beliefs of ableists, the play allows these beliefs to expose their own contradictions by use of humour, exaggeration and irony. The narration by Donny turns into a place where the common assumptions are turned, with the audience being forced to consider the fragility and illogicality of the common assumptions themselves. By use of satire, the play moves beyond description and enters the field of critique. This satirical framing can be seen as a form of “crip humor”, a Disability Studies term describing the use of wit to dismantle the perceived authority of the “normative” world. Among the most effective uses of satire in the play is the way Donny describes the reactions of people to blindness in public space. He notes that as soon as people find out that he is blind, they immediately change their behaviour: “People start talking to you

like you're five years old" (Manning 16). Although this observation has a humorous tone, it reveals a very deep-rooted assumption that disability is associated with intellectual or emotional inability. The shift in tone is from normal communication to overly concerned or infantilizing, which indicates a society that infantilizes disabled people. The infantilization is one of the most important mechanisms of what is described as "benevolent ableism," where the disabled person is patronized and in the name of compassion. Donny doesn't just describe this behaviour – he defines it, making it absurdly apparent. This is a humorous remark that also serves as a statement about the nature of language as a characteristic of power. Donny shows the imbalance in social interaction by mimicking people talking to him. The humour comes from the exaggeration, but the criticism is the recognition that such behaviour is not rare or exceptional. It is a part of life. The audience is made to understand that what may be presented as kindness or concern may actually be patronising and demeaning.

The other example of satire is when Donny reflects the way in which people think that blindness restricts all experiences. He writes ironically that it is so common to act like blind people do not know anything about the world around them, they are not capable of knowing or being a part of ordinary life. This notion is subtly captured when he explains how people reacts when he speaks with confidence or assertiveness. Here, the humour is based on the difference between expectation and reality. The competence of Donny challenges all the things assumed about him, and his ironic tone reveals the narrowness of the things assumed about him. His irony is a disruptive factor that reveals the "normative shadows" that are brought on the lives of the disabled by a sighted society. When it addresses the idea of dependency, satire is even more effective. Donny recalls that strangers usually want to assist him when he does not need or want "help". He suggests that such assistance is not always about care but about reinforcing a sense of superiority. The play reveals the discomfort behind such situations by putting them in a humorous context. What appears to be generosity is shown to be shaped by the necessity to view the disabled individual as a dependent. This contradiction can be seen through the narration of Donny, without making it a direct accusation.

Satire also emphasizes the instability of social identity. Donny mentions the speed at which people change their attitudes when they realise that he is blind. At times he is treated like a normal person, and at other times, he is pitied, looked at with curiosity, or avoided. The sudden change turns into a source of humor in the play, but is also a reflection of the inconsistent interpretation of disability. The audience is made aware that these are socially learned behaviors and not natural reactions. This is related closely with the ideas of Tom Shakespeare who says that "disability identity is not about a physical difference, but rather is socially interpreted" (Shakespeare 12). These interpretations are continually under challenge in Donny's satirical observations. He makes them exaggerated, thus reveals their constructed nature. What seems obvious or natural begins to appear strange and

unreasonable. Satire in the play also engages with the idea of fear. According to Donny, he tends to make people confused about how they should act around him, and thus they react awkwardly or exaggerated responses. Rather than directly criticising this discomfort, he does it in a humorous way so the audience can see that they too have uncertainties. This approach is effective since it does not alienate the audience but makes them a part of the critique. The laughter created by such moments is usually awkward, because it is based on common behaviour. Meanwhile, satire is a means through which Donny can establish his own point of view. By controlling the narrative, he changes the perspective, shifting the focus from how he is seen to how he sees others. His humour gives him the opportunity to observe and comment on the behaviour of the able-bodied world in the opposite direction. This inversion is a successful way of inverting the conventional “social gaze”, and putting the viewer in reverse. Instead of being the object of observation, he becomes the observer. This reversal is significant because it challenges the power dynamics that often define interactions involving disability. The play also uses satire to question the idea of normalcy. Through Donny’s narration, what is considered “normal” behaviour is repeatedly shown to be inconsistent and illogical. People who believe they are acting appropriately are revealed to be guided by assumptions they have never examined.

The play presenting the audience to challenge their own understanding of normalcy by showing these behaviours in exaggerated form. This method is familiar to the work of Fiona Kumari Campbell, who believes that ableism is based on an unquestioned acceptance of a “perfect” or “normal” body (Campbell 6). Satire in the play breaks this belief by revealing how it does not explain the actual human experience. The interactions with Donny show that it is not his blindness that is the issue, but what is expected of him.

The other important aspect of satire in the play is that it brings out contradiction without any solution. Donny presents situations in which conflicting attitudes exist. Individuals can be sympathetic and at the same time behave in a manner that is dismissive or disrespectful. This contradiction becomes a source of humour, but it also highlights the complexity of social attitudes. Simple solutions are not provided in the play, but rather the tension of these interactions is revealed. The success of satire in *Shoot!* is the fact that it engages both the heart and the mind of the audience. The humour attracts the audience, and the latent critique makes them think. The audience can realise that they engage in similar behaviours to those Donny talks about, as they laugh at the scenarios he mentions. This awareness is not imposed but comes out as a result of the play experience. The play employs what could be termed as the irony of inclusion in which the audience is welcomed to the joke and only to find out that they are the target of the satire. Meanwhile, the comedy of the play does not stand outside of the context of social violence that has been mentioned above. The seriousness of the experiences that Donny goes

through is not lost in the satirical tone. Rather, it coexists with them, forming a complicated emotional reaction. The viewer is made to realise that what appears funny at the face value, may have some underlying meanings. Such combination of humour and criticism makes the play especially successful in dealing with sensitive issues without simplifying them.

Lastly, satire in *Shoot!* is an effective form of resistance. It will help him to question the dominant narrative and highlight the contradictions as well as give him a stance in his own opinion. The play reveals that the understandings surrounding disability are not natural or inevitable, as the narrative transforms daily interactions into a moment of humour and critique. Through social behaviour, they are created, maintained and reproduced. This means the play represents disability and challenges the understanding of disability.

Satire becomes a means of opening up new way of thinking to make the audience to move beyond and recognize the complexity of human experience. Thus, it renders the stage a site for laughter as a critical reflection.

Gun as Resistance and Assertion of Agency

The decision of a gun is a turning point in Donny's response to the world around him. It is not added as a random or irrational move but as a result of the many experiences of vulnerability, humiliation and exclusion. Being treated as weak, ignored, or attacked, Donny starts to believe that he has very little control over how other people deal with him. Here, the gun is a way for him to assert some agency. Here, what is important is that gun is not just a weapon, but symbolic. It represents strength in a world where Donny is frequently lacking in strength. During the events, they keep thinking he is unable to defend himself, that he is an “easy target”, and that he can be treated without any consequences. However, that is not the case when you are on your way to school with a gun, changing his perception of himself relative to others. He is no longer the person who has to put up with it, but he's a person who can also react.

At the same time, that represents a conflict. Donny is not only looking for safety but for recognition as well. Past experiences show that those who are visually impaired are assumed to be weak and powerless. The gun is a means of challenging that perception. It allows him to invoke the idea of not being a powerless person or one who can be disposed of easily. The act, in this way, relates to identity more than protection. But this decision is not introduced in the play in a completely positive manner. It's a fear lurking beneath it that there will be consequences to this newfound strength. The gun is a liability to Donny and to anyone he meets. It brings up the potential that the reaction to violence could create further violence. This tension is significant as it does not allow the moment to turn into a

simple solution. However, the play understands that there's an emotional reason for Donny's decision and it poses some questions about the repercussions. This complexity is a part of the reality of those who are repeatedly denied dignity and safety, who may resort to the extreme to get it back. Donny's environment, treatment and need for self-protection affect his decision. The gun responds to a world that has not given him security.

Lastly, this section shows that it's not just about fear or anger that Donny's doing this. It's a matter of resuming a role in society that he can't be easily ignored. Meanwhile, the play helps us to remember that these are never simple. They hold the potential of empowerment as well as the risk of further harm, and the audience is left to think about the conditions that make such decisions feel necessary.

Conclusion

This paper has explored the ways in which *Shoot!* shows disability not as a fixed physical condition, but as something that is shaped in the process of daily social life. The play through the narration of Donny shows that blindness alone does not defining characteristic of Donny. Rather, it is the repeated encounters of suspicion, dismissal, ridicule, and unequal treatment that have been shaping his understanding of himself and the responses of others. In such a context, the aspect of disability becomes a process in society and not a reality in which an individual is disabled.

As has been discussed, these experiences are not unique incidents, but one of the larger patterns of social behaviour. Power plays in the ordinary in inquiries, glances, gestures and silences, all arise as the place of questionability. On the face of it, these interactions are harmless, however, they have a deeper meaning. They doubt Donny and make him less valuable and subject to position of vulnerability. Over time, these experiences become accumulated, forming some form of violence, not necessarily visible, but well experienced. The play makes one comprehend that bodily injury does not lack violence.

In the meantime, how Donny responds to these conditions has also been highlighted in the paper. The humour and satire will provide him with a chance to demonstrate the contradictions in social attitudes. It is the exaggerating and mimicking of the assumptions made about him, which indicates the unstable and weakness of the assumptions made about him. Satire is an expression of questioning what tends to be perceived as a norm and is a challenge to the audience to see themselves in their own role in these thoughts. In this, the play is not just simple represents disability; it is a challenge whereby disability is known.

The discussion of social violence elaborates more on how an emotional psychological reaction might be affected by frequent experiences of humiliation and exclusion. Donny is frustration, anger and sense of vulnerability, not because he sudden responded, but because of decades of misery due to being exposed to the inequitable treatment. This accumulation is expressed in his choice to carry a gun. It represents an attempt to regain control in a situation where he is consistently perceived as weak or defenceless. But, as the discussion has revealed, the act has its own tensions as the question of what the outcome of the reaction to violence by means of using violence is.

The intersection of identities is yet another area of significance in the play. The experiences of Donny are inexplicable in the terms of disability. His Black man identity also interacts with his blindness, which compounds the discrimination he experiences. The fact that the experiences overlap shows how complicated social marginalization could be; that is, identity is made under the influence of factors that interact in a complex way. The play brings these dimensions together in a way that reflects lived reality rather than simplified categories.

In general, *Shoot!* is an in-depth examination of disability-making and disability-experience in a society dominated by ableists. It does not focus on the body itself, but the social conditions which constitute meaning and value. Since the play emphasizes the daily interactions, the framework to which the structures are ingrained and their influence on the perceptions and behaviours is disclosed. Simultaneously, it allows some space to resistance, demonstrating how humour, narratives, and self-consciousness can counteract hegemonic ideas.

Lastly, the play challenges the audience to rethink their assumptions of disability, normal and power. It demonstrates that it is not the problem of body difference but the way society responds to body difference. The play, with its nuanced portrayal of identity, violence, and resistance, is adding to a broader understanding of disability as a socially created and dynamic experience.

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