T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

POSTDRAMATIC THEATRICAL SIGNS IN THE PLAYS OF MARTIN CRIMP, SARAH KANE, MARK RAVENHILL AND SIMON STEPHENS

PhD Thesis

MESUT GÜNENÇ

Department of English Language and Literature
English Language and Literature Program

SUPERVISOR
Assist. Prof. Dr. Ahmet Gökhan BİÇER

June 2016

T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

POSTDRAMATIC THEATRICAL SIGNS IN THE PLAYS OF MARTIN CRIMP, SARAH KANE, MARK RAVENHILL AND SIMON STEPHENS

Phd THESIS

MESUT GÜNENÇ
(Y1212.620013)

Department of English Language and Literature
English Language and Literature Program

SUPERVISOR
Assist. Prof. Dr. Ahmet Gökhan BİÇER

June 2016

29/06/2016

T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
DOKTORA TEZ ONAY BELGESİ

Enstitümüz İngiliz Dili ve Edebiyatı Ana Bilim Dalı, İngiliz Dili ve Edebiyatı Doktora Programı Y1212.620013 numaralı öğrencisi Mesut GÜNENÇ'in "POSTDRAMATIC THEATRICAL SIGNS IN THE PLAYS OF MARTIN CRIMP, SARAH KANE, MARK RAVENHILL AND SIMON STEPHENS" adlı doktora tez çalışması Enstitümüz Yönetim Kurulunun 03/06/2016 tarih ve 2016/11 sayılı kararı ile oluşturulan jüri tarafından Oy Birliği **ile Doktora tezi olarak** Kabul **edilmiştir.**

	Unvan- Ad-Soyad	İmza
Danışman	Yrd. Doç. Dr. Ahmet Gökhan BİÇER	
Üye (TİK)	Yrd. Doç. Dr. Gillian Mary Elizabeth ALBAN	
Üye (TİK)	Yrd. Doç. Dr. Öz ÖKTEM	
Üye	Doç. Dr. Atalay GÜNDÜZ	
Üye	Doç. Dr. Dilek İNAN	

Tezin Savunulduğu Tarih :30/06/2016

Sosyal Bilimleri Enstitüsü Yönetim Kurulu'nun ..... tarih ve ..... sayılı kararı ile onaylanmıştır.

Prof. Dr. Özer KANBUROĞLU

Enstitü Müdürü

To my wife and daughter,,

FOREWORD

This Phd thesis was written during the time period from Summer 2014 until Spring 2016. This work has been done under the supervision of Assistant Professor Dr. Ahmet Gökhan Biçer, Celal Bayar University, Faculty of Science and Letters, English Language and Literature Department.
The intent of this thesis is to present compositional system between dramatic and postdramatic theatre and new and distinctive rules which shape contemporary theatre. Applying postdramatical sings and postdramatic aspects, selected plays, performances and playwrights have been studied in this work.

During the time it has taken me to complete this thesis I have benefited from many people that have all had permanent effect for that reason there are many people to thank. First of all, members of my family have given me both immeasurable reliance and financial support. Without my father Erdoğan GÜNENÇ and my mother Ayşe GÜNENÇ I could not have started to this study.
I have an enormous debt of gratefulness to my supervisor, Assistant Professor Dr. Ahmet Gökhan BİÇER, who helped me find my voice and taught me how to form it. His unfaltering encouragement and support gave me the self-confidence and power I needed to see this study through the end.
I am thankful to, the Head of English Language and Literature Department, Assistant Professor Dr. Arzu KORUCU for her encouragement and suggestions. I would specially like to thank the members of my department and would also like to state my gratitude to Lecturer Günay GÜREŞ former vice principle, Lecturer Barış ÇAVUŞ vice principle, and principle of the School of Foreign Languages, Assistant Professor Dr. Mehmet SAYIN for their support and permission during my Phd education. My warmest thanks go to dear friends who had to tolerate my strange hours but always supported me to complete this thesis. In particular, I have been so lucky to have Hakan GÜLTEKİN who always believed and supported and will continue to support me.
Special thanks to Associate Professor Dr. Dilek İNAN, Associate Professor Dr. Atalay GÜNDÜZ, Assistant Professor Dr. Gillian Mary Elizabeth Alban, Assistant Professor Dr. Öz ÖKTEM and Assistant Professor Dr. Gordon Marshall whose influences, generosities, experiences and teachings encouraged me to study and complete this thesis.
My most whole-hearted thanks to my wife Kübra GÜNENÇ, without her unconditional love and support, I would not have been able to complete this thesis.

June 2016 **Mesut GÜNENÇ**

TABLE OF CONTENTS

Page

FOREWORD ..... **ix**
TABLE OF CONTENTS ..... **xi**
ÖZET ..... **xiii**
ABSTRACT ..... **xv**
1. INTRODUCTION **1**
1.1. 1990s English Theatre 7
2. POSTDRAMATIC THEATRE **22**
2.1. The Idea of Postdramatic Theatre 22
2.2. Postdramatic Theatre and Performance 30
3. POSTDRAMATIC THEATRICAL SIGNS **32**
3.1. Deconstructing Subject and Non-Hierarchial Structure in Martin Crimp's Postdramatic Theatre 38
3.1.1. Martin Crimp 38
3.1.2. Analysis of *Attempts on Her Life* 44
3.1.3. Postdramatic elements in *Attempts on Her Life* 55
3.1.4. Analysis of *Face to the Wall* 62
3.1.5 Postdramatic elements in *Face to the Wall* 68
3.2. Lack of Plot and Deconstructing Character in Simon Stephens' Postdramatic Theatre 73
3.2.1 Simon Stephens 73
3.2.2 Analysis of *Pornography* 78
3.2.3 Postdramatic elements in *Pornography* 94
4. POSTDRAMATIC ASPECTS **98**
4.1. Violence, Pain and Catharsis in Sarah Kane's Postdramatic Theatre 104
4.1.2. Sarah Kane 104
4.1.3 Analysis of *Crave* 116
4.1.4 Posdramatic aspects in *Crave* 127
4.1.5 Analysis of *4.48 Psychosis* 131
4.1.6. Postdramatic elements in *4.48 Psychosis* 142
4.2 Deconstructing Time, Space, Body and Media in Mark Ravenhill's Postdramatic Theatre 150
4.2.1. Mark Ravenhill 150
4.2.2 Analysis of *Faust is Dead* 158

4. 2. 3. Postdramatic elements in *Faust is Dead* 171
4.2.4. Analysis of *Pool (No Water)* 177
4.2.5 Postdramatic Aspects in *Pool (No Water)*.....184
5. CONCLUSION.....191
REFERENCES.....1977
RESUME.....207

MARTIN CRIMP, SARAH KANE, MARK RAVENHILL VE SIMON STEPHENS'IN OYUNLARINDA POSTDRAMATİK TEATRAL İŞARETLER

ÖZET

Edebiyatla bağı olan dram sanatı ile performans ve sahneleme ile bağı olan tiyatro sanatı tanımlamalara bakılmaksızın birbirlerinin yerine kullanılmaktadır. Bu iki terimin keyfi kullanımın yerine birbirlerini tamamlayan ilişki üzerinde durulması daha önemlidir. Alman teorist Hans Thies Lehmann bu iki sanat türünün ilişkisi üzerinde durmuş ve bu ilişkiye *Postdramatik Tiyatro* eserinde yeni kural ve değerler tanımlamıştır. Lehmann bu tanımlamaları yaparken tarihsel öncü akımlardan başlayarak çağdaş İngiliz tiyatrosuna kadarki dönemleri, oyunları ve oyun yazarlarını inceler ve postdramatik tiyatro teorisini ortaya atar. Lehmann'ın eserine dayanarak bu çalışma öncü akımlara, 1990 ve sonrası İngiliz tiyatrosunun özelliklerine, In-Yer-Face tiyatrosu ve yeni gelişmelere bağlı kalarak dramatik yapıdaki değişikleri irdeler. Bu tez, öncü akımların, 90 dönemi tiyatrosunun ve postdramatik tiyatronun belirleyici özellikleri ve faktörleri aracılığıyla dramatik ve postdramatik tiyatro tarihini araştırır ve bileşimsel bir sistem geliştirir. Bu tezin amacı 20. Ve 21. yüzyılda postdramatik tiyatronun dinamizmini, değişikliklerini, eleştirel amacını, sosyo politik önemini ve etkilerini analiz etmektir.

Tezin ilk bölümünde tarihi boyunca önemli dönemlere ve oyunlara tanıklık etmiş 1990 ve sonrası İngiliz tiyatrosu ve In-Yer-Face (Suratına Tiyatro) dönemleri ve bu dönemlerin etkileri detaylı bir şekilde çalışılmıştır. Tezin ikinci bölümü Hans Thies Lehmann'ın çalışmasına başvurarak postdramatik tiyatro ve postdramatik performans kavramlarını analiz edilmektedir.

Tezin üçüncü bölümü postdramatik tiyatronun belirleyici özelliklerinin açıklanması ile devam eder ve bu belirleyici özellikler dikkate alınarak Martin Crimp'in *Attempts on Her Life* (1997) ve *Face to the Wall* (2002) oyunları "Martin Crimp'in Postdramatik Tiyatrosunda Öznenin Yapıbozumu ve Hiyerarşik Olmayan Yapı" başlığı altında ve Simon Stephens'ın *Pornography* (2007) adlı oyunu "Simon Stephens'ın Postdramatik Tiyatrosunda Konu Bütünlüğü Eksikliği ve Karakter Yapıbozumu" başlığı altında çalışılmıştır.

Tezin dördüncü bölümü postdramatik faktörleri açıklığa kavuşturur ve bu faktörlere başvurularak Sarah Kane'in oyunları *Crave* (1998) ve *4.48 Psychosis* (2000) "Sarah Kane'in Postdramatik Tiyatrosunda Şiddet, Acı ve Arınma" başlığı altında, Mark Ravenhill'in *Faust is Dead* (1997) ve *Pool (No Water)* (2006) oyunları ise "Mark Ravenhill'in Postdramatik Tiyatrosunda Zaman, Uzam, Beden ve Medya Yapıbozumu" başlığı altında çalışılmıştır.

Sonuç olarak bu çalışma, açık bir şekilde geleneksel yapıları ve alışılagelmiş dramatik kuralları yapı bozumuna uğratan, yeni tiyatro estetiklerine yeni kural ve yapıları ekleyen oyun yazarlarını, oyunlarını ve bu oyunların performanslarını tanımlamıştır. Geliştirilmiş yeni kavram ve stratejiler, Hans Thies Lehmann'ın *Postdramatik Tiyatro* (2006) çalışmasında ortaya koymuş olduğu postdramatik tiyatronun belirleyici özellikleri ve faktörleri sayesinde, 20. ve 21. yüzyılda sahnelenen bazı oyunlarda kavranmıştır. Bu kavram ve stratejiler Martin Crimp, Simon Stephens, Sarah Kane ve Mark Ravenhill'in oyunlarına bağlı kalınarak analiz edilmiştir. Bu çalışma, 1990 sonrası İngiliz tiyatrosuna yön veren bu yazarların oyunlarındaki postdramatik özellikleri ele alan dünyadaki ilk tez çalımasıdır. Bu yönüyle çalışmamız alana yenilik getirmekte ve bilimsel katkı sağlamaktadır.

Anahtar Kelimeler: *Dramatik Tiyatro, Postdramatik Tiyatro, Martin Crimp, Sarah Kane, Mark Ravenhill, Simon Stephens.*

POSTDRAMATIC THEATRICAL SIGNS IN THE PLAYS OF MARTIN CRIMP SARAH KANE, MARK RAVENHILL AND SIMON STEPHENS

ABSTRACT

Drama, which is related to literature, and theatre, which is related to performance and acting are used interchangeably without considering their definitions. Instead of using these two terms arbitrary, it is more important to focus on relationships which complete each other. Hans Thies Lehmann, a German theoretician, has laid emphasis on this relationship and identified new rules, signs and aspects. While making these definitions, Lehmann makes an analysis, starting from historical avant-garde movements to contemporary British theatre, and suggests theory of postdramatic theatre. Applying Lehmann's work this study examines changes in the dramatic structure related to the avant-garde movements, characteristics of 1990s theatre in Britain, In-Yer-Face theatre and new developments. This thesis investigates and develops a compositional system on the history of dramatic and postdramatic theatre through avant-garde movements, 1990s theatre, postdramatical signs and postdramatic aspects. The aim of this thesis is to analyse the dynamism, changes, critical purpose, socio-political importance, and effects of postdramatic theatre in the twentieth and twenty -first centuries.

In the first part of this thesis characteristic of 1990s English theatre, In-Yer-Face theatre and periods of avant-garde movements have been studied in detail. Second chapter of this thesis analyzes concept of postdramatic theatre and postdramatic performance applying Hans Thies Lehmann's work. Third chapter of the thesis continues with instructions of postdramatical theatrical signs and considering these signs, Martin Crimp's plays *Attempts on Her Life* (1997) and *Face to the Wall* (2002) have been studied under the title of "Deconstructing Subject and Non-Hierarchial Structure in Martin Crimp's Postdramatic Theatre" and Simon Stephens's play *Pornography* (2007) has been studied under the title of "Lack of Plot and Deconstructing Character in Simon Stephens' Postdramatic Theatre". The fourth chapter sheds light on postdramatic aspects and using these aspects Sarah Kane's plays *Crave* (1998) and *4.48 Psychosis* (2000) have been studied under the title of "Violence, Pain and Catharsis in Sarah Kane's Postdramatic Theatre" and Mark Ravenhill's plays *Faust is Dead* (1997) and *Pool (No Water)* (2006) have been studied under the title of "Deconstructing Time, Space, Body and Media in Mark Ravenhill's Postdramatic Theatre".

As a conclusion this study identifies a selection of plays, performances and playwrights who each in distinct ways deconstruct traditional forms and conventional rules and integrate new structures and forms to their new theatre-aesthetic. The developed newly

concepts and strategies were realised in some performances through postdramatical signs and postdramatic aspects based on Hans Thies Lehmann's work *Postdramatic Theatre* (2006) in the twentieth and twenty first centuries. These concepts and strategies have been analyzed related with plays of Martin Crimp, Simon Stephens, Sarah Kane and Mark Ravenhill. In the world, this thesis is the first study which analyzes postdramatic signs and aspects in the works of playwrights who dominate English theatre after 1990s. From this aspect this study puts new faces on our field and provides scientific contribution.

Key Words: *Dramatic Theatre, Postdramatic Theatre, Martin Crimp, Sarah Kane, Mark Ravenhill, Simon Stephens*.

1. INTRODUCTION

The aim of this thesis is to analyse the dynamism, changes, critical purpose, socio-political importance, and effects of postdramatic theatre in the twentieth and twenty - first centuries. This study refuses and deconstructs traditional idea and conventional theatrical forms, rejecting the current dominant theatrical paradigm that condems drama as an independent form. It is the fact that not only society but artistic values have gone through great changes, so plays, their components and artistic forms have changed, too. This evolutionary structure of theatre has referred to postdramatic theatre.

To argue for the existence of postdramatic theatre, seven plays, written by contemporary English playwrights, will be analyzed. These plays and their pioneer playwrights have been chosen because they've been made known through awards or different, irritating, shocking, and important productions, and these playwrights have been written up as agents of contemporary society and English language theatre. This thesis will also analyse the representations of human bodies, their worries, culture and psychological levels. I have chosen contemporary English language playwrights because their plays are well known in the world but with the exception of Turkey and with the help of this dissertation I wish to try contribute to Turkish Theatre studies as well as English Language and Literature departments.

In the first part of this dissertation, I would like to analyse some of the important and critical contexts of the 1990s British Theatre, which has been witnessed to important stages and plays throughout its history, moulded in the hands and minds of many a great playwright and play:

These playwrights have had deep effects on British theatre because they've tried to teach, entertain, and criticize social and, political problems and authoritarian governments as well as shock their spectators. Examples of their contexts include the

effects of Thatcherism, consumerism, globalization, the Cold War, the Gulf War, September 11th, contemporary culture, sexual and gender roles.

In the 1990s, many different and shocking plays were staged to explore and show the world outside the stage to spectators. Like Samuel Beckett, John Osborne, Harold Pinter, Edward Bond, Tom Stoppard, Howard Brenton and Caryl Churchill before them, several significant playwrights such as Mark Ravenhill, Sarah Kane, Anthony Neilson, Martin Crimp, Simon Stephens and Martin Mcdonagh have already begun a kind of renaissance for British Theatre, as style critic Aleks Sierz best put it "In Yer Face Theatre" in the 1990s. The term was coined in Aleks Sierz's book *In Yer Face Theatre: British Drama Today*. In-Yer-Face theatre was the dominant theatrical term in the 1990s. To Aleks Sierz:

> In-Yer-Face theatre is any drama that takes the audience by the scruff of the neck and shakes it until it gets the message. It is a theatre of sensation: it jolts both actors and spectators out of conventional responses, touching nerves, provoking alarm […] unlike the type of theatre that allows us to sit back and contemplate what we see in detachment, the best In-Yer-Face theatre takes us on an emotional journey, getting under our skin. In other words, it is experiential, not speculative (2000, p. 4).

Aleks Sierz points out that this new term and new plays are different from the ones in traditional theatre. Spectators cannot sit back in a comfortable way; they have to face with violence, shock, sex, and the depths of human emotion. These new pioneer playwrights have dealt with the provocation, speculation, sensation and shocking, savage, dark and stark sides of society. In the form of In-Yer-Face theatre, we have become acquinted with a new picture of British society and theatre. These new term plays and picture have designated postdramatic theatre.

In the following chapter of this study postdramatic theatre will be examined and in order to clarify postdramatic theatre more clearly, one must look at the stages of drama from the past onwards. Before explaining postdramatic theatre, dramatic theatre should first be explained. The word drama comes to English from Greek via Latin and means "act to do". The word represents imitation, with action takes place automatically. In Europe, dramatic theatre uses speech patterns on the stage with the help of dramatic play with mimetic traits. Dramatic theatre is composed of mimesis and illusion. Lehmann explains dramatic theatre:

> It wanted to construct a fictive cosmos (...) the principle that what we perceive in the theatre can be referred to a "world", i.e., to a totality. Wholeness, illusion and world representation are inherent in the model "drama" (...). Dramatic theatre ends when

> these elements are no longer the regulating principle but merely one possible variant of theatrical art (2006, p. 22).

Hans Thies Lehmann points out those elements of dramatic theatre have changed day by day and that dramatic theatre could not arrange the traits of theatre any further. Since the 1960s and the emergence of the postmodern condition, there have been attempts by a hand full of important companies and groups to reject dramatic art. Normally, dramatic theatre makes spectators follow what the stage presents but energetic theatre (theatre beyond drama) and postdramatic theatre make the spectator amalgamate with the play and stage. They consider it a conservative and enforcer genre, responsible for the imprisonment of the theatre since the Greeks. They reject totality and wholeness.

One of the most influential books written about traditional drama, its extinction and postdramatic *factors* from the 1970s to the 1990s is *Postdramatic Theatre*. In his book *Postdramatic Theatre,* Hans Thies Lehmann also "reads the first half of the century as an extended preparation: Maeterlinck, Stein, Witkiewicz, Brecht, the Absurd, even the documentary theatre of the 1960s --- all yield clues to the postdramatic to come" (Fuchs 2008, p. 178). Lehmann tries to organize a new theatrical sides and traits, including 20th century theatritic movements, playwrights, and their works referring to postdramatic theatre. Postdramatic theatre, as supported by Heiner Müller, and Robert Wilson, alongside several important groups and companies, is closer to ceremony, spectators, and theatrical subjects.

Lehmann describes postdramatic theatre as the post side of drama. In the introduction part of *Postdramatic Theatre*, which was translated into English from German by Karen Jürs-Munby, 'post' is described as "neither as epochal category, nor simply as a chronological 'after' drama, a 'forgetting' of the dramatic 'past', but rather as a rupture and a beyond that continue[s] to entertain a relationship with drama and in many ways an analysis" (2006, p. 2). In his book; Lehmann explains that there have been many playwrights, directors, practitioners, and companies who have tried to form a different movement away from conventional traits of drama. Their works can thus be defined as postdramatic.

In postdramatic theatre, apart from the director, each artist, dancer, musician and actor has a different and free place. The body searches for sound, rhythm and harmony instead of animating the character. Instead of traditional drama, the text

turns to both visual and aural objects. We are not able to find the real meanings of words, that is that words have a visual feature and so language is both an object and a musical subject. With the help of signs and imagery, spectators will face different worlds and interpret the event differently both on the stage and within their own worlds.

On the other hand, we need to analyse the characteristic traits and elements of postdramatic theatre in order to be able to identify and apply postdramatic theatre. Lehmann identifies these traits as "parataxis, simultaneity, play with the density of signs, plethora, musicalization, scenography, visual dramaturgy, warmth and coldness, physicality, irruption of the real, and event/situation" (2006, p. 86). Lehmann also analyses aspects of postdramatic theatre as text, space, time, body, and media. While these characteristic traits and aspects analyse the presence of the postdramatic term, they also revoke the presence of traditional and classical theatre. Analyzing dramatic texts, it must be broken down into themes such as plot, character, structure, time and dialogue because it is crucial to search for unity and combined elements in dramatic theatre. However, in postdramatic theatre, texts reject this unity and combination of elements and these traits and aspects deconstruct text-based theatre and traits of dramatic theatre as mimesis, illusion, time, place, action, dialogue and character.

In the next, using similar or the same characteristic traits and aspects in the context of postdramatic theatre, postdramatic texts *Attempts on Her Life* (1997) and *Face to the Wall* (2002) will be analyzed under the head of "Deconstructing Subject and Non-Hierarchical structure in Martin Crimp's Postdramatic Theatre" especially using postdramatic signs as parataxis/non-hierarchical structure and plethora. Crimp's texts have "no dramatis personae" (Zimmermann 2003, p. 74) and structure. Akin to Crimp's plays, Simon Stephen's *Pornography* (2007) will be discussed under the heading "Lack of Plot and Deconstructing Character in Simon Stephen's Postdramatic Theatre".

In the fourth chapter of the thesis, Sarah Kane's plays *Crave* (1998) and *4.48 Psychosis* (2000) will be studied under the heading "Violence, Pain and Catharsis in Sarah Kane's Postdramatic Theatre", in the context of aspects of postdramaticness (especially in the part of Postdramatic Body). Kane's plays contain social and

psychological violence, and postdramatic pain (her traumatic thoughts and struggle) and catharsis (her committing suicide) are witnessed in her plays.

In the same context, Mark Ravenhill's plays *Faust is Dead* (1997) and *Pool (No Water)* (2006) will be examined under the heading "Deconstructing Time, Space, Body and Media in Mark Ravenhill's Postdramatic Theatre." His plays deconstruct dramatic time, space, body and media because Ravenhill addresses different places at different points in time. Using new media technologies, he deconstructs the text and the presence of players. Postdramatic imagery of the body can be analysed in Ravenhill's plays because postdramatic process takes active relationship with the body. Physicality is thematized in his plays in nearly every scene. As laid above, seven plays will be analyzed which share structural and thematic traits in the light of postdramatic theatre. These plays refer to new artistic developments of playwrights and their contributions to postdramatic theatre.

When we analyse playwrights and plays, Martin Crimp's masterpiece *Attempts on Her Life* was on display in 1997 at the Royal Court Theatre. The play deconstructs stable characters. Crimp never shows the number of speakers at any time. In seventeen scenarios a woman, Anne, who has lots of different names but no clear identity, is seen. A deconstruction of the subject is witnessed. The play is an example of contemporary British theatre and because of outside interpretations, the imaginary, unconscious representations and absence of the conventional character and plot, the play is often examined as an example of postdramatic theatre. Crimp's another play *Face to the Wall* was staged in the Royal Court in 2002. It portrays media, murder, massacre, and violence. Three nameless characters (the absence of conventional character), who discuss a massacre, are observed. In fact, Crimp tries to show how characters, how people are affected because of violence in the media and the rottenness of the media.

Simon Stephens' play *Pornography* (2007) follows 7/7 bombing in which fifty two people were killed. The terrorist attacks in 9/11 and 7/7 show thematic and structural traits for play. The seven – scene – play explores and follows the Iraq war, the 7/7 attacks, and various media channels in Britain. Simon Stephens tries to place himself in the mind of terrorist and wonders why these attacks occurred in Britain. Stephens'

play *Pornography*, without either characters or assigned dialogue; can be cited as a postdramatic play.

Kane's *4.48 Psychosis* is also cited as an example of postdramatic theatre. *4.48 Psychosis* is closer to *Attempts on Her Life* because it contains no visible characters, no actual form of a character, nor well-organized plot structure. *4.48 Psychosis* was staged in June of 2000 at the Royal Court a year after of her suicide. In *4.48 Psychosis*, Kane brings unidentified and innumerable voices to drama. The main theme of the play is suicide, and it also deals with depression, pain, and concluding relief. Kane tries to form her own point of view what the world is, whether this world makes you uncomfortable or not.

Crave is Kane's other play that will be analysed in this dissertation. *Crave*, which is stated as a postdramatic work like *4.48 Psychosis* in Lehmann's *Postdramatic Theatre*, has been staged at the Traverse Theatre in Edinburgh in 1998. Critics and spectators criticized Kane with both barrels, and thus Kane wrote *Crave* under the pseudonym Marie Kelvedon in order to deserve unprejudiced criticisms. Kane portrays experimental use of verbal violence in *Crave* and "the disintegration of a human mind under the pressures of love, loss and desire" (Sierz 2000, p. 119) on the stage. *Crave* has no stage directions, no time, no place, no action, and no traditional sense of dialogue. The play has four speakers-- A, B, C, M -- and they each crave for something. No conventional dialogue exists among them. The play portrays the violent mental imagery of the memories of four speakers. Kane's dramatic world always has violence and Kane has always tried to explain this world with her plays using post-traumatic feelings and postdramatic traits.

The other play is Ravenhill's *Faust is Dead* was written in 1997. The play is about sex, desire and seduction. It is well known that Faust is a legendary character. As part of this legend, because of his lust for knowledge, Faust is forced to accept an agreement with the devil. Ravenhill's *Faust is Dead* is a presentation of how human desires to consume, to find the reality. The play presents three characters Alain, Pete and Donny. Ravenhill used Alain as a twentieth century Faust who sometimes turns to Mephistopheles. Actually these three characters change the roles as being seducer or seduced in their world. In this world, they cope with representations and the real without considering the fatal consequences.

Ravenhill's latter play *Pool* is another postdramatic play was staged in 2006 at the Drum Theatre in Plymouth. The characters of the play are not defined. Without using any real character property, the play gathers a group of artists similar to one another, coming together at the house of a former friend of theirs. The text of the play is only a monologue and it scatters the structure of plot. The main two features of the play are indeterminacy and multiperspectivity. Ravenhill forms an unattributed text.

The texts of these playwrights question and shred to pieces the traditional, established forms and rules of society. While dealing with these notions related to 'In-Yer-Face' theatre, they analyse characteristic traits of postdramatic theatre. Sarah Kane, Mark Ravenhill, Martin Crimp and Simon Stephens use postdramatic traits in their plays to change traditional dramatic methods, each showing how postdramatic traits reactivate spectators and how postdramatic aesthetics can be used in performance.

As a conclusion, my main objective in this dissertation is to analyse the British stage in clear periods, especially from 1990s onwards, in relationship to these seven plays in a postdramatic perspective. In analyzing these seven radical but similar plays, I try to explain how these plays deal with contemporary traits and theories, how they challenge with psychological factors, desires, oppositions, consumerism, media, violence, and war. The writers of these plays try to shape a new term with disjoined bodies, unhealthy psyches, unclear characters, and identities in order to clarify real world to spectators and society. Martin Crimp, Sarah Kane, Mark Ravenhill and Simon Stephens, rejecting traditional forms of theatre, have determined rules, objectivity, and routinized lives taking their places in postdramatic theatre and, deconstructing the subject.

1.1. 1990s English Theatre

British theatre has continued as a minority art since the 18th century, coming into existence largely for the middle class. British theatre advanced into becoming for mass art, and obtained succes and vitality from the end of the 19th century into the middle of the 20th century. One of its most important vitalities has been formed by the 'angry young men' who had been educated in red brick universities. These young men witnessed both World War I and II. They had to deal with the effects of World Wars, class distinction, and the desperation of the new generation. At the Royal

Court, these young men began to write plays freely to express their anger, problems, and hopelessness experienced through the 20th century. The Royal Court was a housekeeper for these angry young men.

One of these young men, John Osborne, opened a new period in British theatre with his *Look Back in Anger* in May 1956. Osborne formed an expected and different vitality in British theatre. Apart from Osborne, The Royal Court Theatre has guided important and brave playwrights such as John Whiting, John Arden, Arnold Wesker and Harold Pinter, and later Edward Bond, Tom Stoppard, David Hare, and Howard Brenton. Harold Pinter with his original style and inner monologues formed a new style in drama. Edward Bond used different techniques to inveigh social corruption and violence. British theatre witnessed Bond's severe criticism with his shocking play *Saved* (November 1965) with the stoning scene of a baby, reflecting human emotion and attitude towards violence.

Tom Stoppard used irony, jokes, and intertextuality, analysed Euripides, Shakespeare and Ibsen, and formed postmodern plays. Howard Brenton wrote political plays in the 1970s and 1980s. These playwrights wrote their plays in the frame of war, capitalism, and postmodernism. With the help of these brave writers, British theatre had a golden age after 1950s, but capitalism, globalization, the effects of Thatcherism, the rise of consumption in society, the existence of authoritarian government threatening theatre and playwrights, and then existing theatres became senseless and dull.

By the 1990s, some global themes and reality of violence, barbarism, inequality, and ethical corruption have still existed. These patterns were used by new writers and styles. To revitalize theatre, a new and different kind of theatre emerged in Britain because of global facts, culture and social factors that were shaping the society of that time. That new kind of theatre has not been accepted easily among theatre critics because that new form deconstructs and challenges conventional theatrical signs, contents, plot and character. That new theatre form was titled as *in-yer-face theatre* by Aleks Sierz. As both a writer and critic, Aleks Sierz searched factors of this new form as well as wrote the book *In Yer Face Theatre: British Drama Today* (2000). In-Yer-Face theatre includes shock effects and tactics, aims to discomfort spectators,

and attempts to show the real world with the help of more radical and experimental plays. Sierz explains in-yer-face theatre as:

> It really isn't difficult: the language is usually filthy, characters talk about unmentionable subjects, take their clothes off, have sex, humiliate each other, experience unpleasant emotions, become suddenly violent. Writers use shock tactics, it is because they have something urgent to say ... The most successful plays are often those that seduce the audience with a naturalistic mood and then hit it with intense emotional material, or those where an experiment in form encourages people to question their assumptions. In such cases, what is being renegotiated is the relationship between audience and performers– shock disturbs the spectator's habitual gaze (2000, p. 5).

In-Yer-Face theatre deconstructs all traditional patterns and rules and directs spectators to ideas that they try to dismiss and get out. Sierz also directs spectators to accept what they witness on stage.

To Aleks Sierz, the 1990s were reporters of change, novelty and revolution in theatre in Britain. He analyses this revolutionary change:

> In the 1990s, a revolution took place in British theatre. Out went all those boring politically correct plays with tiny casts portraying self-pitying victims; overthrown were all those pale imitations of European directors' theatre; brushed aside were all those shreds of self regarding physical and long-winded, baggy state of the nation plays. In their place, came a storm of new writing, vivid new plays about contemporary life by a brat-pack of funky playwrights. For a few heady years, theatre was the new rock 'n' roll—a really cool place to be. At last, here was drama that really seemed to make a difference. It sweated newness out of every pore (2000).

Sierz points out that this new form takes the place of more traditional plays. New writing and new plays deconstruct conventional traits in theatre. Instead of traditional theatre, new pioneer playwrights write vivid, strong and provocative plays. These pioneer playwrights are Philip Ridley, Tracy Lett, Sarah Kane, Mark Ravenhill, Naomi Wallace, Jez Butterworth, Simon Block, Nick Grosso, Patrick Marber, Che Walker, Richard Zajdlic, David Eldridge, Anthony Neilson, Judy Upton, Joe Penhall, Martin Mcdonagh and Simon Stephens. While angry young men, from the working class, analyse their society, governments and their unqualified governors, these opponent playwrights try to show the extreme of values in society and culture. These opponent playwrights try to analyse how traditional values of theatre change and what they can write and put on the stage as different and provocative. These playwrights have mentioned violence, rape, rough sex, terror attacks, wars, media, and consumerism. They show these patterns on the stage to provoke and react

spectators, they get audiences to feel and see what is happening around them and in the world. This new drama is a reaction to a play which has not features of film which deconstructs illusion and moral code.

Critics and society criticize these provocative plays because they are both disturbed by them as well see themselves, thus seeing the new writing and new drama as part of trying to (re)form their own ethical and moral codes. On this topic, Sierz says that this new writing tries to attack personal fields and disturbs personal feelings. It deconstructs rules and standard forms. These disturbed spectators should understand, think, and react what they see on the stage. In contemporary drama, spectators, and readers contrarily witness naked characters, violence, and unpleasant feelings, and they in turn feel the power of theatre.

These playwrights, using obscene language and shock tactics, make distinctive changes for theatre and they support obscene, shocking and provocative scenes. Provocative and shock tactics are used to activate spectators' and commentators' reaction for events that occurred in their society. Playwrights point out that commentators and spectators must question established and traditional traits in theatre because the aim of playwrights is to find deeper and different meanings instead of presently accepting ones. They also question what reality means and what the reality that men comprehend is. Playwrights try to reach further than what is normal and possible in British theatre. To pioneer playwrights, theatre should encircle spectators to take part on the stage like players and sometimes plays can be disgusting, chronic, shocking and provocative in order to catch spectators' attention. Instead of conventional values, morals and patterns, theatre should provide every type and shocking lives, values and subjects.

Actually, Antonin Artaud, theorist of Avant-garde Theatre, guides young playwrights and new plays. Without Artaud's influence, Sierz explains that "audiences would still be watching country-house, drawing-room comedies and light thrillers" (2013, p. 9). To Artaud theatre must represent to spectators distinctive subjects as madness, corruption, love, war. As Artaud notes that, these new playwrights use crime, love even extreme love, war, sexual relationships, madness, and consumerism and drug culture that neither spectators nor critics expect to face with these plays. However, the children of these spectators and critics have already started using drugs, and have

become part of pop culture, media and the postmodern world. In the 1990s apart from provocative playwrights, commentators and critics explain their thoughts about these controversial playwrights because these playwrights create a tremendous impression in spite of diversities among them. Michael Billington, theatre critic for The Guardian newspaper, analyzes the new drama. "New drama no longer occupies the central position it has in British theatre over the past thirty-five years" (1993). However, after the performance of playwrights, Billington changes his ideas and says "'I cannot recall a time when there were so many exciting dramatists in the twenty-something age-group what is more, they are speaking to audiences of their own generation" (1993). These young and exciting dramatists form a new generation.

These exciting dramatists are 'Thatcher's Children' because in the early 1980s, under the era of Thatcher, they grew up and began their careers under Thatcher's political and cultural effects. When they come to twenty of years of age, they started to be written as reflections of these politic and cultural effects. Thatcher, after being elected on 4 May 1979 as a prime minister, represents a different and difficult world:

> In many ways, it was a different world. Imagine life without mobile phones, cordless phones, email, texting, videos, CDs, DVDs, minidiscs, and digital cameras or camcorders. Or PlayStations. Or personal computers. Or the internet. No laptops; no iPods. Few people had faxes. There was no need to memorise countless pin numbers. There were only three television channels (BBC1, BBC2 and MTV) (Sierz 2013, p. 7).

Margaret Thatcher tore down political, social and economic concepts of post-war Britain. Thatcher had imposed monetarism, corporatization and market on society. Thatcher's effect is summed up by a historian: "Thatcher achieved her victories at terrible cost usually born by others. By any test, from statistical surveys of relative incomes to the striking reapers of beggars on the street, Britain became a more unequal society" (Clark 2004, p. 400). Thatcher represents a new but merciless society.

Actually, she did not support community life. It can be understood this from her famous saying as 'there's no such a thing as society. There are only individuals.' (Thatcher 1987). They have no experience, no religious beliefs, no moral values, and no family relationships. Instead of getting lost, these individuals strengthen themselves. They learn that if they want to realize themselves, they should concentrate on their own problems and personal conflicts. In this way, these young

playwrights write plays how they want and deconstruct dominant thoughts and common belies about theatre. Mark Ravenhill, like a spokesperson, analyses the intention of these young playwrights in his play *Shopping and Fucking*:

> I think ...I think we all need stories, we make up stories so that we can get by. And I think a long time ago there were big stories. Stories so big you could live your whole life in them. The Powerful Hands of the Gods and Fate. The Journey to Enlightenment. The March to Socialism. But they all died or the world grew up or grew senile or forget them, so now we're all making up our own stories. Little stories (2001a, p. 66).

Ravenhill says that they are forming little stories but their own stories; they do not trust narratives, power and big stories because big stories usually damage societies and become lost day by day. Apart from Thatcher's social, political, and economic effects, British theatre and playwrights are affected by social and cultural changes around the world because a different generation had grown up in Britain who witnessed fall of Berlin Wall, new horrors in Balkan war, club culture, social decay because of UK economy and Thatcher period. All these cause cultural decadence and anger.

These lines and feelings represent the mood of playwrights and how they are writing their plays using personal thoughts and sufferings. Instead of grand narratives they use their own narratives, their own personal pain. Thatcherism and enormous changes actually provide young playwrights the opportunity to recognize the society and the world around them. In their plays, they used these effects and changes and managed to announce their screams.

Sierz, analyzing the period in which government agencies are corporatized, unemployment increases and capitalism becomes wild, evaluates the following:

> Imagine being born in 1970. You're nine years old when Margaret Thatcher comes to power; for the next eighteen years-just as you are growing intellectually and emotionally- the only people you see in power in Britain are Tories. Nothing changes; politics stagnate. Then, some time in the late eighties, you discover Ecstasy and dance culture. Sexually, you're less hung up about differences between gays and straights than your older brothers and sisters. You also realize that if you want to protest, or make music, shoot a film or put on an exhibition, you have to do it yourself. In 1989, the Berlin Wall falls and the old ideological certainties disappear into the dustbin of history. And you're still not even twenty. In the nineties, media images of Iraq, Bosnia and Rwanda haunt your mind. Political idealism --- you remember Tiananmen Square and know people who are road protestors --- is mixed with cynicism --- your friends don't vote and you think all politicians are corrupt. This is the world you write about (2001, p. 237).

As mentioned, Thatcher's children write their plays in the postmodern period containing powerless, cowed community and desperate feelings. Their plays contain more violence and sexuality and they are uncertain about political discourses and their futures. They are Thatcher's children and they live when Thatcherite politics are very powerful and they witness social and cultural collapse.

Their uncertainty causes anger and evokes agitated language. Thatcher's children or Mrs Thatcher's disoriented children write agitating plays because of social and psychological despair, cultural and political corruption. These angry and agitating plays sensationalized theatre stages and second angry young men aim to form a new period, a new avangarde theatre.

This new avangarde theatre is supported with the end of Thatcher's epoch and the beginning of Tony Blair's period as a prime minister of England. In the 1980s, the obsession with the market meant that money distributed by the arts council that chooses how much will be given to which theatre. But New Labour afterwards breaks up this practice and gives an extra 25 million pounds to the besieged theatre. During Tony Blair's period, he supports new and different ideas and thoughts and a young country. This young country at the same time represents young culture and thoughts of this culture. He wants to lace and enrich society, culture, and art with vivid ideas again. These vivid ideas or, revolutionary thoughts refer to 'cool Britannia'. Ken Urban explains this term and its reign:

> In the mid-nineties, London became ground zero for a revitalization of British art and culture. The world took notice and politicians such as Tony Blair took advantage of the rebranding of London as the global capital city of cool. In yer face theatre, along with the visual arts and pop music of the time, heralded the return of swinging London (2004, p. 355).

'Cool Britannia' contains newness, revitalization, and efficient art but at the same represents global capitalism in Britain. Tony Blair uses this term as a tactic, as a golden opportunity for his government to publicize ideologies. In the period of 'Cool Britannia', new dramatists, influenced by thoughts of postmodern thinkers as Foucault, Lyotard, Baudrillard, Barthes, Deleuze, Derrida and Jameson, Tarantino's *Pulp Fiction, Natural Born Killers* and Irvine Welsh's novel *Trainspotting,* are rescuer of British theatre coming to a dead end in the 1980s. However dramatists criticize consumption and global capitalism, for they cause different ideologies and even nihilism among individuals in society. Ken Urban alters the term Cool Britannia

and re-coins as Cruel Britannia. Cruel Britannia represents hopelessness and nihilism in contemporary life. The relationship between cruelty and nihilism is related to some significant moments in contemporary art and culture: "the essays of Antonin Artaud and Georges Bataille in France in the 1930s; the debate between Martin Heidegger and Ernst Jünger in post-war Germany; and the final writings of Friedrich Nietzsche in Germany during the 1880s" (Urban 2004, p. 355). These events and works shape nihilism. Depressed and forlorn playwrights do not rely on policies and they do not show a reaction to outstanding political discourse in Britain. It is pointed out that those new young playwrights do not produce political ideas nor do they reject older ideas; rather, they produce their self political discourses instead of public ones.

Instead of political ideas, playwrights in the 1990s create their own stories with attempting to significant public issues. Instead of supporting political systems, plays of the new generation usually contain violence and despair because the conditions of the world, the power of capitalism and consumption culture which cause loss of confidence and an ability to find an alternative policy about their society and the world.

The new generation is concerned with violence and shock so that they are against traditional culture and criticize the conventional way of living of society. By rejecting traditional values, new dramatists form their own shocking way of life instead of dominant social and ethical values.

These playwrights and their plays are evaluated under different cases as "blood-and-sperm plays, new brutalism, Neo Jacobenism, experiential theatre, cool theatre, or theatre of urban ennui." (Aragay et al. 2007, p. ix). These are the different cases which shape theatre in the 1990s. Neo Jacobenism argues that "what matters most in contemporary theatre is its links with tradition and, indeed, in the work of Sarah Kane for instance, there are many references to Shakespeare." (Sierz 2002, p. 17). On the other hand if you choose New Brutalism "you are emphasising just one aspect of contemporary theatre: its brutality and violence" (Sierz 2004, p. 51). New Brutalism has positive effects for new writing however, Nikcevic represents five negative effects about New Brutalism:

1 Oversimplification (of the playwriting craft itself),
2 Loss of identity (national and cultural)
3 Uniformity of theme (murder and suicide)
4 Banishment of the playwright (through reassertion of the director)
5 Loss of audience (2005, p. 262)

In-Yer-Face theatre rejects these cases. In-Yer-Face theatre emphasizes the newness in the drama. Spectators and the stage were faced with new aspects in the 1990s via in-yer-face theatre. Instead of tradition, British theatre meets novelty. It provides spectators the chance to watch extreme plays and, while watching these plays spectators are tricked psychologically into feeling threatened when, in actuality, these plays provide a connection between the audience and the stage. This connection can be daftly aggressive and provocative so it is not possible to toss out or escape from it. It deconstructs traditional borders and taboos; it destroys inviolable values and subjects, and it makes spectators feel extreme emotions. Without paying attention to social values, in-yer-face theatre strikes in a single heap. It tries to discover the depth of human feelings so it does not abstain from putting on stage the sexuality and violence.

In-Yer-Face theatre is products of Thatcher's children who do not believe totality, society and wholeness. This theatre reflects discourses of the world wars that caused far too much death, financial damage, depressive thoughts and polarisation of nationalities at the hands of the Cold War and, for that reason in the postmodern world, new drama and dramatists tried to form their own stories instead of grand stories as religious discourses, enlightenment, capitalism, socialism and communism.

Aleks Sierz, evaluating new pioneer dramatists, who deal with the problems of society, its systems, methods, conditions, and 1990s sensibility, refers to The New Oxford English Dictionary for the definition of in-yer-face theatre. The term firstly used in "American sports journalism during the mid seventies and gradually seeped into more mainstream slang over the following decade" (Sierz 2000, p. 4). In-Yer-Face theatre, spectators are forced to watch violent and provocative scenes. More visibly, in-yer-face theatre has some features:

> 1. It is a type of drama that uses explicit scenes of sex and violence to explore the extremes of human emotion. It is characterized by stage images that depict acts such as anal rape, child abuse, drug injection, cannibalism, and vomiting. It also has a rawness of tone, a sense of life being lived on the edge.

> 2. It usually involves the breaking of taboos, insistently using the most vulgar language, sometimes blasphemy, sometimes pornography, and it shows deeply private acts in public. These have the power to shock, and constitute an anthropology of transgression and the testing of the boundaries of acceptability (Sierz 2003, p. 17).

In-Yer-Face theatre and the new generation have changed the countenance of British drama. They destroy all borders related to identity in society. In in-yer-face theatre, private and public life or male and female differences cannot be mentioned. In-Yer-Face theatre represents multiple controversial voices sometimes play can contain cruelty, sexual relationships or violence and can sometimes reflect the real experience or the spectators feeling of a live experience while watching their feeling of being in danger.

In in-yer-face theatre we cannot mention about censorship for the reason that playwrights write and show what they want on stage. The new generation creates abusive, impudent, and savage yet swanky characters, alongside merciless relationships taking place in British society. New dramatists pull to shreds the gloomy lives of characters and analyse these characters in terms of sexual, moral, ontological and existentialist way. These characters are also presented with all vitality, episodic stories and metaphors instead of well fictionalized plays. These new theatrical signs at the same time form a different person who uses obscene language and imagery in his/her postmodern world. Instead of rules and morality, this person wants to try new pleasures, extreme sexuality and cruelty. Ken Urban puts in order the important parts of this experiential theatre which shocks spectators every time in the 1990s:

1) The importance of shock in language and stage imagery, as part of rejection of "political awareness".
2) The investment in cruelty as subject matter and as part of the audience's viewing experience.
3) An exploration of gender roles and sexual mores, seven most often in an obsession with fathers and father-figures which is representative of the so called 'crisis of masculinity'.
4) The move away from large political plays, 'the state of England' plays, towards smaller-cast works that focus on individual struggles.
5) The rejection of characters who can be clearly distinguished as either victim or oppressor; victims can be complicit in their own oppression and oppressors also suffers as victims.

6) The rejection of characters as ‘spokespeople’ for certain political ideologies or as stands-ins for a moral authorial presence, a tendency found in the critical realist tradition of the 1970s and ‘80s.
7) An uneasiness with labels such as ‘minority or ‘feminist’, in part as a way of separating themselves from the issue-based work of many 1980swriters and theatre companies.
8) In the wake of the Communism’s collapse and disintegration of Left and Right political oppositions, a general scepticism toward partisan politics of any stripe.
9) A wide-spread experimentation with form and style, in part inspired by European and American theatre.
10) The acceptance of theatre’s role as a commodity, marked by an investment in ‘coolness’ and celebrity, with no pretense to see theatre as outside of, or opposed to, popular culture and mass media; seen most notably in the appropriation of a pop music sensibility (2006, pp. 14-5).

As mentioned above, the aim of playwrights and new drama is to show the effect of media, culture and wars, and explain cruelty, sexuality, policy, political map of the world, darkness and goodness of the society and individual struggle. To continue individual struggle, they choose a different policy leaving out traditional concepts. Instead of traditional concepts, they use radical concepts on stage and aim to change the world. Playwrights intrude into the life of spectators and deconstruct the relationship between actors and spectators. Spectators see their own experiences and, private lives, and actually see whatever they’re avoiding. Aleks Sierz explains in-yer-face as:

> In yer face theatre always forces us to look at ideas and feelings we would normally avoid because they are too painful, too frightening, too unpleasant or too acute. We avoid them for good reason-what they have to tell us is bad news: they remind us of the awful things human beings are capable of, and of the limits of our self control. They summon up ancient fears about the power of the irrational and the fragility of our sense of the world (2000, p. 6).

New drama brings everything and every feeling to the stage; it destroys all borders of theatre and, in doing this, it can be merciless in its use of shocking styles. In-Yer-Face theatre wants spectators to come up against with realities which they push aside when they learn that they actually tend to violence, so new writing needs new techniques and tactics to shake and shock spectators while watching plays. Sierz clarifies characteristic of New dramatists as they persistently deconstruct taboos and uses straight, influential language, often with fast and active conversations (2012, p.

57). Taboos are broken down and spectators witness these experiences. Playwrights choose characters that use obscene language, swear, vomit, take off their clothes, rape, have sex, use racist discourses, and torture or kill somebody. These characters remind us how human being can change, be dangerous, and do terrible things to their lives. These characters try to explain that we occasionally lose our own control, we breathe the same air with characters and feel and live every feeling deeply.

This new drama contains a new aesthetic and new representation. These representations criticize binary oppositions or binaristic concepts of class, race and gender. In-Yer-Face drama mixes every social norm so stabilized concepts can not be mentioned. Stabilized concepts as well as, ethical and moral realities are destroyed by extreme feelings and scenery which automatically form new sensibilities and new realities based on anxiety towards society and policy. Sierz explains this sensibility as:

> For example, both women and men were liberated from writing feminist plays. By this I mean not that they were anti-feminist, but that, as young people, they were more sceptical of feminism. The same thing applies to politics. Young people instinctively wanted to change the world, but they didn't have the idea, like Brecht had, that you have to lecture your audience. Instead, they had a new sensibility, and I call the avant-garde aspect of that 'in-yer-face' theatre (Aragay et al 2007, p. 142).

Social landscapes and new realities cause one to search how conventional rules can be destroyed and how new theatrical experimentations can be represented on the British stage.

This new drama makes changes in British drama with irritating scenes that disturb, but this disturbance resurrects British drama and stereotyped rules of theatre. Conventional rules are broken, and violent, provocative, controversial, and out - of - hand plays are represented. This extreme theatre also deals with postmodern concepts and new aggressive dramatic writing. Because this new drama involves ambiguity, disintegration, intertextuality, confusing of subjectivity, the blurring of spaces, rewriting, deconstructing conventional concepts, the end of history and man, and destroying traditional values, this new drama can be evaluated in postmodern features. It can also be evaluated within the framework of postmodernism because it aims to destroy fixed norms and, stabilized characters and breaks down the whole. Theatre is meant to change, not to be fixed in a certain way.

New drama tries to deconstruct some concepts as sexuality, gender problems, religion, morality, nation and regime that direct society and have an effect on it. This deconstruction occurs in this new drama with presenting unpresentable and unutterable things and scenes on stage. Playwrights' works can be evaluated in the definition of Lyotard's postmodernism that

> puts forward the unpresentable in the presentation itself; that which denies itself the solace of good forms, the concensus of a taste which would make it possible to share collectively the nostalgia for the unattainable; that which searches for new presentations, not in order to enjoy them but in order to impart a stronger sense of the unpresentable (1984, p. 81).

These plays, while breaking down boundaries and established rules, try to form new presentations with shocking and staggering parts within the presentation. These plays present sounds that cannot be possibly be pronounced in living language. These plays contain voices that one cannot hear anywhere. These plays form thoughts that cannot be discussed in culture and society. These plays do not aim to console spectators and do not guide them and, for that reason, spectators are forced to find their ways and get out of shock themselves. Here, presentations can be referred to meta narratives "which are master narratives imposing their point of view and lifestyle, their rules and concepts on particular narratives and in doing so, squash their individuality and uniqueness" (Baraniecka 2013, p. 53). Playwrights rejecting these master narratives and individuality, try to deconstruct these narratives (presentations) which lose confidence in society and on the stage such as communism, socialism, capitalism, history, illumination, modernity and religion.

However, in-yer-face drama has similar characteristics with one of meta-narratives as politic. In-yer-face drama contains abusive stories related to incongruity concepts. Especially in political concept, in-yer-face drama presents plays that contain critical voices. Sarah Kane's *Blasted* is related to Balkan War and this war is "one example of how in-yer-face drama recharts the relationship between the personal and the political" (Edgar 2005, p. 301). However, Mark Ravenhill's play *Shopping and Fucking* represents "an elegy for lost political certainties" (p. 301).

On the other hand this loss is explained by David Edgar, a playwright and critic, "far from celebrating the death of the class struggle, it seems to me that one of the great subjects of In-Yer-Face theatre is mourning its loss" (2005, p. 301). When meta-narratives were accepted (political discourses) as classical utopias, playwrights in the

1990s chose to write dystopian plays and were apt to mention sexuality and violence combining it with popular culture and with pessimist reality related to postmodern discourse. In this postmodern world, new dramatists have primarily been affected by Antonin Artaud's '*Theatre of Cruelty*', Edward Bond's 'Rational', Howard Barker's 'Catastrophic' theatres and absurd and political plays. Especially Artaudian concept of cruelty is clarified by Derrida in two ways: "a) theatre as direct presentation, not as representation; that is, theatre as (sacred) life; and b) theatre as a new language" (cited in Silva 2013, p. 40). With these theatres, plays, and items, new dramatists aim to restore and change society while avoiding concrete messages and ideologies that are accepted in society. Established rules, concepts and realities are dismantled by desire that change every levels of society. New dramatists benefit from "shifting timescales and open-ended structures to question our ideas of reality and to subvert received notions of what a play should be" (Sierz 2000, p. 245). 1990s writers created new dialogues, extreme emotions and active worlds where spectators took place and felt an intense theatrical experience. Ian Rickson explains theatre strength:

> There's something so powerful about the eloquence of the live human event. You find yourself in a cauldron, a crucible in which something is happening physically. Even metaphorical violence or offstage violence can be incredibly powerful because you are implicated and involved. Since the Greeks, one of theatre's jobs is to take us into some of the darkest areas of life so that we should leave the theatre crying out for change (Rickson cited in Sierz 2000 p. 246).

New dramatists show the darkest, the shocking and the violent places and do not let one to sit back and watch plays comfortably. Not only actors but spectators experience those actions in such a way that it is impossible to escape and forget extreme scenes and actions because they witness the cruelty up close and cannot escape or walk out from their places and feel like they are raped at their home.

The dark, the shocking and the violent can be your home or it can be your reliable world where you can be obliged to interrogate your realities and reliable world. These new dramatists focus on humanity and society in broader terms and, through that, postmodern thought, traits and discourse are seen in the plays because these dramatists deconstruct determining judgements and traditional theatre focusing on Lyotard's statement as "the postmodern would be that which, in the modern, puts forward the unpresentable in presentation itself" (Lyotard 1984, p. 81). Sarah Kane, Mark Ravenhill and Martin Crimp analyse traumatic experiences because of

capitalism and consumerism. Because of capitalism, western countries are in the driving seat of the world market and cause bloodshed, rape, terror, and death via military and economic oppressions. These concepts and violence take place on the stage of Simon Stephens and Sarah Kane; they represent postmodern-postdramatic parody of postmodern world.

These dramatists have a rich and intense yet pessimist and desparate inner world carried through especially into their plays. Their plays focus on different, anomalous, relative, and partial concepts, and create a negative atmosphere with social disorder, individual trauma, sickness, violence, sexuality, ontological uncertainty, intertextuality, non-centrality and disbelief. These dramatists share the same characteristics with sceptical postmodern theorists because both of them think that their society is the age of disruption, illness, absurdity, social chaos and lack of morality.

These dramatists, with the traits (parataxis, simultaneity, play with the density of signs, plethora, musicalization, scenography, warmth and coldness, physicality, concrete theatre, irruption of the real and event/situation) of postdramatic theatre that is the discourse of postmodern society and mentioned in Hans Thies Lehmann's *Postdramatisches Theater*, use different techniques related to text, time, space, physicality, media and dream imagery and present a postdramatic panorama of their plays to spectators.

Up until this point, I have tried to analyse and explain the characteristic features, important dates, events, plays and playwrights in 1990s British theatre. In the following chapter, postdramatic theatre and its theatrical traits and aspects will be analyzed.

2. POSTDRAMATIC THEATRE

2.1. The Idea of Postdramatic Theatre

To make a clear distinction between dramatic theatre and postdramatic theatre, it is better to theorize what dramatic theatre is. Classical drama, having concrete examples and set of essential objects and techniques, forms theatre. In this context, Aristotle's *Poetics* was the first and most important example of classical drama. Classical drama mainly has elements such as text, action, place, imitation and character. Among these elements, character is the main factor and signifier for the stage. Scholars and drama critics have studied Aristotelian and dramatic theatres for centuries. Aristotle and his mentor Plato have different ideas about poetry and drama. Plato especially rejects the structure of drama, which contains imitation/mimesis. According to Lehmann, Plato viewed tragedy "as base poiesis, merely the result of artisanal "doing" and not real activity in the higher, intellectual sense: tragedy stands far removed from the truth ideas; it is just the mimesis of mimesis" (Lehmann 2016, p. 24). Contrary to Plato, Aristotle thinks that imitation is crucial for tragedy, comedy and poetry. Aristotle explains relationship of imitation and tragedy:

> Tragedy is an imitation of an action that is admirable, complete and possesses magnitude; in language made pleasurable; each of its species separated in different parts; performed by actors; not through narration; effecting through pity and fear the purification of such emotions (1996, p. 10).

Aristotle claims that structure, plot, narration and action have an organised system in drama. Dramatic structure has systematic action and structure (part of beginning, body and conclusion) that is; the form of cause and effect is set up in Aristotelian drama. Plot and character, the main subjects of drama help to form the relation of cause and effect. Contrary to postdramatic theatre, theatrical elements such as

music, language and song are only aids in the performance. Instead of active spectators in postdramatic theatre, dramatic theatre chooses passive spectators because playwrights and actors direct the play and spectators do not have any importance. "Drama is absolute; the dramatist is "absent" from it, as is the spectator" (Lehmann 2016, p. 210). Patrice Pavis explains the structure of dramatic theatre:

> Dramatic theatre (which BRECHT opposes to the epic form) is the theatre of classical dramaturgy, of realism, and naturalism and the well made play: it has been the conventional form of Western theatre since the famous definition of tragedy in Aristotle's Poetics (1998, p. 112).

Realism and naturalism continue the relationship of cause and effect and observe the society. In these theories, theatre reflects society in detail. The structure of dramatic theatre with its fictional world, plot, and clear-cut characters refer to long periods with different important playwrights. Aristotelian traditional values rule European theatre for centuries and traditional theatrical thoughts and rules of classical drama, starting with *Poetics* related to Aristotle, have remained on the agenda until the 19th century. In the 19th century, "free theatre with many new, young dramatists" (Reilly 1994, p. 37) have been witnessed. In the 19th century, rules of classical drama faced fundamental changes and, in the 20th century, classical drama has met with several historical avant-garde theories including Symbolism, Expressionism, Surrealism, Dadaism, Epic and Absurd Theatre each having important impacts on the development of drama.

When these avant-garde theories are analyzed briefly, symbolism, emerged in France, negates realism and naturalism. It is against naturalism because it does not accept the rational process. A symbolist drama is enigmatic, often ambiguous, and confusing and refers to intuition. Characteristic of symbolist drama is explained by Brockett:

> Since it cannot be logically understood, ultimate truth cannot be expressed directly. It can only be suggested through symbols which evoke feelings and states of mind, corresponding, though imprecisely, to the dramatist's intuitions. The surface dialogue and action in a Symbolist play, therefore, are not of primary importance (1969, p. 310).

Facts can be understood with symbols in Symbolist drama. The second theory is expressionism that goes "beyond drama as interpersonal dramaturgy of conflict and beyond motifs inherent to it" (Lehmann 2006, p. 65). August Strindberg was the first expressionist dramatist who wrote *To Damascus, The Dance of Death, The Dream*

Play, and *The Spook Sonata*. In Expressionist drama, there is no actual time and space; there are subjective truth, nameless characters, lighting and costumes. Reilly explains that "in empricial reality it is not possible for a person to be in two places at once, but in psychological reality everything is possible" (1994, p. 166). In Expressionist drama everything is possible and probable. Strindberg expresses characteristic of expressionist drama:

> The author has tried to imitate the disconnected but seemingly logical form of the dream. Anything may happen; everything is possible and probable. Time and space do not exist. On an insignificant background of reality, imagination designs and embroiders novel patterns: a medley of memories, experiences, free fancies, absurdities and improvisations (cited in Reilly 1994, p. 168).

Expressionist drama refers to men's subconscious and distorted line. In expressionist drama, a playwright is free in each play, he or she writes about whatever he or she wants. Expressionism correlates with Dadaism and Surrealism which create magnetic field between stage and spectators.

Dadaism has unconventional structure. Dadaist drama forms non-realistic plays and subverts all conventions. In the play *Ubi Roi* (1896), written by Alfred Jerry, "the first word spoken from the stage was "merdre" (French for "shit"), resulting in an audience uproar that interrupted the performance for fifteen minutes" (1994, p. 168). Dadaist drama is illogical, nonsensical and irritating. Related to dadaism, Guillaume Apollinaire wrote a play *The Breasts of Tiresias*, which narrates transformation of Therese (a woman) to Tiresias (a man), in 1917. In surrealist drama, playwrights try to escape from control of reason and tend to human subconscious because surrealist drama "attempt to create dream-like states for is audiences" (p. 170). Surrealist drama aims to get spectators to face with their inner world and spectators are able to direct their thoughts without paying attention aesthetic, morality and logic.

The other important avant-garde theory is Epic Theatre. Bertolt Brecht, proposer of Epic Theatre, deconstructs continunity of acts and scenes, and creates a non-dramatic formula. In this non-dramatic formula:

> Brecht wanted the audience to view them as objectively as possible. In order to prevent his audience from becoming involved with the emotional action of the stage, Brecht employed certain alienating devices and these are the main characteristic of epic theatre (Reilly 1994, p. 78).

Apart from epic theatre, absurd drama has important effects on embodiment of modern drama. Absurd drama, emerged in 1961, reflects the world which contains

meaninglessness and incomprehensibleness. Albert Camus explains the term related to existential philosophy:

> ... in a universe that is suddenly deprived of illusions and of light, man feels stranger. His is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity (p. 171).

World War II, Hitler's impacts, atomic bombings, weapons and carnage also shape and constitute absurd plays. Samuel Beckett's *Waiting for Godot* and Eugene Ionesco's *The Bald Soprano* contain absurdist characteristics.

Lehmann makes connection with these avant-garde movements as he "sets out to find a language for the new theatre forms but does so by systematically considering their relationship to dramatic theory and theatre history, including their resonances with the historical theatre avant-gardes" (Munby 2006, p. 1). Lopez Silva explains Lehmann's new language:

> It is strongly influenced by French thinkers related to post-structuralism and semiotics, contemporary theatre from the 1970s has questioned the traditional language of theatre in order to attest to the necessity to redefine other languages giving sense to the performance itself (2013, p.42).

These avant-garde movements have changed in presentation, representation, text, and dialogue. The most important revolution was Postdramatic Theatre. In contemporary theatrical performances, European and American theatre start to create new theatrical situations; however Lehmann goes a step further and explains:

> Ancient tragedy, Racine's dramas and Robert Wilson's visual dramaturgy are all forms of theatre. Yet, assuming the modern understanding of drama, one can say that the former is "predramatic", that Racine's plays are undoubtedly dramatic theatre, and that Wilson's operas have to be called "postdramatic (2006, p. 34).

This has changed roots of classical drama as there are crucial differences between theatre and drama. Twenty or thirty years after World War II, dramatic forms were abandoned for new theatrical forms, which broke off from mimetic theatre directed by only with text. Cultural materialist Raymond Williams has analytically commented about the text and its heterogeneous elements:

> Writing in 1954, he already had the power of analytical insight to note that drama was made of four elements – speech, movement, design and sound. 'All these elements can appear in performance', Williams explains, 'what is variable is their relation to the literary work, the text' (Williams 1991, p. 162, cited in Radosavljevic 2013, p. 16).

Avant-garde theatre reduces the importance of traits related to histrionic to emphasize stage and spectators relationships. After historical avant-garde movements, theatre has started to use its own traits as coactions with spectators and property of presence. Fischer-Lichte explains the reorganization of the theatre. She distinguishes Oneil's trans-individual characters, Pirandello's multiple personality figures, Beckett's fragmented and solipsist characters, Artaud's hierogliphic actor, Brecht's characters in Epic theatre.

New stage performance emphasizes corporeal representations, using music, gesture, and dance on the stage. This physical existence causes self-expression, presence, and unveiling of every factor in a concrete way. Avant-garde movements put emphasis on scene and spectators' relationships instead of only players' dialogues. Lehmann, considering these avant-garde factors, moves theatre a step further. These properties, reflecting a time and space outside, conflict with the fictional world of drama.

Drama has a structure, consisting of Hegel's classical idealist aesthetic, a conceptional unity and a convention. Drama, having wholeness, abstracts and dismisses unnecessary information. Lehmann analyses dramatic theatre as the "formation of illusion, it (wants) to construct a fictive cosmos and let all the stage represent –be- a world" (2006, p. 22). He continues:

> The theatre is the representation, the "making present" of speeches and deeds onstage through mimetic dramatic play. Theatre is tacitly thought of as a *theatre of dramas*. Among its consciously theorized elements are the categories of "imitation" and "action" / "plot (2006, p. 21).

However new theatre deconstructs "one logos. A disposition of spaces of meaning and sound spaces develops which is open to multiple uses and which can no longer simply be ascribed to a single organizer or organon" (p. 32). Drama and theatre cannot form simultaneous relationships, so the structure of drama is deconstructed with dismissing fable. Peter Szondi reads this deconstruction (*Theory of Modern Drama*). To him, drama "came under increasing pressure at the end of the nineteenth century in the dramatic works of Ibsen, Chekhov, Strindberg, Maeterlinck and Hauptmann" (Munby 2006, p. 3). This pressure causes an exhaustion of the drama. Peter Szondi, analysing Ibsen, Chekhov, Strindberg, Maeterlinck and Hauptmann

defines crisis of drama. To Szondi this pressure, crisis of drama and epic elements refer to postdramatic theatre.

In Elinor Fuchs's analysis *The Death of Character* (1996), the death of drama and character, and another crisis of drama have been observed. To her, 20th century theatre made great changes related to character. The non dramatic text, which assigns character as figures, takes place on the stage. As with Fuchs' analysis, Lehmann has planned the deconstruction of three main elements (time, space, and action), dramatic conventions, and death of the idea of the character in the late twentieth century.

In parallel to structure of character, Lehmann subverts the authority of the written text and hierarchical structure, and reduced the levels of unity and synthesis in the text. Many characteristics of postmodernism are observed in postdramatic theatre. Some theorists even use 'postmodern theatre' to name the theatre in the postmodern period. Ambiguity, pluralism, elusiveness and uncertainties "can neither be cogent individually...nor can they collectively offer more than catchphrases which necessarily have to remain very general...or name very heterogeneous traits" (2006, p. 25). However, some uncertainties and elusiveness related to postmodernism create a clearer, more comprehensive and descriptive term.

Hans Thies Lehmann defined the descriptive term as *Postdramatisches Theater* 1999 translated into English from German *Postdramatic Theatre* by Karen Jürs-Munby in 2006. Lehmann had deployed this term:

> as an alternative to the then ubiquitous term 'postmodern theatre' in order to describe how a vast variety of contemporary forms of theatre and performance had departed not so much from the modern as from drama, that is they no longer conformed to the idea of mimetically enacting a dramatic conflict in the form of a story (fable), and dialogue spoken by characters in a fictional universe (Munby, Carroll & Giles 2013, p. 1).

Lehmann's new term breaks down the structure of character in the centre place and make spectators new comments the roles of the stage. It redefines performing concepts, mimesis and language. Lehmann's term has caused confusion on the point of definitions. Especially the "post" prefix caused ambiguities. Catherine Bouko explains this confusion over prefix:

> The prefix "post" is confusing because it can be understood in two different manners: either as an approach that does not take the dramatic advances into account and wants to make a fresh start, or as a spectacular form that does not deny the

> possibilities of dramatic renewals but directs its research towards non-dramatic modes of expression (2009, p. 26).

Postdramatic theatre, the post side of drama, contains a post-theatre rejection of the idea whereby evaluates theatre as a literary theory.

Postdramatic theatre forms a new discourse about performance in Europe and America and focuses on Bertolt Brecht, Gertrude Stein and Antonin Artaud. Lehmann points out that Brecht finished following dramatic tradition and "despite his antagonism towards Aristotle, Brecht was unable and unwilling to sacrifice the element 'of the fable' (the story) – the Aristotelian 'mythos'" (Radosavljevic 2013, p. 126). Postdramatic theatre has common features with Brecth's ideas, so Lehmann calls postdramatic theatre post-Brechtian theatre:

> Postdramatic theatre is a post- Brechtian theatre. It situates itself in a space opened up by the Brechtian inquiries into the presence and consciousness of the process of representation within the represented and the inquiry into a new 'art of spectating' (2006, p. 33).

Lehmann, analyzing Brecth's key terms such as Verfremdung, Gestus and Epic, points to productive spectators as Brecht aimed. Duska Radosavljevic explains this new theatre:

> For Lehmann, postdramatic theatre is not just a matter of artistic experimentation, nor is it a matter of negotiation around the binaries between text and performance or traditional theatre and the avant-garde. Postdramatic theatre – whose early representatives are cited as being Tadeusz Kantor, Robert Wilson and Klaus-Michael Grüber – is seen as precisely transcending pre-existing binaries and ushering in additional theatre-making process (2013, pp. 17-8).

Postdramatic Theatre, supported by Heiner Müller and Robert Wilson, is closer to dance, performance, ceremony, ritual and dream imagery. Postdramatic theatre claims that text can be minimalized and that theatre can take place apart from text and fable. Thus, postdramatic theatre aims to move away from dramatic text applying performance, happenings and Robert Wilson's 'theatre of imagery.

In postdramatic theatre, apart from director, each artist, dancer, musician and player has a different and free place. Body searches sound, rtythm and harmony instead of animating a character. Contrary to traditional drama, the text has properties of both visual and aural objects. Media and artists start to have close relationships and we doubt meta-narratives and theories, and interrogate establishes system of theatric features. Real meanings of words are not able to be found or words have visual

feature. Thus language is both an object and a musical subject. With the help of imagery and simulations, spectators will face different worlds and interpret events differently on the scene. Instead of conventional characters, Lehmann focuses on performers' presence and physicality. To Lehmann, the performers' presence and physicality are the main aspects of postdramatic theatre. By putting into place physicality and the body as the main aspects of postdramatic theatre, Lehmann deconstructs the unity of character. Subverting the unity of character, he expresses "auto-sufficient physicality, which is exhibited in its intensity, gestic potential, auratic presence and transmitted tensions" (2006, p. 95). Physicality represents body on the postdramatic stage, Lehmann explains this postdramatic stage:

> As the body no longer demonstrates anything but itself, the turn away from a body of signification and towards a body of unmeaning gesture turns out as the most extreme charging of the body with significance concerning the social reality. The body becomes the only subject matter (2006, p. 96).

The body on the stage represents policy, economy, culture and society, representing reality and requiring the spectator's presence. This presence makes a connection between fiction and fact, representation and presentation, the stage and the outside.

In his book, Lehmann aims to form new discourses related to theatre instead of deconstructing epochal periods and categories. He aims "to read the realized artistic constructions and forms of practice as answers to artistic questions, as manifest reactions to the representational problems faced by theatre" (p. 21). At this point, new technologies and new culture provide people and spectators with the opportunity to get new perspectives and perceptions that evoke reactions, interactions, social, ethical and cultural relationships. With the help of these relationships, no dialogues, long silences, crying, screams, absurd repetitions, sexuality, rape, deformed bodies, incomplete texts, and even animals can be observed in the postdramatic scenescape. New technologies and perspectives form different postdramatic scenes, and these different postdramatic scenes constitute "performance text" (p. 85) which direct "linguistic material and the texture of the staging interact with the theatrical situation" (p. 86). In the following part of the chapter, relationship between postdramatic theatre and performance will be clarified.

2.2. Postdramatic Theatre and Performance

In this part of the chapter, the relationships between performance and postdramatic theatre will be analyzed. To contemporary critics, performance deconstructs effectiveness of textual theatre. In conventional theatre, text is the main place, that all other elements as settings and characters are representational and dependent upon the text. However, new performance rejects this hierarchical and representational structure. Dolan describes this new performance as "a break with realist narrative strategies, (which) heralds the death of unified characters, decentres subject, and foregrounds conventions of perception" (1989, p. 60). These traits of performance form the main features of postdramatic plays. This new performance creates ambiguity and singularity. Each performance in postdramatic theatre is not the same. Performance starts to become experiential, and spectators are eager to take place in the plays. To Lehmann, there exist differences between the performance and theatre:

> Since the immediacy of a shared experience between artists and audience is at the heart of Performance Art, it is obvious that the closer theatre gets to an event and to the performance artist's gesture of self-presentation, the more a common borderland between Performance and Theatre develops – especially since in the Performance Art of the 1980s a counter trend towards theatricalization could be observed (2006, p. 134).

Active spectators should be observed in performance and they should be close to the stage. In theatre, actors imitate the fictional character, but, in performance, artists transform themselves, and spectators become involved in this transformation. This transformation is read by Lehmann as:

> The difference between performance and theatre (we know there is no completely clear border) would have to be made not only where the exposure of the body and the self-inflicted injury introduce the body as signifying process, but where the situation is brought about expressly for the purpose of self transformation (2006, p. 138).

In postdramatic theatre, performance occurs in coproduction between spectators and players and questions borders and traditional thought. During the performance, all theatrical signs take place on stage in various shapes. Postdramatic theatre does not create a new kind of staging or performance text; it only changes the structure of performance text that becomes more presence than representation, more shared than communicated experience, more process than product, more manifestation than signification, more energetic impulse than information (p. 85). In this new structure of performance text, spectators' perception, presence, and experience are crucial.

Postdramatic performance creates a strong relationship with the spectator using different languages, voices, rhythm, and synthesis; and forms a new structure and relationship between postdramatic theatre and performance.

After explaining general features of postdramatic theatre, postdramatic theatrical signs and Lehmann's characteristic traits as parataxis, simultaneity, play with the density of signs, plethora, musicalization, visual dramaturgy, warmth and coldness, physicality, concrete theatre, irruption of the real and event/situation (2006, p. 86) will be analyzed in the third chapter.

3. POSTDRAMATIC THEATRICAL SIGNS

Lehmann, using these qualities, forms a postdramatic system and while analyzing these signs, gives us notice a comparison between dramatic and postdramatic structure because his aim is to edit dramatic theatre. While editing, Lehmann uses non hierarchical dream thoughts and imagery, synaesthetic perceptions and characteristic traits. These characteristic traits will be explained below:

1. Parataxis/Non Hierarchy

Every subject of theatre has the same importance and effect in postdramatic theatre in this way, every subject undertakes a task and spectators can understand signs together simultaneously. This new reception aesthetic is provided with parataxis in other word non-hierarchial structure. To Lehmann, parataxis/non-hierarchy "is a universal principle of postdramatic theatre" (2006, p. 86). This universal principle brings elements together in an ambiguous way, avoiding a comprehensible understanding on stage. Parataxis and elements, used on stage through dance, acting, costume, light and text, deconstruct conventional hierarchy and aim to form a synaesthetic perception.

Postdramatic theatre, creating various meanings through signs presented to spectators, directs spectators to an active process instead of passive viewer. In this active process, spectators have to "remain open for connections, correspondences and clues at completely unexpected moments, perhaps casting what was said earlier in a completely new light" (p. 87). Postdramatic theatre, deconstructing hierarchal structure in dramatic theatre with the help of parataxis, does not contain a dominant element both either in the text or on the stage.

2. Simultaneity

With the help of parataxis, many signs take place simultaneously with equal effect on the stage. While traditional theatre use certain signs among many of them, every sign takes place on the stage in postdramatic theatre.

> While dramatic theatre proceeds in such a way that of all signals communicated at any moment of the performance only a particular one is usually emphasized and placed at the centre, the paratactical valency and ordering of postdramatic theatre lead to the experience of simultaneity (p. 87).

The main aim of postdramatic theatre is to use every sign and element simultaneously in order to make the spectator sense every sign and element. Lehmann deconstructs wholism and offers simultaneous choices:

> The compensatory function of drama, to supplement the chaos of reality with structural order, finds itself inverted; the spectator's desire for orientation turns out to be disavowed. If the principle of the one dramatic action is abandoned, this is done in the name of the attempt to create events in which there remains a sphere of choice and decision for the spectators; they decide which of the simultenously presented events they want to engage with but at the same time feel the frustration of realizing the exclusive and *limiting character of this freedom* (p. 88).

Spectators "decide which of the simultaneously presented events they want to engage with" but their "comprehension finds hardly any support" (p. 88). For that reason, spectators, using imagination and restructuring ability at the same time, should make assessment for the play.

3. Play with the density of signs

Density of signs, having crucial importance in postdramatic theatre, is used for effective element to trigger spectators' imagination with the help of media and television. Signs sometimes can be too much or too little and "in relation to the time, to the space or the importance of the matter, the viewer perceives a repletion or conversely a noticeable dilution of signs" (2006, p. 89). Here, Lehmann's aim is to form dialectic between plenitude and emptiness. In his book, Lehmann analyses this dialectic and emptiness having correlationship with Appia's spaces of light, Brecth's predilection for an empty stage, and Peter Brook's empty space (2006, p. 89). In this context, reception and interpretation are related to changeable density of signs are reaction to media.

Postdramatic theatre does not trust signs in media because these signs are superficial. Postdramatic theatre in turn uses neither of these high density signs for either the spectators' choosing or low density of signs for spectators' active role in being developed with the imagination. Postdramatic theatre rejects attack of unorganized signs. Postdramatic theatre allows organized signs on the stage for spectators' using.

4. Plethora

The other important characteristic trait is plethora which separates postdramatic texts from dramatic texts. With plethora (accumulation of signs), traditional dramatic features such as "unity, self identity, symmetrical structuring, readability, and surveyability" (90) are not used in postdramatic theatre. Spectators face with density of imagery and sings. Density of signs prevents one from reaching synthesis on the stage. Gilles Deleuze and Felix Guattari have produced an idea named rhizome for complex and heterogeneous structure. This rhizomatic structure does not help one to form an understandable meaning with signs but rather, on the contrary, destroys correlationship among signs and even breaks off this correlationship. Postdramatic theatre, using this rhizomatic structure, puts forward a heterogeneous link preventing synthesis on the stage.

5. Musicalization

Musicality, is an indispensable element for language and staging, and is one of the most important traits of postdramatic theatre. Eleni Varopoulou explains the importance of music:

> For the actor, as much as for the director, music has become an independent structure of theatre. This is not a matter of the evident role of music and of music theatre, but rather of a more profound idea of theatre as music. Maybe it is typical that a woman of the theatre like Meredith Monk, who is known for her spatially arranged poems of images and sounds, once remarked: I came to theatre from dance but it has been theatre that brought me to music[i] (1998).

Being functional both for directors and actors, music has independence on the stage. By the help of musicalization, audial signs separate dramatic homogeneity from actors' sayings and support the text with unusual ethnic, foreign language sounds and cultural features. In postdramatic theatre, many actors use foreign languages and these languages form a new rhythm on the stage. This new rhythm indicates that there is "no longer dramatic language of theatre" (Lehmann 2006, p. 93).

6. Scenography, Visual Dramaturgy

Instead of the text, visual dramaturgy arose in the 1970s and 80s. Visual dramaturgy means to focus on imagery and it "is not subordinated to the text and can therefore

[i] Eleni Varopoulou, " Musikalisierung der Theaterzeichen", lecture at the first International Summer Academy in Frankfurt am Main, August 1998, unpublished manuscript.

freely develop its own logic" (93). The hierarchical structure and language, which are deconstructed with disjunctive and dissolving features of musicalization, cause scenography and visual dramaturgy in postdramatic theatre to occur. Visual dramaturgy has the role of regulating elements in postdramatic theatre. These elements such music, literature, photography and film, organize postdramatic theatre. Using these elements and imagery, visual dramaturgy presents body and catastrophic sides of life.

7. Warmth and Coldness

With its different language, linguistic imagery, and structure, which deconstructs at the psychological level, postdramatic theatre manifests coldness on spectators, who are accustomed to traditional text-based theatre, yet at the same time, warmth is created with active spectators. Lehmann explains that "through the participation of living human beings, as well as through the century-old fixation with moving human fortunes, the theatre possesses a certain warmth" (2006, p. 95).

When spectators are faced with cold bodies on the stage, they feel a coldness that is difficult to bear (Lehmann gives example a war scene in Wilson's *The Civil Wars* about coldness). With its experiential structure, postdramatic theatre, considering spectators' life experience, formulates the relationship of warmth and coldness of the text.

8. Physicality

In postdramatic theatre, physicality takes place in the physical level that exploits pain and feelings with the extreme examples. Body creates itself with physicality and gesticulation. This physicality sometimes takes place without hiding anything or with power of words on the stage. Physicality is staged with visuals, musicality, and languages in postdramatic theatre.

Lehmann explains that "postdramatic theatre presents itself as an auto-sufficient physicality, exhibited in its intensity, gestic potential, auratic presence and, additionally, a deviant body, which through illness, disability, or deformation deviates from the norm and causes an amoral fascination, unease, or fear" (2006, p. 95). To Lehmann, physicality and pain are used to reinforce language and body

relationship in postdramatic theatre. Postdramatic theatre uses language and body, to show the painful and pleasurable physicality on stage.

With rhythm, music and physicality, postdramatic theatre is also close to dance theatre and, like postdramatic theatre, it "uncovers buried traces of physicality" (2006, p. 96). Body becomes the most important subject matter on stage because the body carries different meanings like love, sexuality, and beauty for spectators.

9. Concrete Theatre

Lehmann chooses the term *concrete* because abstract theatre, without plot or text, is accepted as concrete theatre with formal structure. Concrete theatre, ignoring representation and mimetic form, uses space, time, and physicality. "Here theatre exposes itself as an art in space, in time, with human bodies . . . as much as in painting colour, surface, tactile structure and materiality could become autonomous objects of aesthetic experience" (2006, 98). Concrete theatre, analysing all theatrical elements evenly, provides spectators to form their own imaginary observations and reception theory. Spectators reach "concrete realization of formal visual structures of the scene" (p. 98). This concrete realization is obtained with perceptibility. Lehmann explains this:

> In a frame of meaning that has become porous, a concrete and sensuously intensified *perceptibility* comes to the fore. This term 'perceptibility', captures the virtual and incomplete nature of the theatrical perception that is produced or at least intended here. While mimesis in Aristotle's sense produces the pleasure of recognition and thus virtually always achieves a result, here the sense data always refer to answers that are sensed as possible but not (yet) graspable; what one sees and hears remains in a state of potentiality, its appropriation postponed. It is in this sense that we are talking about a *theatre of perceptibility* (2006, p. 99).

Thus postdramatic theatre, reaching spectators' visual and audial world, creates a concrete theatre.

10. Irruption of the Real

Irruption of the real, is one of the principle traits of postdramatic theatre, and separates postdramatic theatre from dramatic theatre. The fictional world, shaped by mimesis thought of conventional drama, takes a different shape in postdramatic theatre by separating reality from fiction, claiming no dominance among theatrical

elements, and creating spectators who cannot decide whether the play on the stage is real or a fictional reality.

Postdramatic theatre asks spectators questions and gives them the opportunity to observe furthermore, postdramatic theatre leads spectators to stalemate with its provoking position and aesthetic fiction formed between reality and daily life. Lehmann explains: "it [theatre] implicitly invites not only performative acts that confer new meanings but also such performative acts that bring about meaning in a new way, or rather: put meaning itself at stake" (2006, p.102). Postdramatic theatre chooses to represent reality and fiction equally. In postdramatic theatre, spectators, leaving their passive positions, take place in the play where they can make active observations.

11. Event/ Situation

Lehmann, analysing processes, signs and indicators of postdramatic theatre, ultimately reveals the event/situation the last characteristic traits of the panorama of postdramatic theatre. In postdramatic theatre, representations for the stage "are real in the here and now and find their fulfilment in the very moment they happen" (2006, p. 104) and these representations are analysed with 'happenings and performance art'by Lehmann:

> Both work on the physical, affective and spatial relationship between actors and spectators and explore possibilities of participation and interaction, both highlight presence (the doing in the real) as opposed to re-presentation (the mimesis of the fictive), the act as opposed to the outcome. Thus theatre is defined as a process and not as a finished result, as the activity of production and action instead of as a product, as an active force (*energia*) and not as a work (*ergon*) (p. 104).

Happenings and performance art deconstruct the meaning of the text and direct spectators towards finding dynamic meanings of the text through their participation and interaction. Thus theatre as an active element is positioned to a process that spectators' personal interpretations and experiences become important. This last characteristic trait questions physical and sensual differences between spectators and actors because each of the spectators' and actor's situations are important in the event. Lehmann points out that "spectators get the theatre they deserve individually through their own activity and willingness to communicate" (p. 107). Postdramatic theatre questions spectators' positions and motivates them to analyse the performances.

Up to now postdramatic theatrical signs and traits and using the postdramatic theatrical signs and traits have been studied, Martin Crimp's postdramatic texts *Attempts on Her Life* (1997) and *Face to the Wall* (2002) and Simon Stephens' *Pornography* (2007) will be analyzed in this chapter.

3.1. Deconstructing Subject and Non-Hierarchial Structure in Martin Crimp's Postdramatic Theatre

3.1.1. Martin Crimp

Martin Crimp, one of the most creative, sophisticated and attractive English playwrights, was born in 1956 in Dartford/Kent. When he was four years old, Crimp's family moved to Streatham in south London. During his childhood, he was a successful student and got a scholarship for Dulwich. Later, Crimp continued his education at Pocklington Grammar School, where he had the chance to show his talent for different languages through studying Latin, Greek and French. In 1975, Crimp attended Cambridge to study English and graduated in 1978. After graduation, he completed his novel *Still Early Days* and in the late periods of the 1970s, he started to write his plays. When he started his career as a playwright in the first periods of the 1980s, Thatcher was in power and had changed the economical, social and political structure of Britain.

Crimp's career came up against Thatcher's sense of commercialization for theatre. Crimp is not a political writer. Among contemporary playwrights, his name comes from behind as a political playwright who gives a clear message and explains his ideas briefly. Crimp "conceptualizes the political differently: his tools are not what we might expect, not social realism, verbatim, docudrama, agitprop, or even conventional satire" he uses "thoughtful dialogue with its social context" (Angelaki 2012, p.121). During Thatcher's period, "productions became product and audiences became consumers.

Under this conservative period, Crimp started his plays in Richmond at the Orange Tree Theatre where he produced his early works such as *Living Remains* (1982), *Four Attempted Acts* (1984), *A Variety of Death- Defying Acts* (1985), *Definitely The Bahamas* (1987), *Dealing With Clair* (1988), and *Play With Repeats* (1989). After *Play With Repeats*, his collaboration went on with the Royal Court Theatre. The 1990s were also important for radical changes and contemporary British theatre.

New plays were produced in the Royal Court where he became one of the most important playwrights. The first play *No One sees Video* was staged in 1990, followed by *Getting Attention* (1991), *The Treatment* (1993), and *The Misanthrope* (1996) and his most important work *Attempts on Her Life* (1997). In 2002, *Face to the Wall* was staged. In 2005, *Face to the Wall* for the second time, along side *Whole Blue Sky*, *Fewer Emergencies* and *The City* (2008) were staged. In 2012, Crimp returned to the Orange Tree Theatre and directed *Definitely the Bahamas*.

Apart from Orange Tree and Royal Court Theatre, Crimp also worked as a literary/ theatrical translator. He worked in Young Vic with his "translation of Jean Genet's *The Maids* in 1999 and his radical adaptation of Sophocles's *Trachiniae*, called *Cruel and Tender*, in 2004" (Angelaki 2012, p. 3). Crimp also took place in Royal Shakespeare Company with his translation Bernard- Marie Koltes's *Roberto Zucco* in 1997 and his translation of Marivaux's *The False Servant* in 2004 (2012, p. 3). Crimp's plays deal with control, power, social relationship, social decay, moral compromise and violence and, have gained an international reputation throughout England, Europe and the United States.

Crimp has witnessed both modern and postmodern world and he chose the changes in postmodern world. Rejecting the old, hard walls and restricted art, new forms have developed in postmodern world. With Beckett, Brecht, Artaud, Ionesco, Arthur Adamov and Absurdism, theatre starts to question traditional values. Beckett's influence on Crimp is clear. Like Beckett's monologues, Crimp uses monologues in his early plays, but in the written text, the structure of drama, action, speech and performance are subverted, and speech represents openness and different interpretations.

Crimp involves in new writing generation and has influenced especially in-yer-face generation and primarily Sarah Kane. It can be observed that Crimp's theatre, like his pioneers, contains a history of theatre but in this history a subversion traditional and established forms. "Asked about traditions, Crimp acknowledges his affinities to, for example, Ionesco or Samuel Beckett" (Angelaki 2012, p. 8). Aleks Sierz explains these relations as:

> It emphasizes the absurdity of human existence by employing disjointed, repetitive and meaningless dialogue, purposeless and confusing situations and plots that lack

> realistic or logical development... Language breaks down, accelerating, repeating itself, non starting (2013, p. 11).

Meaningless dialogue, repetitions, and unlimited language make Crimp close to the Absurd theatre and shape plays in his career. Modernism, absurdism and postmodernism have direct influences on Martin Crimp and his plays. In Crimp's plays:

> Formal diversity is a characteristic feature of Crimp's work, which he frequently comments on, revealing that he has purposefully built his playwriting on two different practices. There is a group of plays which involve actual enactment in the more straightforward kind of theatrical performance; then there is another cluster, which is built on the dramatization of narration, locating the theatrical happening not in the visually experienced, but in the mentally constructed (Angelaki 2012, p. 4).

These different practices form a complex structure and classify Crimp in contemporary playwriting. This place does not accept rigid categorization and strict regulation in theatre.

After Crimp started his career, he tried to change narrow-minded structure of theatre because British theatre contained "small plays with small casts about small domestic subjects" (Sierz 2013, p. 111). However; Crimp's theatre has different subjects and voices. Graham Whybrow analyses Crimp's distinctive voice:

> Just imagine taking a single page of a writer's work and throwing it on the floor in a mass of other pages written by other writers. If you can identify that writer from one page then they have a distinctive voice (cited in Sierz 2013, p. 112).

As Whybrow mentioned, Crimp represents this distinctive and innovative voice in his plays. This voice forms a different language in Crimp's plays. Language in Crimp's plays is different and, uncertain but natural. Crimp needs different languages and voices because he does not want abstract thoughts and feelings. This language contains multiple meanings, interruptions, repetition, formless speech, unanswered dialogue, and physical speech. This density of language in Crimp's texts reflects complexity, ambiguity and simultaneous speaking. Angelaki analyses language in Crimp's theatre:

> Crimp's theatre is characterized by palpable subtext, where corporeal speech creates a crowded perceptual space between stage and audience. It also generates an entire subterranean landscape which, in the uncluttered performance field of Crimp's plays, articulates itself as the unnamed personae begin to speak (2012, pp. 10-11).

Angelaki points out that corporeal speech provides an active relationship between spectator and stage. Instead of specific characters Crimp wants to hear different voices related to unnamed characters and wants spectators' physical and intellectual attendance to the performance on the stage. What actually happens is that physicality and spectators' attendance deconstruct rules and authority, and forms a dynamic relationship. The elements of Crimp's theatre encourage spectators to stand in an active position. These elements as the words, bodies and objects in Crimp's plays create a conceptual trajectory that envelops the audience. Visual, tactile and auditory imagery never reveal their meaning immediately, but rather vibrate throughout performance, persisting in our perceptual field (Angelaki 2012, p. 11).

During performance, Crimp wants spectators to comprehend what happens on the stage observing language, words, bodies and objects. In Crimp's theatre spectators' participation and attendance are so crucial that he creates new kind of active spectatorship. Crimp knows well that traditions in theatre should be reorganized. States explains this reorganization with defamiliarization: "above all, in the theatre, as in any art, there is always the need to defamiliarize all of the old familiar defamiliarizations" (1985, p. 43). In Crimp theatre, spectators revaluating their own life, cultures, and role in the society, become de-familiarized, in turn becoming active spectators. Instead of actors' words and experiences, the spectators' experiments are more important on Crimp's stage. Merleau-Ponty analyses the importance of experimentation as:

> It is not enough for (...) an artist (...) to create and express an idea; they must also awaken the experiences which will make their idea take root in the consciousness of others. A successful work has the strange power to teach its own lesson. The reader or spectator, who follows the clues (...), by setting up stepping stones and rebounding from side to side guided by the obscured clarity of a particular style, will end by discovering what the artist wanted to communicate. (...The artist) can do no more than construct an image; she/he must wait for this image to come to life for other people. When it does, the work of art will have united separate lives; it will no longer exist in only one of them like a stubborn dream ... nor will it exist only in space as a colored piece of canvas. It will dwell undivided in several minds, with a claim on every possible mind like a perennial acquisition (1964, pp. 19-20).

Ponty emphasizes the importance of interaction between play and spectator. Every spectator's minds, thoughts, and interpretations are important in theatre. Crimp using Ponty's ideas, brings many and unfamiliar sides to his theatre. In Crimp's theatre, spectators live their own fears and happiness alone during the play and, thus must

have to be strong and active when they experience their own lives in the leading role. Angelaki states the spectator's experience as:

> The spectator becomes an acrobat in the text, striving to make sense but continuously being thrown off balance. It takes small, well calculated mental and sensory connections to arrive at a place of viable meaning, but that territory is never safe-quiet could be disturbed again in any moment, as new variables enter our frame of perception (2012, p. 180).

To Crimp, spectators need to feel same things what he feels and thinks. Unnamed characters in his plays support this experience.

Crimp's theatre contains limitless elements and features which spectators and scholars try to analyse. They try to explore Crimp's "restless inventiveness with theatrical form" and him as "one of British theatre's best-kept secrets" (Sierz 2012). Crimp, with his inventiveness and subversive structure, changes old addictions and forms his own characteristic rules. In his plays, characters are not conventional people; the general features of his plays are not reflected in ordinary rules in theatre. Crimp's characters break expected order, and behaviours and thoughts of character cannot be estimated in advance, so disagreement between spectators and characters take place during the play. With language that Crimp uses in his plays, characters are kept under control during the play by the playwright and this control sometimes disturbs and sometimes encourages spectators to analyse the play.

His plays question norms, and he discomforts traditional properties using "shapeless speech, overlapping lines, simultaneous conversations, stacked thoughts, delayed replies, hesitations, interruptions and repetitions" (Butler 1993, p. 433). Instead of offering easy and clear plays, he represents unambiguous and difficult but well prepared works. These works "are reflected in different mirrors refracted through different lenses" (İnan 2012). As a writer, he represents complexity that it cannot be understood at first reading or first watching of the plays because his imagination and presentation level are on a different level. He explains this level:

> The role of the writer is to imagine as strongly as possible (...) That's how to discover things. You have to be like one of these vicious dogs that, once it grabs hold of something, won't let go. Take an image, get hold of it with your teeth and worry away at it until you're satisfied you've got everything you can out of it (Interview with Crimp, 2005 cited in Sierz 2013, p. 159).

Crimp is one of the most challenging, ambitious, and intellectual writers for that reason he always looks for new and restricted rules because restricted rules cause

him to create new feature. Restricted rules create new ambiguities and a changing performance. These ambiguous plays make spectator laugh, make them cry, make them wait, make them work, make them think and make them suffer. These plays make Crimp a difficult and uncomfortable but creative writer. Kane adds her best creative writer:

> He's remorselessly unsentimental and has some very hard edges. His work doesn't scream for attention, but he's one of the few genuine formal innovators writing for the stage. He's constantly refining his language to find more accurate theatrical expression, marrying rhythm and skill with real beauty. His precision compels (Egan 1998).

Martin Crimp, deconstructing Aristotelian conventional structure which contains a beginning, body part, and ending, forms a non-hierarchical structure in theatre. He rejects western traditions in the point of imitation and representation. This innovative structure has 'no dramatis personae', character or plot. Crimp tries to redefine dramatic structure and characters. Instead of specific characters, spectators are encouraged to take place and examine the play. In his plays, spectators try to invent the story and even the character. This invention takes place in the minds of spectators not on the stage. Crimp explains this invention:

> I do think part of modern identity is to live inside our heads (a bit like being shut in a car, endlessly driving). In the 19th century the theatre abandoned the street and moved into the tortured drawing rooms of Ibsen and Feydeau; and in the 20th, Pinter and Beckett transformed into a mental space, which some writers (the Kane of *Crave* and *4.48 Psychosis*) continued to explore (Agusti cited in Crimp 2013, p. 140).

Crimp's spectators live both actual and imagery life together. Spectators have to identify the character to analyse the text. As a playwright, he follows avant-garde process and writes his plays in the light of postdramatic theatre. In this categorization, he changes the conventional stage rules and brings new potentials as violent linguistic power, and rape on the stage. His contrary structure forms new writing and plays in British theatre. The examples of these plays are *Attempts on Her Life* (1997) and *Face to the Wall* (2002), and have no specific characters, plot, stage and time. These plays also contain obscurity, mystery, fragmented structure, scenarios, and nameless characters are out of the way of dramatic plays and social realism. These two plays are different from traditional structures and have the characteristic of postdramatic traits. In the following part of this chapter, *Attempts on Her Life* will be studied within these postdramatic traits.

3.1.2. Analysis of *Attempts on Her Life*

Martin Crimp's *Attempts on Her Life* is a masterpiece staged at the Royal Court in 1997. *Attempts on her life*, with its seventeen scenarios, analyses different elements of a woman called Anne or Anny, Annie, Anya and Annushka. In the seventeen scenarios, Anne or Anny, Annie, Anya and Annushka cannot be seen or felt physically. The situation of this woman character is exactly mystery. There is an imaginary subject. Clara Escoda Agusti explains how this subject is created as "the play dramatizes the construction of a fictitious subject through the regulatory and sanctioning role of language" (2013, p. 104). Many discussions, descriptions, evaluations, comments and advertisements are represented about the situation of this woman. Sierz states that:

> She is the recipient of a variety of telephone messages, the heroine of a film, a victim of a civil war, a typical consumer, a megastar, a tourist guide, a make of car, a physicist, an international terrorist, an American survivalist, an artist, a refugee's dead child, a victim of aliens, the girl next door, the object of a police investigation, a porn star, and the subject of a conversation among friends (2013, p. 49).

Apart from this woman, there is no clear list of characters in the play. Spectators even do not see the protagonist in the scene. Many questions to clarify the identity of Anne have to be interrogated. Her identity and her ages differ in 17 scenarios. She also takes place in different regions and countries during the play. In the scenarios as 6 "Mum and Dad", 7 "The New Anny" and 16 "Porno", Anne goes from sea to shining sea of the world, takes photographs and even uses African and South American languages apart from English.

During the text, detailed knowledge is not given about Anne; she does not have an identity of her own. Different voices and speeches evoke Anne including mother and father, art critics, advertisers, salespersons, doctors, border guards, official interrogators, showbiz entertainers, molester, lovers and friends. At the same time, Anne represents many different roles and identities. These roles and identities are specified by society. In the text, using the power of language, these identities are imposed on Anne. Actually, these figures represent a large scale picture of their society and these figures form a system that continues the order in the society at the same time, they form both a central and missing figure Anne in the play.

Missing figure identity is structured by languages, political representations, and social order. 17 scenarios separate her and her identity. In each scenario, different

women and different identities are witnessed. Each scenario tries to form an identity. While doing this, the play "reduces Anne's real identity to that of a linguistic artifice, with no external reality or fixed subject position" (Agusti 2013, p. 103), in order to explain spectators Anne's central and missing identity. The form of the play is different from traditional forms because spectators try to find not only character's or characters' identities but also their numbers, gender, and age. There is no specific design in the play. Actually, Crimp gives information about design in the beginning of the play: "let each scenario in words –the dialogue- unfold against a distinct world –a design- which best exposes its irony" (Luckhurst 2003, p. 48). In the play, the only specific design is where each speaker begins and stops speeches. It is clarified with dashes in the play. This new distinctive and radical play is constructed with fragmented and incoincidental scenarios. Aleks Sierz explains these non random scenarios as:

> Two scenarios, both played in a foreign language with a translation, occur near the beginning and the end of the play; and there are two rhymed scenes, "The Camera Loves You" and "Girl Next Door". Two scenarios, "Faith in Ourselves and "Strangely!" are episodes from the same story. Some scenes, such as the car advert and "The Occupier" involve using words from real advertisements or those printed on products, a kind of objet trouve (2013, p. 50).

Crimp's play contains 17 creative, distinctive and coherent scenarios which serve same function. The play begins with scenario 1 "All Messages are Deleted". This scenario represents Anne's absence with eleven (eleven dashes in the first scenario) answer phone messages by several unowned voices from different continents with different mental states. The aim of these messages is to reach and speak with Anne. "All speak with monologic emptiness and all mark start of the hunt" (Luckhurst 2003, p. 55). These messages at the same time are preview of next scenarios.

Scenario 2 "Tragedy of Love and Ideology" explains the making love between a sensitive man and a young beautiful woman in spite of of ideological differences.

> -One day, Anne, he says, you'll understand my world.
> One day, Anne you'll understand that everything
> must be paid for, that even your ideals must finally
> be paid for. End of speech. At which he smoothes the
> wet strands of hair from her lips and kisses her. These
> are the / basic ingredients (Crimp 2007, p. 16).

Their basic ingredients are formed by the tragedy of ideology and love. In the third scenario "Faith in Ourselves" absence character's name is changed to Anya who

witnesses a civil war and devastation “Devastation. The harmony of generations/ has been destroyed” (p. 18) her village by the invasion of Western armies and domination of Western countries. Third scenario represents universal core values that probaply colonize a third world country:

> -...because Anya’s valley is our valley. Anya’s trees are our trees.
> Anya’s family is the family to which we all belong (p. 21).
> -It’s a universal thing in which we recognise, we strangely
> recognise ourselves. Our own world. Our own pain (p. 21).

Anya’s identity is deconstructed; her selfhood and thoughts are rejected. On the other hand, the representation of the third scene is quite powerful and effective:

> - All there. All there in her face.
> - In Anya’s face. We don’t need words. She’s beyond words.
> Her mouth, in fact her mouth trembles but no words come (p. 19).
>
> - The air still smells of petrol.
> - It’s spring.
> - Panorama of the whole valley.
> - The whole deep valley in spring.
> - The trees. The grass.
> - A bee crawls into the cup of a flower.
> - And now she speaks (p. 20).

These lines are described on stage with what Crimp really wants to explain is the power of imagery commented by spectators. Crimp both represents reality (the picture of war) and distinct imagery in this scenario. Crimp’s theatre brings “unexpected and innovative juxtapositions of material, creating new relationshipships, effects, and tensions” (Carlson, p. 168).

Scenario 4 “The Occupier” expresses “anonymity of everyday life”. It represents a person who has lots of uncertainties in her life.

Scenario 5 “The Camera Loves You” is one of the shortest and most different of scenarios starting with a song emphasizing the subject power of ‘we’. At the same time it is observed that subject ‘we’ shapes Anne’s behaviour and identity. The repetition of the lines “The camera loves you” (Crimp 2007, p. 25) signs the influence of media and the lines as:

> - We need to sympathise
> - We need to emphasize
> - We need to advertise
> - We need to realise (p. 25).

sign the power of mass culture. In this scenario, Anne's creators and killers are specified. This short scenario also represents Anne's unspecific situation and this unspecific situation forces spectator to active experience instead of only watching the play. Crimp explains these in the scenario with the lines as mentioned below:

> We need to go
> for the sexiest scenario
> It isn't just writing
> It's much more writing
> than writing
> We're talking actuality
> We're talking contemporary
> We're saying that we want to be
> OVERWHELMED by the sheer quantity
> YES BY THE SHEER QUANTITY
> of all the things that Anne can be
> ALL THE THINGS THAT ANNE CAN BE (p. 26)

The line "All the things that Anne can be" shows both the deconstructive character and spectators' struggle to find who the real Anne is because 'we' easily shape Anne like a substance. Anne represents a docile body, and media and television shape the control of the body. In this scenario, Anne is also represented as a commodity that "satisfies speakers' narcissistic drives and desires" (Agusti 2013, p. 119). Debord explains what Crimp tries to in *Society of the Spectacle* "in all its specific manifestations – news or propaganda, advertising or the actual consumption of entertainment – the spectacle epitomizes the prevailing model of social life" (1994, p. 13). Social life, its language, and its entertainment are formed by media and shape identities as a commodity within the consumer society. This society consumes Anne's and women's identities, as well.

Scenario 6 "Mum and Dad" reveals that Annie (a different name) leaves her mum and dad in the age of sixteen to travel around the world, and she is photographed in different continents and countries.

> -People from all over the world. People from all over the
> world photographed with Annie. Smiling with Annie.
> Characters I suppose who just popped in and /out of life (p. 28).

Crimp also emphasizes screen and no real person in this scenario:

> -I feel like a screen
> (...)
> -'Like a TV screen, she says, 'where everything from the
> front looks real and alive, but round the back

there is just dust and a few wires (2007, p. 31)

Annie's body and herself exist only when we sense her and she already rejects reality and accepts her absence with the lines "she says she's not a real character, not a real character ... a lack of character, an absence she calls it..." (p. 31). Here, the absence of Annie bears on the absence of Anne in the first scenario. Scenario 6 also foreshadows scenario seven with the line "sometimes she spends days on end, whole days on end pretending to be a television / or a car" (p. 32).

Scenario 7 "The New Anny" is another inventive scenario in the play. In this scenario, Crimp produces a commercial car and gives it a female name 'Anny'. Anny is presented as an object / a car which is ready to supply every need in different countries "This car twists along the Mediterranean road" (2007, p. 36) with different languages "*Each speech is first spoken in an African or Eastern European language*" (p. 36). This car "incorporates all the necessary features for the average middle class buyer and, in its advertisement, is presented in a way that is guaranteed to make it widely desirable. The advertisement in the scenario, written by monologue, is presented as:

- It hugs the bends between the picturesque hillside
- (phrase)
- The sun gleams on the aerodynamic body.
- (phrase)
- The aerodynamic body of the new *Anny* (p. 36).

In these lines a heterogeneous character is witnessed because Crimp portrays Anny in limitless types of character. Crimp analyses this limitlessness as:

> Anny became a car. It's one of these moments when you sit there, smiling to yourself and you realise that although you have invented this structure which appears at first glance limiting, it is actually limitless. It can be opened out in any direction. If Anny can be a car, she can be anything (Crimp in Conversation, 2006, cited in Sierz, p. 102).

Anny plays the role of different characters and even objects in this play. In this limitless form, the advertisement of a woman body consumed by a male community is observed. Like new car, Anny fulfils the needs of community. This new car also deals with adults' and children's security:

- We understand that our children will be safe and happy
in the back seat of the *Anny* just as the adults will be relaxed and confident
at the wheel.
- (...)
- Happy,

- (...)
- Secure.
- (...)
- In control (p. 37)

However, disturbing attitudes are observed in this car. Anny's material body excludes certain identities:

- There is no room in the *Anny* for the degenerate races ...
- (...)
- No room for gypsies, Arabs, Jews, Turks, Kurds, Blacks
or any that of human scum (p. 39).

In the later part of this scenario Anny is totally turned to a mechanic object:

- The back seat is never made slippery by sperm.
- (...)
- Slippery by blood.
- (...)
- Slippery by beer.
- (...)
- Slippery by saliva.
- (...)
- Or sticky melted chocolate.
- (...)
- Or sticky by melted chocolate (p. 40).

After these lines, a specific female character cannot be observed. Anny becomes part of commercial community, and is controlled by capitalist society. Anne, losing her identity, is forced to be a pleasure or an objection in her society. Scenario 8 "Particle Physics" explains Anne turns an object and she is presented as an ashtray. This scenario forms relationships with an ashtray and her relationships. Like a cheap ashtray Anne's relationships represents a banal relationship in an ordinary hotel:

- ... Like something you'd find in the lobby of a cheap hotel
you visit for a few hours on a weekday afternoon in a strange
city with a man you've / only just met (p. 42).

Scenario 9 "The Threat of International Terrorism" represents Anne who forces to become as a criminal. While Anne is playing with Barbie, Ken, "... Is this the same child who had Fantasy Barbie, Fantasy Ken ..." (43), she turns to a terrorist in a global culture. This culture reshapes Anne and deconstructs and invades her life. The same Anne witnesses:

- Pieces of human flesh, false passports, list of names, traces of explosive, tapes of phone-calls, videotapes from bank and shopping malls and cash dispensers. Psychiatric reports which confirm (a) her intelligence and her sanity. 'She set about

> her work,' they say, 'with all the terrible detachment of an artist'. Witnesses break down / in tears (p. 44).

This culture, violence, global markets and absolute sexual difference form an international terrorist and change the same Anne. The other distinctive feature of this scenario is the using of language and speeches. Crimp does not represent his thoughts directly. Crimp represents story "in an indirect way, in a way that calls attention to their telling" (Sierz 2013, p. 162). His language and speeches accommodates ambiguity, mixture of thoughts, fragments and repetitions.

Scenario 10 "Kinda Funny" narrates the story of a son, who is related to an unclear militant group, as well his return "After so much time, after so many years, he finally comes back to his mom" (p. 47) to his drunken mother. "That he has forgiven her *alcoholism* (p. 47).

Scenario 11 "Untitled (100 Words) starts with a criticism of an artist's life. This scenario analyses an artist life rather autobiographically. Anne is represented as an artist who explains her attempts on her own life:

> - What we see here are the various objects associated with the artist's attempts to kill herself over the past few months. For example: medicine bottles, records of hospital admissions, Polaroids of the several HIV positive men with whom she has had intentionally unprotected intercourse, pieces of broken glass... (p. 51).

In this scenario, to express herself and her experiences with her community Anne's attempts are observed while trying to kill herself. Crimp forms different critics in order to explain Anne's attempts using 100 different words in this scenario. Some words are:

- ink
angry
needle
to swim
rich
new
custom
money
stupid
house
dear
book
big
old
anxiety

bride (2007, pp. 53-54-55-56-57).

These words are actually used in real life and originally used by Carl G. Jung to analyse mental health of a subject. Katie Mitchell, directed *Attempts on Her Life* in Milan, explains the originality of these 100 words in an interview with Aleks Sierz in 2005:

> The 'Untitled (100 Words)' scenario draws, in part, on Jung's list of one hundred words. He would say a word, ask his patients to free associate, timing their responses with a stopwatch, and he would then note any disturbed associations, or those which took a longer time. This word game revealed the patient's unconscious. In our production, the list of words was said very quietly by one of the cast. The effect was that this innocent list, when juxtaposed to the noise generated by the critics, had a significant emotional force (Mitchell 2005, cited in Sierz 2013, p. 199).

Crimp, using these free floating words, "explores a dramaturgy that not only plays with the status of words functions of the language but also resorts to psychology... in the field of psychoanalysis" (Ayanche 2009, p. 2). "Untitled (100 Words)" also contains Anne's own thoughts and ideas. Anne represents different struggles. While dealing with these struggles in patriarchal and capitalist society, she is positioned to psychiatric unit instead of a school "- ...What we see here is the work of a girl who quite clearly should've been admitted not to an art school but to a psychiatric unit" (pp. 53-54). In these different and difficult thoughts, Anne refers to her own scenario and performance however; this performance is staged in a world "in which theatre itself has died" (p. 56). Instead of traditional thoughts, dialogues and characters, Anne objectifies her own world, and creates her own speeches characters in the silence.

Scenario 12 "Strangely" portrays a horrified woman's attempts to escape probably from a war in Bosnia with her assertion that carries a child in a plastic bag. While escaping, the woman represents the power of capitalism (the power of US Dollars) and oppositions among people:

> - The airport. I'm taking my child to the airport. You don't have to shout at me. I'm an educated woman-not some peasant out of a field who came to the city to clean rich people's toilets. I have a passport and a bank account in US dollars and I'm taking my child to the airport (p. 61).

However, she strangely does not realise or forget the bombings, rockets and a closed airport. This unknown woman only imagines in an unconscious way because when the soldiers control her car, they only find "two shiny black plastic bags each tied at

the neck but no child whatsoever" (p. 62). 'This nameless woman' cannot realize the reality in which it is impossible to protect her child in a war and strangely, "no one questions why a child should be in two bags as opposed to one" (p. 63).

Scenario 13 "Communicating with Aliens" asserts that she is used by aliens with a different ray rendering her invisible in photographs, so the aliens use her to invade all people's consciousness:

> - The aliens – that's right – are using her mind as a kind of Trojan
> Horse by which they can gradually invade all of human /
> Consciousness (p. 64).

In this scenario, any specific character is not observed. Only the absence of character and decisions taken on behalf of her are stated.

Scenario 14 "Girl Next Door" is the example of the deconstruction of her identity. She is described "as everything from (Sierz 2013 p. 49) "a cheap cigarette to a dyke with a *femme"* (pp. 65-6). This scenario also is a summary of the previous ones and runner of the next ones. The lines in the scenario explain "flashbacks and flash forwards" (Angelaki 2012, p. 58):

> - She's a pornographic movie star
> A killer and a brand of car
> She is a terrorist threat
> She's a mother of three (p. 65)

The scenario portrays multiple representations. Anne, Annie, Anya, Anny and Annushka continue process.

In "The Statement" (Scenario 15) starts with witness of a woman's daily routine:

> - You say she rides her bike in all weathers?
> All weathers. That's right.
> *Silence.*
> And wears a hat.
> Yes. She wears a hat.
> (...)
> She grows tomato plants in ...
> That's right (p. 68)

"The Statement" starts with silence and bears upon with scenario 11 "Untitled (100 Words)". Silence in this scenario reflects absence of character again.

Scenario 16 "Porno" explains the control of outside on a woman in this point, this woman is absent, but at the same time she is present because she is a main speaker in this scene. However, she does not have rights of an actual character; she only tries to

translate the languages in different languages. The words she used in the play do not represent her, so spectators try to understand her many and different levels of identity. A woman's body is shown as 'docile body' by controllers "she's always in control of everything that happens" (p. 71) or media, so porn is used for unequal violation. Anne "is a second or third world sex worker and particularly potent victim of sexual exploitation" (Luckhurst 2003 p. 58). Global (because of different languages of different countries) male gaze takes place in this scenario but the woman objects to this voyeurism. In "Porno" "a woman attempts to convince us that being the object of voyeurism does not reduce her authority over her own body" (Angelaki 2012, p. 58). In this scenario these convincing lines are explained as:

- She's young and fit, and happy with her body.
- (translation)
- How she uses her body is her decision
- (translation)
- Obviously
- (translation)
- Porno doesn't stop her leading a normal life (pp. 72-3).

Anne also tries to fight with global exploitation, and she could "end human and animal suffering" (p. 76). She probably saves women from the anxiety of the world with her attempts.

The last scenario "Previously Frozen" is the conclusion of the play. This scenario is explanation of submission and failure:

- She feels she's failed.
- Exactly. She feels her work's failed.
- But also personally – her work, yes – but also
personally she feels that something, something inside of her has died (p. 80).

She loses her struggle; her children and even her husband "her work abandoned. Her home abandoned by her children. Herself abandoned by her husband" (p. 81). She turns to a subject that is not appropriate for the world. Her behaviours, identities, speeches and even her silence are shaped by her society like a salmon, "previously frozen" (p. 80), which is regarded as fresh.

In *Attempts on Her life,* the seventeen scenarios are shaped in a different, difficult, and critical way and there is no correlation among them. 17 scenarios are formulized with terrorism, media, family, art and body.

> Each of the scenarios, in which we encounter messages, elliptic sentences, advertising copy and patter, stage directions, non sequential, hermetic and also highly poetic clusters of words and collage-like snapshot images, presents seventeen opposing or unrelated outlines for the life of someone called Anne (or Anya, Annie, Anny and Annushka) (Middeke, Schnierer & Sierz 2011, p. 89).

In these seventeen scenarios the main character is missing in that her (Anne, Anny, Anya...) behaviours and attitudes are determined by her society, media and art industry. The absent character indicates the dangers, contradictions and deficiencies of the dominant discourses. Her speeches and words are presented to her like a package. These ready speeches and words sign that Anne is only a subject and even a product and consumed by others. Anne symbolises "sexual objectification of women and women as victims and perpetuators of violence" (Luckhurst 2003, p. 52).

In *Attempts on Her Life,* Crimp portrays an invisible character on stage but the character is visible to the spectator. "The story isn't told on stage but in the minds of all the participants - the audience included. It's a bit like injecting the story intravenously, rather than simply swallowing it" (Sierz 2013 p. 140). To Crimp, a real character on stage may not exist because spectators know and have language and words. Using the rhythm of language and words, spectators can become characters and can take place in the play deconstructing their passive places. In his experimental plays, Crimp wants to see spectators' manners and wants to determine spectators' expectations. David Edgar explains this experimental form:

> Crimp's purpose is not only to question whether we can truly know another human being, but whether we can regard other people existing at all independent of the models we construct of them. And he does this not by a bald statement, but playing an elaborate and sophisticated game with the audience's expectations of how scenes connect within narrative (Edgar 2000 cited in in Sierz 2013, p. 53).

Contrary to characters' and spectators' absence, Martin Crimp intends active spectators and wants them using their imagination in his plays. In addition to traditional plays, Crimp writes experimental plays and forms new theatre:

> I do think part of modern identity is to live inside our heads (a bit like being shut in a car, endlessly driving). In the 19th century the theatre abandoned the street and moved into the tortured drawing-rooms of Ibsen and Feydeau; and in the 20th, Pinter and Beckett transformed it into a mental space, which some writers (the Kane of *Crave* and *4.48 Psychosis*) continued to explore (cited in Sierz 2013 p. 140).

In conclusion, "to summarise what Crimp has named 'Seventeen Scenarios for the Theatre' which redefine concepts of subject, author, and gender and which turn drama and the theatre into phenomenological spaces of perception and fluxus and

epistemological as well as even ontological uncertainty" (Agusti 2007, 149) is problematic however, this mental space, deconstructing of character, linguistic statement, open text and non-hierarchial structure sign *Attempts on Her Life* as a new play in new theatre. This new theatre with its untraditional features reflects a postdramatic text. *Attempts on Her Life* with its 17 scenarios and an absent character is marked as a postramatic text and in the next part of this chapter, postdramatic features of *Attempts on Her Life* will be analysed in detail.

3.1.3. Postdramatic elements in *Attempts on Her Life*

Crimp's most important play *Attempts on Her Life* has the most distinctive feature deconstructing the character in the text. Beside character, other speakers are not clarified in Crimp's play because *Attempts on Her Life* is "just dialogue. There's nothing else: no character, no plot, no setting. The only character is Anne, who – as we know – has several different personalities, most of which are mutually exclusive" (Sierz 2013, 193)[ii]. Neither character nor speakers have an important place in postdramatic text. In postdramatic texts, characters are not formed in traditional ways. Heiner Zimmermann states it in "Martin Crimp, Attempts on her Life: Postdramatic, Postmodern, Satiric?" as "the prototypical postdramatic text has no dramatis personae and no characters impersonating human beings who define themselves by speech and action" (2002, p. 106).

The character's identity is rejected and eliminated. Even if the character exists in the play, he / she delivers the statement quickly. Agusti states that "in a postdramatic text the characters' words do not contribute to the development of a coherent, linear plot; rather, through soliloquies, they create a multiplicity of quickly sketched, at times recurrent, at times abortive, stories" (2013, p. 111).

In Crimp's *Attempts on Her Life*, there are 17 scenarios. These scenarios do not have real and clear figure. Each one has an absent figure Anne, who refers to all seventeen scenarios sometimes with different names but never is seen on stage. Anne is constituted with words, speeches, photographs, messages, media, suicidal notes, object as an ashtray and even a car. In the scenes "The Camera Loves You" and "Porno", Anne is constituted with photographs and camera. In "The New Anny", Anne is represented as a new car and in the scenario 8, she is referred to as an ashtray

[ii] Aleks Sierz interviewed with Tim Albery who directed the first production of *Attempts on Her Life.*

but is always absent even her name is not clear because she is named as Anya, Annie, Anny, Ann, and Annushka in the play.

Anne can be an object or can be different objects in the play. In Scenario 5, "The Camera Loves You", Anne can be "you". In Scenario 16 "Porno" Anne can be the young woman. The play deconstructs the character and reflects different imagery of a woman. Her personal reality does not have any importance . In other words, she does not have an identity and remains nameless. Crimp shows us no identifiable character is needed for theatre. To Crimp, characterization and story are not necessary in the play. In Scenario 16 "Porno", Crimp explains this unnecessity:

> - Of Course there is no story to speak of ... or characters. Certainly not in the conventional sense. (...) But that's not to say that skill isn't required. (...) It isn't just acting. It is actually far more exacting than acting—for the simple reason that it's really happening (2007, p. 72).

In this respect, Zimmermann thinks that *Attempts on Her life* is an example of postdramatic theatre and he explains the relationships of her presence and absence:

> The speakers evoke reflections of Anne in various media such as photographs, videos, film scripts, recordings on an answering machine, a commercial, trial proceedings, her suicide notes and personal objects such as her medicine bottles or her ashtray – in short an archive of the absent central character (2003, p. 79).

The absence of character is clarified by Crimp in the play with fragmented and juxtaposed speeches. In the first scenario, there are only messages but no answers; there are only speakers but no identified characters. The absent central character is suggested as "- Anne. Good evening. Let me tell you what I'm going to do to you" (p.7). Instead of her, decisions are made but she never replies. Crimp maintains her absence:

> - Anne?
>
> Pick up the phone. (*pause*) I know you're there. (*pause*) It's no use
>
> hiding, Anne. Hiding from what? (*pause*) The world? Hiding from the world, Anne? Come on. Grow up. Grow up, Anne, and pick up the phone.
>
> *Pause*.
>
> (...)
>
> I know you're there.
>
> I know you're there, Anne. And I know that if I'm patient, you'll answer me.
>
> *Pause.*
>
> You will answer me, won't you Anne (2007, pp. 8-9).

However, Anne never replies to these messages because she does not exist and is not a real character. In the sixth scenario "Mum and Dad", unreal character is explained:

> - She says she's not a real character, not a real character like you get in a book or on TV, but a lack of character, an absence she calls it, doesn't she, of character.
> - An absence of character, whatever that means ... (p. 31).

Scenario 11 "Untitled (100 Words) attempts to cut character up: "- What we see here are various objects associated with the artist's attempts to kill herself over the past few months" (p. 51). Solange Ayache asserts character's absence: "Anne's absence, her silence and non reaction to the stimulus words sound like a critical refusal to submit to any clinical language. (...) She is absent from the critics' dialogue" (2009, p. 5). She is absent and does not respond dialogues.

Absence of character is represented to spectators with language but this language and speeches are not easy for spectators. They should understand the depth of language because of the direct relationship between character and language is lost in postdramatic theatre. Lehmann explains it "... postdramatic theatre is obviously the demand for an open and fragmenting perception in place of a unifying and closed perception" (2006, p. 82). Crimp's play presents neither a clear character nor a specific structure because "Anne is made up of a patchwork of opinions but who is, in reality, the play's central absence, never materializing on stage through a single, definite, unified physical presence" (Agusti 2013 p. 109).

Dramatic character is completely abandoned and instead of the traditional character, the postdramatic play is performed by undetermined speakers or "text bearer" (Poschmann 1997 cited in in Barnett 2008, p. 18) who has no other responsibility than to deliver text: that is, not to interpret" (p. 18). Instead of systematic narration and character, language becomes an independent feature for the play. The text bearer that is, the spectators, try to solve this deep language which "is the focal point in *Attempts* because of its explicit lack of context (Barnett 2008, p. 17) and text bearers takes place of conventional characters in postdramatic texts.

In poststructuralist theory, text no longer has relationships with either writer or speaker; it forms direct relationships with reader and in a postdramatic theatrical text is directly related to spectator, too. To poststructuralist theory, writer, who produces and creates the text with his own thoughts, has died. Instead of writer, the usage of language and voice has gained importance, and spectator, using this specific

language, has produced different meanings. Crimp's play is directly related to spectator who tries to solve different meanings.

Absent character is defined with language or language deconstructs and defamiliarizes the character with informal structures, expressions and repeated lines. With this language, spectators try to understand the meanings in each separate scenario. For these different meanings Barnett gives examples from the fourth scenario "The Occupier": - She's the kind of person who believes the message on the till receipt - Thank you for your custom" (2007, p. 23).

Barnett wants to find out "who is speaking" (p. 17). In this play, spectators are forced to analyse the relationship between the text and possible answers using language in this open and fragmented play. In postdramatic texts, "spectators are impelled to reflect on the nature of the linguistic expressions which are presented as though they were riddles for them to decode and to interpret" (Agusti 2013, p. 111) because interpretation should not take place on the stage. It is the duty of spectators. They should consume the play on their own.

Contrary to dramatic theatre, spectators "become active witnesses who reflect on their own meaning-making and who are also willing to tolerate gaps and suspend the assignment of meaning" (Munby 2006, p. 6). Crimp's postdramatic play has similar characteristic with Beckett because he deconstructs routine characters and prepares the stage in the clear. Crimp's aim is to invite spectators to create their own meanings and conclusions with his open-ended and polysemic text. Crimp, using language and voices, wants to observe spectators' interpretations, and wants to form a new and free theatre like Robert Wilson.

Crimp's play *Attempts on Her Life*, deconstructing dramatic unity, forms a non hierarchical text to provide "a synaesthetic perception" (Lehmann 2006, p. 86). In this play, organic connection of certain elements as time, plot and action are subverted. Stage directions and established hierarchy are not observed in *Attempts on Her Life*. "In the parataxis of postdramatic theatre the elements are not linked in unambiguous way" (p. 86). Crimp does not use hierarchical structure; his texts combine fragmentations and heterogeneous elements. Tim Albery explains Crimp's supporting to heterogeneity:

> ... Martin says that one of the joys for him is seeing the productions of Attempts all over the world which have exactly the same words spoken by a completely variable number, age sex and race of actors playing totally different people with completely different stage designs (cited in Sierz 2013, p. 193).

Crimp goes beyond the limitations of representation and shows the world outside the theatre. Barnett in his article "Performing Dialectics in an Age of Uncertainty, or: Why Post-Brechtian ≠ Postdramatic" explains the representation:

> ... an understanding of character and/or plot in dramatic theatre is based on representation's quality of referentiality: one is able to connect the particular back to the general because the former refers to the latter. However, referentiality starts to break down in postdramatic theatre; the link between the world of the stage and the world around us becomes strained and, on occasion, snaps completely (p. 65, cited in Münby, Carroll and Giles 2013).

What Barnett's main aim is the destruction of the conventional of stage and the character. Elinor Fuchs combines this character destruction with the representation of community:

> The representation of the community that is theater's special province has not been lost, but the community now floats behind the play through multiple absences – of the speakers, of the full sense of their speech, of the locations where such speech might take place. The community has dissolved into the electronic ether (1996, pp. 4-5).

The fragmented scenarios directly cause to misunderstanding and infeasible communication with the character, and the destruction of character that is, characters' absences represent to destruction of community and the destruction and a new fragmented community are witnessed in *Attempts on Her Life*. Crimp's text "takes on a fragmentary and partial character ....It abandons itself to the chance (and risk) of trusting individual impulses, fragments and misconstructions of texts in order to become a new kind of practice" (Lehmann 2006, p. 57).

In this new practice, Crimp also uses pastiche and collage as main stylistic elements, and not only focuses on the simultaneity of different elements but also touches upon various positions of subjectivity instead of a specific expression and subjectivity. "The dislocation of the play into a plurality of scenarios, the "collage" and recycling of various kinds of speeches and styles within the scenarios, and the polyphonic multiplication of voices that surround Anne's silence" (Ayache 2009, p. 6) represents postdramatic text features. Conventions of theatre are deconstructed in *Attempts on Her Life* and Crimp shows this in the 11th scenario: "- Instead of outmoded

conventions of dialogue and so called characters lumbering towards the embarrassing dénouements of the theatre..." (2007, p. 56).

In 11th scenario, disjointed words deconstruct the hierarchy of structure. In the play different genres as language, narration, performance and songs are used to form a harmony and this harmony causes "unexpected moments, perhaps casting what was said earlier in a completely new light" (Lehmann 2006, p. 87) and unexpected meanings for spectators who try to understand blurred meaning because while some scenarios such as in scenes 1, 6, 11 and 17 are discussing her suicidal attempts; scenario 5 and 14 contain rap songs. Dislocations, uncertainty and imaginary functions (plethora) reflect the traits of postdramatic theatre in Crimp's text. Vicky Angelaki explains structure of Crimp's text using Merleau – Ponty's proposition:

> Merleau – Ponty's proposition can help us to contextualize the dramaturgy of the play, especially when it comes to the description of an 'inexhaustible reality', which underlines the impression we have from the plethora of images that are anything but 'arbitrary' (2012, p. 71).

Using plethora of imagery, Crimp "distances spectators from their viewing habits, developed through overexposure to conventional representation" (p.71).

On the other hand spectators have problems understanding the play because there are blank places and irregular time. In drama, action is arranged in order but in this postdramatic text, different times and locations are represented in different scenarios. In the first scenario "All Messages are Deleted", speakers do not know the exact location:

> - Anne. (*pause*) It's me. (*pause*) I'm calling from Vienna. (*pause*) No, sorry; I'm calling from ... Prague. (*pause*) It's Prague. (*pause*) I'm pretty sure it's Prague (p. 5).
> - (...)
> - Anne? Are you there? Pick up the phone, Annie. (*pause*) Okay ... It's quarter after ten here in Minnesota and .... (2007, p. 7).

This scenario represents unordered plot structure. Like different mental states, different languages are employed simultaneously and subvert the arrangement and organization of the play: "- (spoken in e.g. Czech) You know who this is. You leave the device in a small truck at the back of the building. You'll get the truck from Barry" (p. 6).

Polyphonic multiplication of languages forms non hierarchical signs and which go on into the seventh scenario "The New Anny". In the beginning of this scenario, Crimp

states that different languages will be used: "*Each speech is first spoken in an African or Eastern European language.***An English translation immediately follows*" (36). (*) This sign also represents a different language Serbo-Crotian which is used in the first production. The other scenario that different languages used is the sixteenth one "Porno". Like scenario 7, "Porno" starts with the explanation:

> *The principal speaker is a very young woman. As she speaks her words are translated dispassionately into an African, South American or Eastern European language* (p. 71).

During the scenario, words are translated into different languages and in this scenario sign reflects *Brazilian, Portuguese* as an Eastern European language. These different languages subvert the established hierarchy, and spectators have to follow these different languages and translation to understand the meaning almost postponed in postdramatic text. Spectators in Crimp's postdramatic text must be active not to postpone the meaning.

Crimp appears to "dismiss […] the idea of a 'composition' of a dramatic person through the actor, opposing it with the formula that it is rather the decomposition of a human being that is happening on stage" (Lehmann 2006, p. 163). In postdramatic theatre, actors do not act on stage in a traditional manner. The existence of speakers does not have any meaning, so spectators take part in the play not only with their thoughts and feelings but also with their corporeal existence. Vicky Angelaki explains the spectators' situation and feature in Crimp's plays:

> Crimp's plays probe spoken and corporeal communication in a way that encourages spectators to re-examine that which passes unnoticed and enables that which was treated as ordinary and insignificant to be reinstated in their perceptual field. What happens next is up to us, but this is the type of theatre that allows no margin for interpretative or moral resignation, working under the skin of the play to create a dense texture of meaning (2012, p. 14).

Crimp's play "has positioned his work within the wider framework of an imaginative, often abstract theatre that seeks to redefine dramatic time, action and meaning" (p. 14). These features create distinctive and dissimilar narrative types in order for spectators to be involved in the performance.

To some scholars, *Attempts on Her Life* is one of the plays that can be shown in postdramatic theatre because Crimp's play creates new forms of performance that no longer have no realistic features and, instead of specific time and place, there are only gaps. Contrary to conventional characters, there are only lines specified with

dashes, and are no dialogues but only poems and songs. Crimp's postdramatic play is formed with scenarios not characteristic of dramatic theatre.

In conclusion, the characteristic features of postdramatic theatre are senseless, blurred, invisible character, non-hierarchical structure, utterances, and narration that are essentially fragmented instead of well-prepared plot and structure. *Attempts on Her life* consists of all these characteristic of postdramatic theatre, so we can analyse the play in postdramatic context. *Attempts on Her Life* is the matrix of English Theatre, a new vision in theatrical production, a new breath in playwriting.

3.1.4. Analysis of *Face to the Wall*

Crimp's other play *Face to the Wall* was first staged at the Royal Court in 2002 alongside *Fewer Emergencies*. The play later was staged again in 2005 as a part of triptych *Fewer Emergencies* that is, Crimp added third play *Whole Blue Sky* (2005) and published three playlets *Fewer Emergencies*, *Face to the Wall* and *Whole Blue Sky*. This triptych was staged by James Macdonald[iii] at the Royal Court in 2005. These three plays represent how characters are exposed to violence and mass murder. Agusti explains types of violence in these three plays:

> In *Whole Blue Sky* he explores domestic violence between the genders; in *Fewer Emergencies*, he focuses on the violence wielded by those who have not in reaction to the ever-widening gap between the rich and the poor, which gives rise, as the title indicates, to ever more frequent emergencies; and in *Face to the Wall* he dramatizes the internal, sudden outbursts of violence symptomatic of the ennui and emptiness fostered by consumerism (2013, p. 142).

Face to the Wall, the most distinctive one of the triptych, represents violence and massacre. The play focuses on male[iv] violence surrounding a school massacre. Vicky Angelaki explains this massacre as "an unremarkable, entirely average, anonymous middle – class man attacks society's innocent: one day, rather than go to work, he enters a school and indiscriminately fires a weapon" (2012, p. 135). This massacre is performed by a postman who kills children:

> It seems that the man that violently attacked the school, who is referred to as the Postman, led an apparently normal, comfortable suburban life with its wife and

[iii] "Macdonald's production of the triptych *Fewer Emergencies* was staged at the Royal Court Jerwood Theatre Upstairs, where it ran from 8 September to 1 October 2005" (Agusti, 141).

[iv]" I naively thought there was a formula, so I could try it with men. *Face to the Wall* is as far as I got. For a long time I thought *Face to the Wall* was the beginning of something, and then I realized that it was just something" (Aragay et al. 65).

children, having in the eyes of the speakers, everything he could possibly desire (p. 107).

In *Face to the Wall*, events are narrated by four speakers while *Fewer Emergencies* and *Whole Blue Sky*, contain just three speakers. Speaker 1, is identified as male, speakers 2, 3, and 4 (their genders are unspecified) experience this massacre and try to understand the violence because this violence has distinctive effect on speakers. "The speakers in the play try to fathom what may have led the postman to carry out such an indiscriminate act of violence" (p. 142). In the play, speaker 1 begins to explain the school massacre:

> 1 Yes? says the receptionist, What can I do for you?
> How can I help you? Who did you want to see?
> Do you have appointment? (Crimp 2005, p. 25)

Speaker 1 is supported by speaker 2 and 3's suggestions and they also provoke speaker 1 to explain massacre and murderer:

> 2 He shoots her through the mouth.
> 1 He shoots her through the mouth and he goes down the corridor.
> 3 Quite quickly.
> 1 Goes – good – yes – quite quickly down the corridor – opens the first door he finds.
> 3 Walk straight in.
> 1 Walk straight in.
> 2 Yes says the teacher, how can I help you?
> 1 Shoots him through the heart
> 3 Shoots the teacher through the heart (p. 25).

Speaker 1 supports this violence with his (mentioned man in the play) sayings "good and yes" and adds a physical event to create deep effect. "As the emotional reality of violence hits home, it puts such a strain on 1's memory that he forgets his lines and needs prompting from character 4" (Sierz 2013, p. 61). Later Speaker 4 attends this discussing:

> 1 And it's interesting to see the way that some of them hold hands -- they instinctively hold hands -- the way children do -- the way a child does -- if you reach for its hand as it walks next to you it will grasp your own --.
> 1 Just as the child – child A – now flinches away from what? – yes?
> 4 From the warm metal. 1 From the warm metal – thank you – of the gun (2005, p. 26).

Actually, all the speakers support their ideas and the postman. The postman starts to become an admired character because the violence turns into an attractive event and his act of violence is represented as a mission in his and the other speakers' community:

1 He shoots the child A – in the head.
3 He moves on.
1 He moves on the child B. He shoots child B – in the head.
3 He moves on.
1 He moves on to child C. Child C – yes
4 Tries to duck away.
1 What?
4 Child C tries / to duck away.
(...)
1 He moves on to child C. Child C tries to duck away. He shoots – no – yes – no – not shoots – yes?
4 But to no avail
1 Tries to duck away. But to no avail. He shoots child A – in the head (p. 27).

In the play all speakers are affected by massacre and discuss the violence. Speaker 1 especially represents the killer; he explains the events as if he witnessed and recorded them:

1 He moves on. He shoots child D – in the head.
2 There must be blood.
1 Well of course there's blood – not just blood on the wall – not just blood on the floor.
3 But blood in the air.
2 Blood in the air. Blood hanging in the air. A mist.
3 An aerosol.
1 An aerosol – that's right – that's good – of blood – which he hadn't foreseen – he hadn't foreseen the aerosol of blood – or the sound – is this right – this is right – or the sound of the distressed children when his head was on the white pillow – on the white pillow – don't help me – when his head was on the white pillow picturing the scene – but now – don't help me – but now it's clear – now the picture is clear and there's another sound – what's that other sound? – don't help me, don't help me the sound of his heart – no – yes – yes – the sound of his heart – the sound of his own heart (p. 30).

Speakers explain the dreadfulness of violence and mass murder. Speaker 1 asserts killer's mood and his loosing of mankind values. The killer does not hear sounds of his heart and children. This disturbed killer and his life are explained in the play:

2 And how's life treating him?
1 What?
2 Life – how's life treating him?
1 Life's treating him very well.
3 How's his job?
1 His job is fine – well paid and rewarding.
3 And his wife?
1 Is charming and tolerant
2 And how are his children?
1 His children are fine.

(...)

3 And how is his beautiful house?

1 Increasing in value daily – well constructed and well located – close
to amenities – school – shops – (pp. 27-8).

When analyzed descriptions, any problems or psychological problems cannot be observed about the killer and wonder why he carried out a fearful massacre. Crimp goes on descriptions about the killer however; we don't have access to information about his psychological disorder, unhealthy thoughts, or collapse in the society as they take shape:

3 He's never suffered.
1 No.
3 Experienced war.
1 No.
3 Experienced poverty.
1 No.
2 Torture.
1 Torture?
2 Been tortured – yes – for his beliefs. You heard what / I said
1 No. What beliefs? No (p. 32).

The lack of beliefs or his ideological beliefs, which cause torturing and tormenting in the society, can only be evaluated. On the other hand complex of first speaker's mind reflects the killer's mind because it can be observed that "what happened to child A, to child B, to child C" (p. 31) with the help of description and media. Corruption, collapse, fear and violence are always witnessed. The nation state and capitalism control large groups, population and societies with the help of bio - power. It arrives to all parts of society relating to social, political, cultural, and economical contexts. It also forms fear and collapse in contemporary society. In *Face to the Wall*, Crimp, showing the date 10 September 2001, explains this culture of fear:

> One of the three pieces, "Fewer Emergencies," was written on 10 September 2001 – the day before 9 / 11 – which was very odd because here am I writing a play about the threat to the "Culture of Contentment" which is precisely what that play is about, and the next day we see an act which embodies precisely that threat. That was quite strange. Recently I read a Japanese writer describe the novelist as a canary in the cage, so I felt a little bit like I'd been a canary in the cage and picked up these waves coming towards us (Personal Interview, Sierz 2007, p. 386).

The collapse of a man and his controlled identity are represented in *Face to the Wall.* This collapse and violence are intended to feel by spectators' minds and even on their bodies. Speaker 1 tries to explain violence and make spectators feel it deeply:

4 You saw what happened to child D.
1 Don't help me – you saw what happened to child A, you saw what
happened to child B, you saw what happened to child C, you saw
what happened to child D, so – so – you saw what happened to child D, so –

4 So shut the / fuck up.

1 YOU SAW WHAT HAPPENED TO CHILD D, SO SHUT THE FUCK UP. CUNT. CUNT. LITTLE CUNT. I SAID DON'T HELP ME (2005, p. 31).

With these lines, we witness not only violence but a collapse of speaker 1. Clara Escoda Agusti explains speaker 1's collapse using Foucault's thoughts. "Speaker 1's collapse thus stops the process whereby he would become a subject not in the sense of, as Foucault puts it, being "tied to his own identity by (consciousness) and self – knowledge", but in the sense of being "subject to (another instance) by control" (Foucault 1982, p. 781) and repression" (2013, p. 157).

With the help of language and media, individuals are controlled and individual's violence to realize himself or herself is witnessed. On the other hand, this control represents an assumed role that creates deficiency and uncertainty among individuals. Deficiency and uncertainty form gaps in individuals' lives, which thus direct them towards social violence. In the play social violence is discussed as:

3 How does he feel when the postman's late?
1 Angry.
2 So now he's going to kill the postman.
3 Typical (p. 33).

Here speaker 1 attends the speech with altered thoughts:

1 Of course he's not going to kill the postman. It's not the postman's fault – he knows it's not the postman's fault – sometimes there are problems sorting the letters – the machine for sorting the letters has broken down, for example, and the letters have to be sorted by hand or perhaps there are lots of parcels and every parcel means a conversation on the doorstep (p. 33).

Speaker 1 tries to change minds about social violence and tries to explain social change and corruption as being because of technology and media. In the play people turn their face to machine for solving their problems instead of turning other people's faces. Face to face contact no longer can be observed in capitalist society. It deconstructs the relationships and "depersonalizes them" (Agusti 2013, p. 161). In consumptive society, isolated and depersonalized individuals are seen. These individuals show themselves with violence. Agusti explains this violence as "the postman vents his rage against the system on the children, hoping this masculine performance will turn him into a hero" (2013, p. 162). In the play this violence is represented:

> 1 ‘Dad, dad’ he says, ‘Wake up. It’s five o’clock. I’ve brought you / your tea.’
> 4 ‘Time / to get up.’
> 1 What?
> 4 ‘Time / to get up.’
> 1 ‘Dad, dad,’ he says, ‘Wake up. It’s five o’clock. Time to get up. I’ve brought you your tea.’ But the postman – don’t help me – but the postman – this is right – I’m right – don’t help me – ‘Time to get up. I’ve brought you your tea.’ But the postman – but the postman – but the postman just pushes himself harder against the wall (p. 34).

The individual, who is faced with collapse, inflicts violence even upon their own children as well as school. “In *Face to the Wall,* where the postman turned criminal feels that his life is not his own, the narrated characters are in conflict when it comes to their needs as opposed to their realities” (Angelaki 2012, p. 140) In the play, violence and mass murder are explained in different way with a blues tune named *Twelve-Bar Delivery Blues* which “reveals the extent of the rift between public and private selves” (p. 140):

> Woke up this morning
> Heard my son call
> Turned away from the window
> Turned my face to the wall.
> Daddy daddy, he said to me
> Daddy daddy, I’ve BROUGHT YOU YOUR TEA.
> Son, I told him,
> Your poor daddy’s dead
> There’s another person
> Come to live in his head.
> Son son, your daddy’s not well
> Son son, your DADDY’S A SHELL.
> There’s another person
> Speaking these lies
> There’s another person
> Looking out through my eyes
> Son son, he’s filling my reports
> Son son, he’s PROMPTING MY THOUGHTS.
> (...)
> Hey daddy,
> You’re a liar – and a fake
> Take off those pyjamas
> There’s deliveries to make.
> I lifted my head from my white pillow case
> Threw my hot tea RIGHT IN HIS FACE.
> Hey sonny,
> If there’s one thing I’ve learned
> It’s don’t rub on butter
> When your skin is all burned.
> Son son, I ain’t got no choice

Son son, I JUST HEAR THIS VOICE (Crimp 2005, pp. 34-5).

In this song the postman's violence is observed on the child through other people who regulate and direct his thoughts. "The postman has become a man possessed and his savagery raises troubling questions: are aggressive feelings towards children normal? And, in an age saturated by violent media imagery, what is normal anyway?" (Sierz 2013, p. 62) Like this song and play, children are easily impressionable. They suffer too much from their societies. Crimp focusing on children, explains that "the plays are united in fact by images of childhood: in each, children are witnesses of events they can't understand, and are viewed with hostility and suspicion by the adult protagonists. "The child's gaze is something that the adults find unbearable" (E-mail Feb. 2006, cited in Sierz 2005, p. 387).

Face to the Wall portrays fear and violence in the society. It also portrays the violence "of the psycho-killer goes unstopped and unpunished, and this violence seems to leak into the story of the postman and his son" (p. 389). Crimp forms a play in which global factors such as 9 / 11, the Iraq war, and terror have important roles. In *Attempts on Her Life*, the collapse of a woman is witnessed and in *Face to the Wall* the collapse of middle class man is witnessed. In an interview with Aleks Sierz Katie Mitchell explained as follows:

> The play has the same general style as Attempts on Her Life, but its content is very different, and it's aiming for a very different kind of effect. It's a much more compressed bullet of a play. It's meant to instantly disturb and unsettle you. The subject matter is very brutal, and the form is unfamiliar and disconcerting (2013, p. 204).

In conclusion, violence, corruption, and collapse are the main factors in *Face to the Wall* and with its unfamiliar form, deconstructive structure, unnamed speakers, unidentifiable setting, and time; it resembles *Attempts on Her Life.* Furthermore, like *Attempts on Her life*, *Face to the Wall* contains postdramatic characteristic traits that will be analysed in greater detail in the following part of this chapter.

3.1.5 Postdramatic elements in *Face to the Wall*

Face to the Wall, the middle play of the triptych, has four nameless characters that are marked only with numbers. Similar to *Attempts on Her life*, it represents ambiguous characters. *Face to the Wall* is an "ambiguous in their meaning, fragmented and elliptical play, and without named characters" (Ledger 2010, p. 121).

The principle characters are absent. In the article "Form Follows Function": "Meaning and Politics in Martin Crimp's *Fewer Emergencies"* Aleks Sierz explains the situation of absent character:

> The male 1 in "Face to the Wall" is similarly consistent: the same person speaks at the start as at the end. But none of the speakers has any identifiable character in the naturalistic sense. None of them shows any evidence of depth, subtext, or back story. Indeed, the characters simply never talk about themselves, only about themselves, only about the absent protagonists whose stories they attempt to tell (2007, p. 377).

The collapse of the middle class man signifies characters' collapse in the play. Agusti explains the collapse:

> In the postdramatic plays, therefore, the emphasis does not lie on the transformation of a character into an 'ethical body' on stage; rather, collapse simply signals the point at which an ethical boundary is transgressed. Such moments of collapse are then offered as "possible models of resistance to spectators" (2013, p. 105).

In the beginning of the play, Crimp deconstructs the traditional characters structure and forms indeterminate characters in order to create "incorporeal or invisible transformation" (2013, p. 158). *Face to the Wall* does not contain concrete actors on the stage; it only gives place to bodies in order to comment the play. In the play we have to comment about not characters but children because children are labelled as A, B, C and D like characters.

Beside its indeterminate characters, the stage directions of the play have no clear defined setting. In her book *Martin Crimp's Theatre: Collapse As Resistance to Late Capitalist Society*, Clara Escoda Agusti indicates James Macdonald's light technique used in *Face to the Wall* stating "Macdonald decided to place light at the same level as the other sign systems composing the theatrical event" (2013, p. 143). Light, dream imagery and speeches form a different performance and mise-en-scene referring to postdramatic sings in the play. *Face to the Wall* thus "becomes more presence than representation, more shared than communicated experience, more process than product, more manifestation than signification and thus requires a changed mode of perception and reception from spectators" (Lehmann 2006, p. 85). Macdonald explains postdramatic signs in the mise – en – scene:

> We started by turning the Theatre Upstairs black box into a white box, Including the seating, and brought the lights up when the play started instead of dimming them. There was no set, no situation: just three or four voices discussing a possible situation, chewing away at it (James Macdonald cited in Sierz 2013, p. 219).

Macdonald at the same time refers to non- hierarchical structure, one of the postdramatic theatrical signs, subverting traditional hierarchy and creating a "synaesthetic perception" (Lehmann 2006, p. 86). Speeches, images and light form this perception which deconstructs traditional walls between spectators and the stage, and leaving spectators to start to feel the play in an open place. Light in the scene serves like an actor, and it certainly helps the spectator to understand the meaning of the plays.

Macdonald uses a red light in order to reflect violence, massacre and anxiety in the play. "Light painted the actor's faces of a red colour, which turned their concerned expressions into representations of contemporary anxiety" (Agusti 2013, p. 152). Narrations, four speakers' different discourses, imagery and lighting, each of which are combined in a performance, represent a postdramatic text. In the article "Postdramatism, Ethics, and the Role of Light in Martin Crimp's *Fewer Emergencies*", the effect of light is explained as:

> Through this all - pervasive light, Macdonald turned the stage into a postdramatic space of simultaneity where the discourses that interpellate spectators in contemporary society were objectified, so that they might eventually empower those leading to, in Levinas's terms, the face – to – face encounter with the other (Aragay & Agusti, 2012, p. 138).

This postdramatic text, using light and different discourses, creates a space that aims to directly affect spectators and, in this space, responsible characters are observed. Apart from the light, white balloons are explained in Eleonore Obis' article "Fewer Emergencies in Paris: Interpreting the 'Blank'". White balloons

> are the obstacles for the actors but they are also used as screens at specific moments of the trilogy. For instance, at the beginning of the *Face to the Wall*, the actors come on the stage, each of them holding a big white balloon, except for actor 1, who holds a black balloon (p. 393).

These balloons cause ambiguity and discomfort among spectators but help to fill in the gaps in spectators' minds. With the help of lights and balloons, Macdonald explains the play to spectators that is Macdonald tries to represent Crimp's "voices in his head" (James Macdonald cited in Sierz 2013, p. 218). Crimp deconstructs all traditional elements including character, plot, setting, time, and place. He, using postdramatic traits, tries to make connection with spectators. Macdonald, using lights and balloons, supports this connection.

In Crimp's non – hierarchical text, clear meaning is postponed. Minor and irrelevant details are registered so that spectators cannot obtain the meaning directly. They have to make comments and have to be active participants in this synaesthetic process (dance, costumes, language, lightening). With the help of synaesthetic process, Crimp aims to create active spectators to rediscover the blurred meaning.

Karen Jürs – Munby explains *Face to the Wall* as a postdramatic text that turns spectators into "active witnesses who reflect on their own meaning – making" (Munby 2006, p. 6). In Crimp's play, spectators, becoming more active, try to understand as the speakers explain the story. Instead of being a passive place, Crimp presents an active place to spectators. Actually, the speeches on the stage make spectators think and dream. Middeke explains that "whether we witness a script meeting, a brainstorming session, a rehearsal, or even a performance, or whether the voices are inside the writer's own head or those of the actors remains open to conjecture" (Middeke, Schnierer & Sierz 2011, p. 94). Instead of presenting everything on stage, spectators regulate their mind.

In the play, Crimp wants spectators to use their minds and forces them to think what happened to other children:

> 1 diving into blood – popping his ears and what are you staring at?
> eh? – eh? – what are you staring at? – turn away – look away – no –
> turn away – that's right – turn away – or you're next – be quiet or
> you're next – that's right - that's good – you saw what happened to
> child A, you saw what happened child B, you saw what happened to
> child C – no – yes –
> *Pause.*
> Don't help me –
> 4 You saw what happened to child D (Crimp2005, p. 31).

Speeches between 1 and 4 show their confused minds and Crimp creates this confusing for spectators and wants to analyse how they feel as well as comment upon these threatening speeches. In the following portion of these speeches, we witness a "*Long Pause*" "is used as a theatrical in order to spur spectators towards reflexive thought" (Agusti 2013, p. 156). Crimp uses this pause to include spectators to the play.

Here, Crimp, using this long silence, tries to make connection between characters and spectators in order to create active and thinking spectators. Devine states that

> What is unique to theatre is that the performance is about the relationship of the play to the audience. It's a relationship that involves a group of people, so there's a sort of tension there, which I think you are conscious of in writing […] And you don't write silence unless you are aware of the audience, because otherwise the silence doesn't mean anything. The silence in a play is about the relationship between the actors on stage and the audience, and this is a very special and particular thing – the acknowledgement of that silence (2006, p. 90).

At the same time, this silence is used for increasing spectators' "responsibility" (Lehmann 2006, p. 185). Apart from Crimp's effects, Macdonald's production relating to lights, balloons, and open space is, "used as a device that demands audience attention" (Ledger 2010, p. 131), and creates responsible spectators. Crimp deconstructs spectators' natural feelings in dramatic theatre. Spectators cannot sit back in a comfortable way:

> Instead of being placed on the safe side of the stage / audience divide, in a position marked by absence with respect to the events portrayed on stage, spectators were more ambiguously situated. The fourth wall seemed to have disappeared, and spectators were made acutely conscious of their own material presence. Ultimately, by having spectators physically experience the violence enacted on 1, Macdonald sought to turn spectators from passive voyeurs of the spectacle into participants (Agusti 2013, p. 159).

In postdramatic theatre, spectators, leaving their comfort zone, take part in the play and instead of natural feelings; they become amazed and find themselves in ambivalence.

An absence of events becomes absence of dramatic place and time in *Face to the Wall*. In the beginning of the play, Crimp "concentrated in one word in the stage direction" for *Face to the Wall* "where time and space are given as blank"[v] (Obis, p. 391). Blank refers the structure of the play and speeches instead of a play with a plot and well- developed characters (p. 391). Different voices and the 'Twelve – Bar Deliver Blues' represent "the pluri – linear, multidimensional semiotics of forms of corporeality, gesturality, and rhythm" (Deleuze and Guattari 1987, p. 117).

In conclusion, the middle play of the triptych *Face to the Wall*, in subverting all traditional dramatic features, presents different perspectives with unnamed speakers. It, deconstructing the linear structure of drama, shows non – linear postdramatic

[v] Martin Crimp used *Blank* for the first time in his play *The City*.

structure and refers to non-hierarchical structure. Lehmann explains this non-hierarchical structure as:

> An essential quality of the dream is the nonhierarchy of images, movements, and words. Dream thoughts' form a texture that resembles collage, montage, and fragments rather than a logically structured course of events. The dream constitutes the model par excellence of a non-hierarchical theatre aesthetic (2006, p. 15).

The non-hierarchy of imagery, thoughts, voices and dreams form *Face to the Wall* as a postdramatic text. Crimp's play *Face to the Wall* portrays a middle class man and a massacre within the context of postdramatic theatre with its unnamed characters, anonymous speakers, non hierarchical structure and blank setting. In the next part of my thesis, Simon Stephens' play *Pornography* will be studied in relationship to postdramatic theatrical signs under the heading of "Lack of Plot and Deconstructing Character in Simon Stephens' Postdramatic Theatre".

3.2. Lack of Plot and Deconstructing Character in Simon Stephens' Postdramatic Theatre

3.2.1 Simon Stephens

Simon Stephens, one of the most distinctive of contemporary 1990s in-yer-face theatre playwrights, was born on Feburary 6th, 1971, in Stockport, Cheshire, in southern Manchester. His father Graham Stephens was a managing director in an electronic goods company; his mother Carole was a primary school teacher. Simon Stephens attended Tithe Barn Primary School in Stockport. It was here that his teacher James Siddely encouraged him to write. Stephens explains this in the introduction to *Plays: 3:*

> James Siddely taught me at Stockport School in the late eighties. He was the first teacher actively to encourage me to write. (...). Our correspondence, with his savage, brilliant understanding of geography and politics and the human condition, informed all these plays (2011, p. xx).

Apart from his teacher's brilliant understanding, Margaret Thatcher's period informs his plays. When he was age eight, The Conservative Party leader Margaret Thatcher won the election, and Simon witnessed changes in economy, society and industry as well as changing of hearts and souls[vi]. Stephens then attended Mile End Secondary School in Stockport between 1982 and 1987. During this period, apart from writing,

[vi] Thatcher says "The object is to change heart and soul" in an interview in Sunday Times in 1981. See 'Mrs Thatcher: The First Two Years', Margaret Thatcher Foundation. www.margaretthatcher.org/document/104475 (cited Simon Stephens' Pornography, 2014, 2).

he took interest in football and music. Simon Stephens originally had wanted to become a songwriter, and had written songs from the age 10 until 22.

Between 1989 and 1991, Simon Stephens witnessed the fall of Berlin Wall, the collapse of the USSR and Soviet Communism, and a golden period in ideological and economic capitalism. With all these summation and cultural richness, he graduated from the University of York in 1992 without academic training in Drama. As he states: "it's also important for me to say that I never formally studied playwriting, and certainly never at university" (2005, p. viii). Instead of Drama or English, he chose to study History because he "loved literature too much to want to dissect it" (p. vii). However, Stephens had been writing since childhood but he lacked a keen interest in performing arts. "Before I was eighteen, I reckon I went to theatre seven times, at most" (p. vii). During his youth, he had no interest in theatre, instead of writing plays; he craves to write songs (Stephens 2011, p. xi). Stephens' keenness to the theatre starts on campus at York:

> It was at York University that I found my way to the theatre. (...). While watching plays here, I was struck with quite a simple notion: What if it were possible to create the same sense of toughness and compassion, comedy and brutality that I found in the dramatic work of Bleasdale and Potter, of Lynch and Scorsese, in a dramatic medium that allowed you to lock the doors? What if you were in the same room as Frank Booth or Yosser Hughes and you couldn't get out? What if other people were in there with you? (Stephens 2009, pp. vii-viii).

After these experiences, Simon Stephens started to write plays. His first attempts were, however unsuccessful. He asserts that "he spent a long time writing plays at university, that were done, and learning from seeing them fuck up, basically" (Devine 2006, pp. 257-58). Later, Stephens went on to write many more plays, although the exact number is uncertain. With his plays, he took part in a handful of them and attended the Edinburgh Fringe Festival in 1992. This festival was important for Stephens because he got a chance to see his audiences' reactions, explaining: "I learned a lot from doing my plays in fringe theatres and seeing people leave, not because they were appealed but because they were bored. You just get to know what makes something alive (Devine 2006, p. 258). After university, Simon Stephens moved to Edinburgh and went on writing his plays. "I just wrote all the time. I made contacts with the university drama department and put a play on there (p. 258). Until his first play *Bluebird* is staged at the Royal Court's Young Writers Festival in 1998,

Simon Stephens writes nine plays as *Good Rocking Tonight and Duke*, "five other plays at York" (p. 257), *Sleep of the Just* (1994) and *Bring Me Sunshine* (1997).

After *Bring Me Sunshine,* which brought him success and was his first play to take to professional stage at the Riverside Studios Theatre, he writes *Bluebird* "a sign of his arrival" (Innes 2011, p. 445). Stephens explains how *Bluebird* was created:

> I wrote Bluebird in 1997. I was living in north London with Polly, the woman who was to become my wife. After the decision to have a baby, I decided to write about the worst possible thing that I could imagine ever happening to a father. I wrote a taxi driver who has failed as a father in the most appalling way; about a taxi driver and about London at night, because as a barman I'd come to meet a lot of taxi drivers and travel a lot through London at night. The characters that populate the play are nearly all based on people I've served drinks to at one time or another (2005, pp. viii-ix).

Simon Stephens, without any expectations, sent *Bluebird* to the Royal Court Theatre however; The Royal Court Theatre had accepted the play and produced it for the Young Writers Festival on October, 6th, 1998. *Bluebird* had changed Stephens' life, launching his professional career. *Bluebird* also "allows him to categorize himself as part of the post – millennial and post-in-yer-face generation of playwrights, whose main output was staged after 2000" (Innes 2011, p. 445). Stephens explains the importance of the play: *Bluebird* "was a complete revelation for me. Not only did it get me reviewed in grown – up papers, but it also got me working with actors of the highest calibre" (2005, p. ix). After *Bluebird*, Stephens writes *Christmas* and sends his second play to the Royal Court Theatre. This play is described by Stephens as:

> I wrote a play about a pub three doors down from my house, this run – down East End pub, and four blokes spending an evening in this pub. And I didn't realise there was another play about four blokes ... And then I went to see Conor McPherson's *The Weir* and thought – oh my God. Altough it's very different from *The Weir*. So I gave them this play and they rejected it, and I was crestfallen (Devine 2006, p. 260).

The Royal Court Theatre rejects Christmas but offers Simon Stephens the chance to become a permanent playwright for the Royal Court Theatre in 2000. Based on this, Stephens stated that "this would allow me to quit my teaching job and to write full – time and spend more time with (my son) Oscar. It was an extraordinary gesture of genuine generosity. It changed my career" (Stephens 2005, p. x). It was also a big surprise for Stephens, and he explains this shock as:

> I was too embarrassed to admit it (...) I read Blasted and Saved on the same day, just at the start of my residency. I remember it absolutely as a visceral shock and was

> unable to move after reading both plays (Stephens, Personal Interview cited in Innes 2011, p. 446).

In the chronology part of *Pornography*, Stephens' relationship with the Royal Court between 2000 and 2005 is explained by Bolton:

> Stephens is appointed Playwright in residence at the Royal Court for 2000 / 2001. From 2000 – 5 Stephens is also Writers' Tutor at the theatre, where he teaches playwriting in schools in Kensington and Chelsea. He holds playwriting workshops with inmates of Her Majesty's Prison Wandsworth and Her Majesty's Prison Grendon, as well as with Youth Offending Teams in Ladbroke Grove, Kensington & Chelsea and Salford (2014, p. xiii).

In 2001, Stephens writes his third play *Herons*, which is directed by Simon Usher, for the Royal Court Theatre. This third play represents his experiences with teenagers while working as a schoolteacher. The year 2001 is also important for Stephens' life because at this time he witnesses 9 / 11. Militants linked to Al – Qaeda hijack four American passenger planes and strike to the World Trade Centre Towers in, New York (Bolton 2014, p. xiii); he in other words, is a witness of absolute terror.

After being appointed Playwright in Residence at the Royal Exchange, Manchester (2014, p. xiii), he wrote his fourth play *Port*, which has similar characteristics with *Herons* with teenager characters, too. The play was staged in Manchester in 2002. The two similar plays are important for Stephens because "it was in writing these two plays (*Herons* and *Port*) that I really began to feel, for the first time, any kind of confidence in my capacity to make drama" (Stephens 2005, p. x). In 2003, like other crucial events Stephens and the world witness US troops invades Iraq with the intention of bringing democracy and freedom as well as removing Saddam Hussein. Later, Iraq is taken up to form a democratic regime.

In 2005, Stephens became the first Resident Dramatist of the National Theatre and wrote *On the Shore of the Wide World.* On the July 7th in 2005 "four British-born Muslim men detonate four bombs across the London Transport Network. The stated motivation for the bombings is the UK's on-going involvement in the Iraq War" (Bolton 2014, p. xvi). The July 7th bombing became the centre of analysis in this 2007 play *Pornography* (2007). A year later, he wrote *Motortown*, which was staged at the Royal Court Theatre and later continued in Hannover, ultimately allowing him to win the title of Best Foreign Playwright. The remainder of his works to date are as follows: *Harper Reagan* and *Seawall* in 2008, *Punk Rock*, in 2009, *The Trial of Ubu* in 2010, staged in Amsterdam at the Essen, A *Thousand Stars Explode in the Sky*, in

2010, staged at the Lyric Hammersmith in London, Marine Parade in 2010, *Wastwater* in 2011, staged in London at the Royal Court Jerwood Theatre Downstairs; *Three Kingdoms*, in 2012 staged in London at the Lyric Hammersmith London; and finally, *Morning* in 2012, performed in Edinburgh at the Traverse Theatre. (2014, pp. xvii, xviii, xix, xx). Since *Bluebird*, Stephens has written nearly twenty plays, making him a very active and productive playwright. He accepts his sedulity as saying: "I find for now, though, that my interest is always on what I'll write next" (Stephens 2011, p. viii).

Consequently, as a playwright, Stephens writes his plays focusing on his own feelings and thoughts. His feelings and thoughts have been shaped essentially during his childhood under Margaret Thatcher's reign. Like In-Yer-Face writers, Stephens' childhood witnesses a period of conservatism and strict political rules. Contrary to these rules, Stephens and his colleagues develop their own individual rebellions, stating themselves through different techniques. While some make music, others make films. At the same time, they witness wars on television and hypocrisy in politics. Out of this, he creates different characters, deconstructive structures and distinctive plays. He also creates a different language instead of dialogue. He spends most of his time at theatres and on the stage. Stephens clarifies how playwrights approach to playwriting:

> It is something of a crass simplification but it strikes me nevertheless as true that playwrights come to playwriting through one of two routes. Some are frustrated actors who decide to write themselves a cracking role. In fact, most of Britain's best playwrights could be described like that. Others are writers who somehow stumble upon theatre as the medium that best articulates what they want to say. I would feel more comfortable being described in this second way (Stephens 2005, p. vii).

His resources are stage and theatre. In his plays Stephens also deals with music, films, other plays and experiences. On the other hand, he discusses the dark and cruel side of the life, spanning children using guns in America and Europe, population problems, environmental issues, war, bombings, and Al-Qaeda terror attacks. Instead of great wars, Stephens witnesses terror attacks and psychological discourses; instead of grand narratives, individual actions, rebellions, and suicide bombers claim the society. In dealing with these problems, Stephens writes his own stories and plays without grand narratives, and encourages spectators to question the happenings of this world on an individual basis. His plays show spectators realities of the world

they live in. In the next part, Stephens' most distinctive play *Pornography* (2007), which questions terror attacks and especially July 7th London bombings, will be analyzed.

3.2.2 Analysis of *Pornography*

Simon Stephens wrote his play *Pornography* in 2007, two years after 7 / 7 London bombings. *Pornography* contains seven scenes, (four monologues, two duologues, and a short list describing the 52 people killed in the 7 / 7 bombings), and explains grievousness, alienation and corruption in contemporary society. Effects of bombings on British Society, the reactions to this bombing and lack of response have been witnessed. Michael Billington expresses the play as: "remarkable kaleidoscopic portrait of a London that moved in a few days from the euphoria of Live 8 and the Olympics announcement to the devastation of the July 7 bombings" (2009). *Pornography* portrays a normal July 2005 week with a twist of various significant happenings in London:

> On 2 July, the rock concert Live 8 was held in Hyde Park with simultaneous concerts played globally; on 6 July, London was awarded the 2012 Olympic Games; on 7 July, four British born Muslim men detonated four bombs across the London transport system (Bolton 2014, p. xxi).

Both the characters in *Pornography* and Londoners have witnessed each of these events.

Simon Stephens tiled his play as 'Pornography' because characters in the play are only observed as objects, without identity, akin to women objectivised in actual pornography. Apart from its sexual definition, Pornography also represents different meanings such as insensitivity, alienation, isolation, imagery, signs, and uncontrolled emotions. These different definitions as it were can be observed in each of the characters as they live by the rules of their society. In relation to this, Ilter gives explanation about the play as "although every character in this mosaic of human lives offers fragments of a different story, the themes of individualization, alienation, and the objectification of humans link their narratives" (2015 p. 248). Stephens represents that his characters live in a pornographic society and lose their beliefs and sincerity. The characters are isolated from their society and become desentized strangers to their society because they only watch bombings without any reactions.

In the play, the bombers are only seen as objects and the bombing is accepted as a normal event even though they kill innocent people. Stephens explains this in an interview with Duska Radosavljevic:

> One of my memories of the attack on London was being really incredulous about how many people couldn't believe that it was British boys who planted those bombs. In the initial days after the attack the ports were closed, the airports were closed, and it was only actually two weeks later that we really got a sense these boys were British... There was something going on in this metabolism of English culture that felt like it was born out of a need to destroy and to transgress social agreements... as Margaret Thatcher said, that 'there's no such thing as society, there's only individuals and families'... It felt as though it was too easy to argue that behaviour was driven on the grounds of international politics and Islamic response to American or British colonialism, or the fallout of the war in Iraq. There was something more than that and that's what had interested me in the play, so that's why I had the bomber not describing his behaviour in terms of the religious or theological ideology, but just in terms of what it was like to live in England (2013, pp. 208-9).

The bombers are four British-born Muslim men. They live in London but they are not part of British society. Relationships among individuals and families are negligible in London. The "localized events with global import" (Bolton 2014, p. xxii) are explained scene by scene in the play. The play contains seven scenes, arranged in minuend order, starting with Scene 7 and ending with Scene 1. This reverse order is a final countdown before the bomb exploding. Stephens explains structural parts of his play: "The play is built around seven parts, each part inspired by one of the seven ages of man, that stoical medieval philosophy so forcefully articulated by Jaques in [Shakespeare's] *As You Like It*" (Stephens 2009, p. xviii). Stephens divides his play into seven parts, analyzing Jaques' speech "his acts being seven ages" in Shakespeare's play *As You Like It*. Jaques' tirade represents characters in Stephens' play *Pornography*:

> All the world's a stage,
> And all the men and women merely players:
> They have their exists and their entrances;
> And one man in his time plays many parts,
> His acts being seven ages. At first the infant,
> Mewling and puking in the nurse's arms.
> And then the whining school-boy, with his satchel
> And shining morning face, creeping like snail
> Unwillingly to school. And then the lover,
> Sighing like furnace, with a woeful ballad
> Made to his mistress' eyebrow. Then a soldier,
> Full of strange oaths and bearded like the pard,
> Jealous in honour, sudden and quick in quarrel,
> Seeking the bubble reputation

> Even in the cannon's mouth. And then the justice,
> In fair round belly with good capon lined,
> With eyes severe and beard of formal cut,
> Full of wise saws and modern instances;
> And so he plays his part. The sixth age shifts
> Into the lean and slipper'd pantaloon,
> With spectacles on nose and pouch on side,
> His youthful hose, well saved, a world too wide
> For his shrunk shank; and his big manly voice,
> Turning again toward childish treble, pipes
> And whistles in his sound. Last scene of all,
> That ends this strange eventful history,
> In second childishness and mere oblivion,
> Sans teeth, sans eyes, sans taste, sans everything (Act 2, Scene 7).

Stephens explains his seven scenes using seven ages of man in Jaques' tirade. When we analyse the scenes in minuend order, Scene 7 shares a family relationship. The woman wakes up, and watches her son (scene 7 refers to the age of infant), turns her bad nest to her husband, and waits for her son to wake up. After waking up, she "makes a pot of three cups of Jamaican Blue Mountain coffee" (Stephens 2014, p. 3) and drinks all three cups by herself while listening to the concert news on the radio "apart from everybody's talking about, there is a concert. A man's talking about this concert" (p. 3). Without reason, she starts crying. Later she goes shopping in the afternoon and, as always, thinks about what she will do next week, alongside hearing everybody talks about concert. After she buys something, she returns home but her husband is out. She wonders why her husband is out:

> Where were you? Where were you? Which shops? What were you doing? What were you doing there? What were you buying? What are you going to paint? I want to know what you need paint for. I want to know what you want to paint. I want to know where you've been (p. 4).

On Sunday, her husband and son go out but the woman does not know where and why her husband and son go out on Sundays. "I don't know where he takes him" (p.4). After they return, their son goes to sleep, and the woman wants her husband to touch her:

> I want Jonathan to touch me. If he were to reach out and touch me. Just rest his hand on my neck and stroke the back of my hair. If he were to do that now. Right now. Right this second (p. 5).

On Monday morning, the woman goes to work via the underground metro. At work, her boss, without inquiring about either her or health, starts to talk about an important report, making this week important:

> The Triford report is nearly finished. (...) If David gets it right then the implications for the company are, well, they are immense. We actually did have to sign a contract that forbade us to speak even to our spouses about what was going on. (...) David does not smile at me. He doesn't wish me good morning. He doesn't ask about Lenny. Or about my weekend (p. 5).

She goes to Russell Square to have her lunch and calls the baby sitter for her son; her husband however does not call her. In the evening, she returns home and wants to explain the Triford report to her husband, but he, not listening to her, watches news saying"another car bomb in a market in Baghdad" (p. 5). The woman does not watch the news, but rather wants to watch *Sex and the City*. At night, she dreams a long "haul flight" (p. 6) with her son. The woman wants to see the size of the world; she also wants to see war zones as Iraq, Iran, and Afghanistan.

On Tuesday morning she listens to the radio; her husband dressed in a suit leaves without taking care of her and the woman drinks a glass of whisky at 8 o'clock. She takes the underground to work. She checks her inbox, sees a pile of emails about the report and tells what she reads to her boss. Her boss has worked hard on a report:

> David hasn't slept, he says. He was working on a polish. On two polishes actually. He completed one polish at about eight thirty. (...) and worked all night on another polish. The polish and the R&D are the key stages of any report (p. 7).

Her boss wants her to print out a copy of the report but she prints report on the wrong type of paper, which thus angers her boss:

> There's a photographic paper in the machine and I don't check and he roars at me. Don't I realise what I've done? Don't I realise how much more difficult it is to shred photographic paper? Why didn't I check? Wasn't I thinking? Don't I think Don't I ever fucking think? (p. 7).

Because of the report, she has to stay late. In the office, she works alone, becomes bored and turns to surfing YouTube for humorous videos on clips. She takes the report and faxes it to a rival company, but there is nobody else in the office.

On Wednesday, she learns from the BBC website that London had won and was to host the 2012 Olympic Games. She is amazed and checks the news periodically again. She does not go to work on Thursday. "They don't want me to go in on Thursday". She has been dismissed but she lets it go. She takes care of her son and wonders what her husband needs paint for and "who is on the phone to on his lunch breaks?" (p. 8). While interacting with her son, she hears news about terrorist attacks

over the radio: Somebody's calling into a phone-in show (...) There's a bus in Russell Square" (p. 8).

Scene 6 corresponds to 'the whining school boy". In this scene, a school boy Jason claims that he wasn't born in London and is half Italian. "I'm Italian, I'm half Italian. How can I be a half Italian If I was born around here?" (p. 9). Jason also gives information about his family. He lives in the same house with his father, mother and elder sister and has his own room. He says that everybody in his family resembles each other:

> They're completely the same to me. They have exactly the same skin and exactly the same structure of their face. And exactly the same hairstyles. Their clothes are exactly the same I can't even tell the fucking difference between them half the time (p. 9).

He also explains that his father and mother always have a quarrel:

> What have you been doing?
> You what?
> While I've been at work all day. What have you been doing?
> I cleaned the house.
> You did what?
> I cleaned the house. The house. I cleaned it.
> Did you?
> I did as it goes.
> It doesn't fucking look fucking clean (p. 9).

He tells us that he goes to the same school as his elder sister and sometimes he enters into his sister's room, lies under her bed and uses her lipstick: "I picked up a stick of lipstick (…) I lifted it to my nose. Smell it. I opened it up. Licked it a little bit" (p. 10). Jason also explains that he does not like his school and its rules but he becomes fixated to his maths teacher Lisa. He thinks that everything is wrong and that everybody in this world has wrong thoughts, and he mentions bad people around him: "There are things wrong with this world" (p. 11) and he is also against:

> The power that Pakistani people have (…)
> There are black people up London and they have meat cleavers.
> They'll properly kill you. There are Gypsies out by Goresbrook.
> They take your bike (…) they'll stop you and they'll say to you-
> get off your bike. Give it to us. Give us your phone. And white people. The white people round here are left with nothing to do. The women wear clothes that only have one real purpose really (p. 11).

However, he thinks that he is over them because he claims that he is the part of Aryan race.

While he is walking through the Heathway, three people attack him: “you fucking pikey thick fucking cunt. You are dead” (p. 12) but he does confess the attack to his family even though they ask “what happened to you?” (p. 12).

Jason smokes cigarettes and demonstrates different ways of smoking:

> You can smoke a cigarette like this.
> Or you can smoke a cigarette like this.
> You can light a match like this. Or like this (p. 13).

He also states that his math teacher Lisa smokes Marlboro Light cigarettes. He goes downstairs on Saturday and sees her sister’s watching Live 8 on television. He asks her sister whether she watches Snopp Dog or not, but her sister ignores him and does not give answer to him, for that reason Jason leaves home.

He goes to Lisa’s house, whose address he found in the phone book, but there is nobody there. While he is waiting, he sees the concert on the pub at the corner. Madonna is on the stage and says:

> Are you ready, London?
> Are you ready to start a revolution?
> Are you ready to change history? (p. 13).

The next day he goes to Lisa’s house again, but again there is nobody and he thinks that she might have gone somewhere for the weekend. While he is waiting, he smokes cigarettes. He imagines watching television with Lisa and talking about whether London will be an Olympiad city or not. He also asserts that he does not love London because London has a stiff smell.

On Monday, he asks Lisa’s thoughts whether London will get the Olympics and she replies Paris might get it. “Do you think we’ll get the Olympics, Miss? / I’m not sure. I think Paris might get it” (p. 14). That same night, Jason witnesses his dad hitting his mother. On Tuesday, he sees Lisa who talks with the Head of Maths and becomes too annoyed: “It makes me want to cut his throat open” (p. 14).

On Wednesday, Jason goes to Lisa’s house and sits at her garden wall, and asks her where she was at the weekend. Lisa tells him to go away otherwise she will call the police:

> If you don’t get off my wall this instant then I swear I will call the police.
> Are you worried about losing your job?
> Am I what?
> Because teachers and students aren’t really meant to fall in love with each other.

> Jason, what on earth are you talking about? (p. 15)

After Lisa's speech, it is seemed that Jason has put out his cigarette on Lisa's face.

> There's a fizzing sound.
> Sometimes with an astray or a wall or something you have to rub and rub the cigarette in.
> It's not like that this time (p. 15).

He returns home. He goes to his sister's room, lies under her bed, and thinks that he will be right about all this and people will do what he says. He wants to be like a Führer. The next morning his sister cannot go to work because of the terrorist attacks, so they watch television together. While watching, he wishes:

> I wish she was on the tube. Lisa.
> I wish Lisa had had a training day and happened to find herself sitting on a tube bound for the centre of town when a young man with a backpack climbed on (p. 17).

Scene 5 corresponds to "the love". In this scene, a sister goes to London to visit her brother and they haven't seen each other for a long time. They talk about themselves and he asks her "how long are you staying". His sister answers: "long enough. Don't worry" (p. 17). They also talk about their family:

> Have you seen Mum and Dad?
> Last month. I went up.
> How are they?
> They're fantastically well. Dad's taken up jogging. Mum keeps buying things. She's bought an array of electronic goods the like of which I've never even heard of (p. 18).

She asks him where she will stay and he shows her the sofa, but she says that she wants to stay in his room. Later, they listen to music and drink something.

They watch a reality show together and girl comments about reality show that it is very strange and comic to watch people on television:

> You wanna know my favourite bit? This always happens. It's always hilarious. You'll see them talking about their loss.
> Maybe their child has been abducted. Or they lost a lover in a terrorist attack. Or a natural disaster. Or just, you know, in the general course of, of, of, of – (p. 19).

The sister goes on talking and explains that language has lost its all meaning, and people lose all their cultural values:

> Simple joys.
> Such as ?
> The simple joy of beating up your lover. The feeling you get when you molest your own child. The desire to touch the physically handicapped. Or a burn victim. Or the blemished. That recoil you get, instinctively (p. 20).

The next day they have breakfast together and the brother takes her sister to the St Pancras Hotel, which has been closed for years. The brother explains that if the Olympics come to London, this hotel will be opened. He also takes her to the British Museum, which has not been used for sixty years, and explains these situations and gives examples as:

> The whole city's haunted. Every street there's something disused.
> There are forty tube stations, closed for fifty years. There are hundreds of pubs. There are hundreds of public toilets. The railway tracks. The canal system. The street map is a web of contradiction and complication and between each one there's a ghost (p. 21).

The brother explains the collapse of system in a city; he describes London as a desolate city. The brother and sister return to home after their city trip. They are drunk and talk about the Live 8 concert. The brother asks her where she has been for a long time but she does not want to answer him. Later, the brother starts to talk about the previous Olympic disasters and gives examples:

> In Moscow all the black marketers and prostitutes were evacuated from the city centre to create an archetypal image of the dignity of Soviet communism. In Munich the Israeli wrestling team went to the theatre to watch Fiddler on the Roof. (...) In Atlanta they flew the flag of the Confederacy from the roofs of most of the venues. In Barcelona trackside officers carried sub-machine guns (pp. 24-5).

He gives these examples and shares his thoughts about London as if London wins the Olympics; it will be a disaster for the community. The sister wants him to stop talking and tells him to touch her. They talk about their own smells. Sister asks him whether he is good or not. After brother says he is ok, she confesses that she has "wanted to do that for fucking ages" (p. 27). The brother asks her what they will do and she suggests that they can watch porn film but he refuses to watch afterwards sister suggests that they can go for a walk; buy a wine and drink it. At this time the brother always smiles because he feels happy.

The brother does not go to work to stay with her sister and together, they watch outside and talk about people. She asks him to do ten press-ups and he accepts. After doing his sister desire, brother asks her to explain what happened to her while she was far away. At first, she refuses to explain but later she accepts his curiosity:

> Nothing happened. I went away. I thought things would be better than they were. They weren't. I did some jobs. I got my passport stolen. I came back home.
> What kind of jobs?
> Normal jobs. Jobs. Jobs for money. It was nothing. It wasn't the jobs. It was the disappointment (p. 30).

She asks him to come to bed with her, they make love until morning, and she says to him: “I love you so much it’s like my body is bursting out of my skin and all I want is for you to love me in the same way and for it to be like this forever” (p. 31). However, the brother rejects her sayings and offerings.

The next day the brother needs to go to work, but his sister does not want it. The brother says that he has to go to work because “there’s a report we need to finish. By next week. Everybody else’ll be working their arses off trying to finish it” (p. 31). After his ramble, the sister informs him that London won the Olympics but his brother is surprised to this news. She asserts that she will do anything for him if he does not go to work, but he has to go to work whereupon his sister says that she will wait; cook meals, and buy him Pink Floyd albums.

In the evening he comes home late, because the tube was closed, and he had to walk home. His sister is very terrified, thinking he might have been caught up in the bombings. After her explanations, he wants her to leave home and explains causes:

> You need to go. You need to leave. You can’t stay here any more.
> This is awful. This is all awful. We have to stop doing this. There are some things which you just can’t do and fucking hell did you not see the news at all? (...) I can’t do this any more. This is all wrong. It is terrible. What are you even doing here? (pp. 34-5).

Confusing thoughts, feelings and remorse related to corrupt values and relationship between brother and sister are observed. The brother realizes this corruption, and wants his sister to leave him. Referring to his sayings, the sister is really surprised and sorrowful. She threatens him to kill herself but her brother does not believe her.

The brother and sister say goodbye to each other. She asks him how long they will wait to see each other again: “how long do you think it’ll take” and brother answers “hundreds and hundreds and hundreds and hundreds of years” (p. 35), adding that she is his elder sister and does not support this relationship. Finally, he asks her if there is anything she forgot, where he can send and she answers: “throw it away. Put it on eBay. Keep it” (p. 35). It can be observed that they consume their values and feelings like their objects.

Scene 4 is related to a fourth age and it corresponds to “a soldier” (*As You Like It*, Act 2, Scene 7). Scene 4 is a monologue containing a suicide bomber’s journey. Stephens describes a suicide bomber’s thoughts and feelings while he is going to

London to fulfill his mission. In this scene, the bomber goes out of the house while the weather is still dark. He kisses his wife and children. He, carrying a bag, starts to walk. His bag is so heavy "my bag slices into my shoulders" (p. 36) and later he gets on the bus. On the bus, he observes a young Bangladeshi boy and describes him:

> A young Bangladeshi boy with a Walkman slumps in the middle of the bus towards the right-hand side. Stares out of the window. His feet are rested on the seat in front of him. I sit on the other side. Behind him. I watch back of his head (p. 36).

While he is watching him, he imagines him drawing a bead and shooting him. He later takes the Metro magazine and reads his horoscope. As the bus gets close to city, the traffic starts to become dense, and he watches other buses and its drivers. As the bus continues, the man sends physical signals to driver as:

> Drive through the red lights.
> Turn right only on the left turn only. Drive up and over the pavements. From today, from now on you can do, you have it in you to do whatever it is that you want to do. Here is where the rules end.
> Today is the day when the law stops working (p. 36).

Here, with this non-obedience it is understood that he plans to bomb. He gets off the bus at Manchester-Piccadilly and thanks the bus driver but bus driver does not say anything further. He heads towards the railway station to have a coffee. Suddenly, the station fills to the brim with people, and he describes these people:

> All of a sudden, as if by magic, there are people everywhere. Turning away from train platforms. Suited and smart and elegant and crisp. Weary-eyed and bloated. Breakfasting on McDonald's or Breakfast bars or Honey and Granola. Lugging their laptops. Clicking their heels. Pulling their shirt cuffs (p. 37).

He also gives information about other potential bombers. "We have reserved seats in different carriages. (...) We don't need to check that each other is here. We trust one another" (p. 37). Stephens tries to give message that everything has already been planned among bombers. He also summarizes their journey:

> We will take the train to Stoke and get off at Stoke.
> From Stoke we will take a train to Derby and change at Derby.
> From Derby we will take a train to King's Cross St Pancras
> At King's cross St Pancras we will each travel on a different tube line (37).[vii]

Simon Stephens asserts this journey and reverses his route. He goes from London to his brother's house in Derby and then to his mum's house in Stockport:

[vii] On the day of the bombings, Mohammad Sidique Khan (30), Shehzad Tanweer (22), Germaine Lindsay (19) and Hasib Hussain (18) travelled by car from Leeds to Luton before boarding a train to Kings Cross (Bolton 2014, xxxiv).

> ... including the bus ride from her house to Manchester and the feeling of my hand on her metal gate. I wanted to make it more than just a journalistic account of the bombing. I wanted to place myself in the mind of a terrorist and place him in my mind. I wanted it to be more than a play about that week or about Islamism. I wanted it to be about my future as much as anybody else's (Stephens, email correspondence with Jacqueline Bolton, 2012).

Aleks Sierz explains his route in detail, "significantly the suicide bomber in Scene Four travels from Manchester not Leeds" (2010, p. xvi) in order to reach his destructive aim. He, in reporting his destructive aim, says that it is very hot, that it will be a beautiful day, and the sun shines all over England.

While travelling, he starts to drink "bad black coffee from upper crust" (p. 38). Apart from coffee, he desires mineral water and to eat croissant. "Where the fucks are your almond croissants, you fucking bewigged, myopic, prurient, sexless dead?" (p. 38). At the same time, he tries to sleep but all of a sudden, he wakes up and worries "about how far we've come" (p. 39) and he thinks that he's forgotten something: "there is definitely something that I've forgotten, I've forgotten, can you help me, is there something that I've forgotten? I think it's a word. Is it a word?" (p. 39). It is clear that he is anxious, if the plan does not function properly. He always thinks about whether he has forgetten something or not. He changes his train somewhere but cannot remember this place completely. He carries on to the west and describes whatever and whoever he sees:

> Here there are food-makers and the food they make is chemical.
> It fattens the teenage and soaks up the pre-teen. (...) In the sunshine of mid-morning in the suburbs of the South Midlands heroin has never tasted so good. Internet sex contact pages have never seemed more alluring. Nine hundred television channels have never seemed more urgent. And everybody needs an iPod (p. 39).

While describing, he criticizes the feeding system, substance abuse, the media, and culture of consumption. He also daydreams about bombing those he's witnessing.

In Derby, the station group builds up and he boards a train for the third time. While on the train, he again daydreams of being in bed with the woman opposite him and listening to Pink Floyd with her. The train approaches King's Cross St. Pancras and he transfers from the railway platform to the underground. However, he is still anxious that "something has gone wrong. Something has gone wrong here. Something terrible has gone wrong" (p. 41). At the same time, he witnesses that everybody is happy because of London's soon-to-be Olympics. He buys a ticket, gets messages from the other members of his group, and answers each of them:

> The second of our number sends me a text message.
> The third of our number sends me a text message.
> The first of our number sends me a text message.
> I reply to them all (p. 41).

He finally reaches to platform and finds one of the most crowded places on the train. He gets through with his bag and the train starts to move, passing streets ultimately arriving at his target destination.

Scene 3 is the age of "the justice". A man and woman are out drinking. While talking, the woman looks at a photo of the man's son. The man mentions concerns about his son. They say that they are happy to meet again after a long time. The woman starts to explain what she has done between in the time they have been apart:

> I went to America.
> Good thinking.
> I got myself a job in a faculty in Minneapolis.
> (...)
> The students were banal. They all had the same haircut, which disconcerted me.
> How long were you there for?
> Two years (...)
> And how long have you been back?
> Four years (p. 44).

While the man is listening to her, he realizes that she is his former student and that she had graduated eight years ago. He realizes that there is too much of an age gap between them:

> I'm nearly literally twice your age.
> Yeah.
> That makes me feel terrible. That makes me feel like I'll probably die soon (p. 45).

In the midst of talking, the woman asks him for a job and she wants to teach at school again and the man says he will help her talking by the dean; the woman thanks him. "This is my grateful face. This is my excited face. This is my excited and grateful face" (p. 46). She later suggests having dinner together. While they are eating something, the man starts to talk emotionally about his breakdown marriage:

> It gets to a point (...) where the house is full of these horrible psychic forces. You can feel the anger. I'd come into the house and look at her (...) and there would be a part of me that would want to cave her head in with a brick. That's quite unnerving feeling (p. 46, cited in Bolton 2014, p. xxix).

He speaks of his new flat, enjoying living on his own, discovering food shops, going to cinema, coming home late and studying naked at his desk. He adds he is very

happy living all of these things. They talk about the Olympics. She is more effervescent than the man. She also describes her happiness when she heard London got the 2012 Olympics:

> I nearly punched the roof off the car.
> I honked my horn in celebration. Other people too. It was like we were having a big party on the road, in our cars. Everybody was grinning at each other (p. 48).

On the way back from the restaurant, she asks him whether he feels cold and offers him her scarf. The man asks her whether she would like to come his home and have a cup of coffee. He prepares Jamaican Blue Mountain coffee and mentions that it is the best special coffee in the world. She remarks she enjoys his house:

> I like your flat.
> (...).
> I do. It's simple. It's spare. It's minimalist.
> (...).
> I like the view. You can see the Gherkin (pp. 49-50).

After talking a bit, he asks her whether she wants to stay at his home for the night. She boggles, so he apologies:

> I don't mean to 'stay' stay. I mean. I've got the room. And it's late. It'd be difficult for you to get back now. You'd have to get the night bus. And the night bus from here is like one of the lover circles of hell. You'd never survive it (p. 50).

She opens up:

> You had no idea, of course, at the time. (...). You were my teacher. I was completely besotted with you. I wanted you, what I wanted you to do was, I wanted you to notice me. Of course you never did. You shouldn't have asked me (p. 50).

However, she accepts to stay; the man gives her clean bed sheets and pyjamas. The man asks her whether she would like to dance; she accepts and they dance together. While dancing, the man tries to make advances to her saying: What knickers are you wearing? Tell me. (...) Are you even wearing any? (p. 52). Thereupon, the woman pushes him off and asks whether there is a lock in bedroom and she says he is impotent. "You are quite little, aren't you (...). I've never noticed before (p. 53).

The next morning the man apologises for his behaviours the previous night and cook breakfast for her. However, she does not concern about his sayings and asks how she can get to Edgware road.

Scene 2 refers to old age. "The sixth shifts into the lean and slipper'd pantaloon" (*As You Like It*, Act 2, Scene 7). Like Scene 6 and 4, this scene is a monologue, too. In

this scene there is an old woman the scene starts with her harsh criticism. This elderly woman mentions that there are no drivers in buses or conductors on the metro. She however likes these situations because she does not have to speak anybody. She continues her harsh criticism of Live 8:

> What they did on Saturday was the opposite of music.
> (...).
> I'd take a pickaxe to the lot of them. They manifest charity masquerading as action. They are driven by a singular spirit of self-congratulation. It makes me want to bite the throats out of their domestic pets (pp. 54-5).

This elderly woman is a widow and lives alone. She writes articles and prepares her last article for Dr Schults. So she takes the bus to go to University Collage, London. She delivers the article and gets back home. She drinks tea and tries - not to spend too many hours staring out of the window because she thinks that if she stares out of the window for too long time, she starts to hallucinate. She says she watches television with both fear and admiration. Here fear and admiration reflect the feelings of contemporary society in relationship to the media and their watching of it.

She also admits that she does not speak to anybody and if she has to speak with people, she worries that people can sense her fear: "I don't speak to anybody. And God, the fucking horror if I were forced to. I wouldn't know what to do with my hands" (p. 55). On the other hand, she talks about the news of the war in Iraq and it gives her a bang like playing video games. War games have transformed people virtual soldiers, so she feels the same pleasures while watching the news: "this offers me the same kind of thrills as do exciting video games. There was a time when I played video games quite often. The feeling I get watching war coverage is the same" (p. 56).

In the evenings she wears her husband's morning gown and watches pornography downloaded from the Internet. She says she watches porn film trailers, describes girls whose faces become wrinkled, and worries about them. In the morning she eats the same things for breakfast every day. After breakfast she starts to work. If she does not produce a new article, she starts to watch pornography again. She thinks that she has to leave her watching when she goes shopping and to the museum. When she goes shopping, people evoke her to feel "the deadness of real despair" (p. 57). She says that everybody talks about the possibility that London will receive the Olympic Games but she criticizes it:

> I'm struck by the irony of this.
> Because the people of London, palpably to me, are universally obese
> And under-exercised. Fat fuckers. Gibbering about athletes. The lot of them.
> London in summer is a horror story. The underground is a cauldron. The shopping centres are brutalised. There is no such thing as air conditioning (p. 57).

On Wednesday, she learns that London has gained right to host the 2012 Olympic Games. She says people celebrate with many live broadcast streams. Those in their cars who learn of the news honk their horns.

At home the woman listens to Dr Schults' message three times on BT Call minder 1571. She then pours herself a whisky and finished a packet of cigarettes. Dr Schults wants to speak with her the next day: "he wants me to see him the next day. He wants me to go in and see him the next morning to talk about things" (p. 58). She does not sleep and listens to the roaring of her city. She returns her bed unaware of the time. She adds she will be 83 years old next month.

The next morning she goes to Dr Schults after breakfast, and sees that the tube stations are closed; "posters warn her not to make any journeys unless absolutely necessary. She walks, up through Hammersmith to Nothing Hill Gate and from there to Tottenham Court Road and on to Gower Street" (Bolton 2014, p. xxx). However, she cannot find anybody in the university. She understands that nobody goes to work in city centre. She starts to walk again to go home. While walking, she looks at people waiting at bus stations. She confuses a young man with her husband and all of a sudden she starts to speak to her husband by herself:

> It's on days like this that I realise how intelligent my decision to talk to you out of having children was.
> I mean, can you imagine?
> Really.
> Can you imagine what would have happened? (p. 59)

When she gets close to her house, she cannot feel her feet. She realizes her neighbour is barbequing chicken, so she knocks the door and asks whether she might taste a bite. Her neighbour laughs her and asks her age: "you are completely fucking retarded, sweetheart, aren't you?" (p. 60). After a short time, the woman takes some chicken and walks home eating delicious chicken with tears of her age:

> I walk home. The chicken tastes good. I let myself in. I can't feel my feet any more. I can't understand why there are tears pouring down the sides of my face. This makes absolutely no sense to me at all (p. 61).

Scene 1 refers to ‘mere oblivion’ and reflects extreme old age. It is “the second childishness and mere oblivion, sans teeth, sans eyes, sans taste, sans everything” (*As You Like It*, Act 2 Scene 7). These scenes give information about fifty-two people who died in the 7/7 London bombings. It represents a list giving brief details about people except person 43 because who is left blank. Innes explains this list as: “it is a list of mini-biographies, with number forty-three being black, one for each of the real victims of 7 July 2005” (2011, p. 457). Contrary to the other six scenes, this scene starkly mentions the bombing.

These seven scenes form a distinctive play *Pornography*. This play, like these seven different but interrelated scenes, contains a different context and themes. In this play, Stephens deals with coordinating terrorist attacks performed by four men. This terrorist attack and the four men are scattered seven scenes. With these seven scenes, Stephens tries to embody the permanent remembrances of Londoners. These four British men were born and raised in London. Stephens chooses London for his play because he thinks “nowhere else where that atomisation and that fracturing is more palpable” (Stephens 2009, p. xxii).

Pornography represents a fragmented society, as well as, moral and ethical corruption. This play also analyses transgression, which causes alienation in society, and creates solipsistic individuals. These solipsistic individuals try to escape from the place in which they are living. Global capitalism forms class distinction and buys feelings and thoughts already packed for us. An alienated system, sexual, physical, social and economic violence actually represent *Pornography* and terrorism.

This play representing seven fragmented scenes, a disjointed plot, and nameless characters, deconstructs dramaturgical conventions. *Pornography* does not use a specified plot and characters. *Pornography*, rejecting formal structural elements, is one of the most contemporary and experimental plays. Without a dramatic character, conventional plot and structure, *Pornography* is an example of a postdramatic play. In the next part of this chapter the postdramatic traits of *Pornography* will be analysed in detail.

3.2.3 Postdramatic elements in *Pornography*

In the play, the seven scenes do not contain a designed text or clear-characters, so play can be shaped with any number of characters. In the beginning of the play Stephens explains it as "this play can be performed by any number of actors" (Stephens 2014, p. 1). Stephens' text has no dramatis personae and structure. The play does not have conventional plot, the soul of drama, (Heath 1996) and structure. Ilter makes clear the structure of the play as "the play is comprised seven scenes that are, like the lives it portrays, disconnected: there is neither a linear storyline nor a logically constructed plot to arrange the fragments in an easily understandable order" (2015, p. 248). The seven scenes do not include a unified plot that has specified protagonist and a central narrative. Stephens explains unnamed characters and the lack of plot in the play:

> I couldn't believe how difficult it was to get that play placed in an English Theatre (...) I remember talking to Nick Hytmer about the play and he said to me 'I couldn't really read that. There are no character names or stage directions-it's not really a play is it? Sebastian Born at the National said exactly the same thing. He couldn't read it (Bolton 2014, p. xvi).

Stephens omits specific and identified character structure. There are no observable characters making comments and applying direct meaning in the text. "The characters in *Pornography* appear to be figures or silhouettes without names, about whose personalities or motives we have no detailed information" (Ilter 2015, p. 249). The scenes consist of unnamed characters in unassigned text. There is no mention or description of actual characters. Even in Scene 1, it cannot be understood whether there is anyone who explains this scene:

> For example, the female character in the first scene is a solicitor sharing her boss's business secrets with his rival. However, Stephens provides no further information about the past or personality of this character and gives us instead a snapshot of a character within the limits of this fragment of a scene (Ilter 2015, p. 249)

On the other hand, stage directions are not clarified in the text. Stage directions do not give any information how characters behave or feel, or how the play is staged. *Pornography* refers to an open text but contains great obscurity. Without character names, a systematic plot and clarified dialogues, *Pornography* can be shown as an example of postdramatic texts like Martin Crimp's *Attempts on Her Life* (1997) and Sarah Kane's *4.48 Psychosis* (2000). Like these texts, *Pornography* has all the

characteristics of highly literary texts that "do not respect the rules of traditional dramaturgy" (Sugiera 2004).

In this postdramatic structure, the scenes are represented with monologues, duologues and dashes (like *Attempts on Her Life*) that both refer to a new speaker and absence of a character's voice. The fifth scene indicates this absence:

> Simple joys.
> Such as?
> The simple joy of beating up your lover. The feeling you get when you molest your own child. The desire to touch the physically handicapped. Or a burn victim. Or the blemished. That recoil you get, instinctively.
> --
> What?
> --
> What I have said?
>
> *
>
> How did you sleep? (Stephens 2014, p. 20).

These cause ambiguity, and force the spectators to estimate what will happen in the following scenes and in speakers' utterances. The scenes are formed in reverse order. There is no hierarchical structure, plot or space in the scenes. "Each character and story is confined to one scene alone and has no relationship to the others" (Ilter 2015, pp. 250-1). Characters, bodies, voices, dialogues, and movements are deconstructed. Reverse order of the scenes deconstruct hierarchical structure of the characters. We witness "subject-I" which referring to "individual heterogeneous parts" (Lehmann 2006, p. 151) and solipsistic characters in the scenes.

The woman, her husband, and her boss in Scene 7, a young boy in Scene 6, a sister in Scene 5, a terrorist in scene 4, a professor and his student in Scene 3, and an old woman in Scene 2 refer to individual heterogeneous characters. In the first scene, Stephens deconstructs unity of character and one can analyse this scene using any character. Ilter explains this: "the characters and their narratives remain limited to specific, fragmented scenes and are not structured as unified, three dimensional personae" (2015, p. 250).

Apart from postdramatic structure, Stephens breaks down conventional spectators understanding drama. He aims for active spectators that can have the roles of characters in the play. Spectators' "comprehension finds hardly any support" (Lehmann 2006, p. 88), so we, using our imagination and restricted sense of ability, can assess the play. While assessing the play, Stephens uses signs which deconstruct

dramatic world and forms non dramatic texts. These signs and non dramatic texts are explained by Ilter:

> In *Pornography*, no-longer dramatic texts put forward a new dramaturgical form that subverts dramatic representation of the world as a fictive whole and accommodates "the unservayable present" (Habermas cited in Lehmann 2006, p. 175) of the mediatised-globalized world (2015, pp. 247-8).

In *Pornography,* media and video games trigger the spectators' imagination. Signs like YouTube in Scene 7, Marlboro Lights, and Snoop Dog in Scene 6, EBay in Scene 5, R&D and black coffee in Scene 4, Jamaican Blue Mountain in Scene 3, video games and pornography in Scene 2, and, Live 8 and the Olympic games in Scene 1, refer the spectators to the importance of the matter (bombing). These images of media are "rewriting bodies, changing our understanding of narratives and places, changing our relationship to culture, changing our understanding of presence" (Etchells 1999, p. 97) and these accumulated signs (plethora) deconstruct unity, self identity and dramatic structure of the play. Dramatic structure is deconstructed through *Pornography* because this play:

> breaks through its aesthetic limitations by following its political responsibility to let in other voices that do not get heard and that have no representation within the political order, and in this way open the site of theatre for the political outside (Lehmann 2002, pp. 14-5 cited in Introduction in *Postdramatic Theatre and Political*, p. 23)

This outside represents a transgression and a different place, which deconstructs conventional representation.

Simon Stephens creates a different unsafe place for spectators because he demands that spectators be strong and informed, thus they can understand fragmented and non-hierarchical structure of the play. In the play, Stephens uses postdramatic language to create characters. Ilter states this postdramatic language: "Stephens exposes the limitations of individualization by challenging, through unattributed text, once firm relation to and control over language of dramatic characters" (2015, p. 250). In the scenes six, four, and two, it is observed that character is self-created by language. Spectators witness this language and force to become conscious during the play.

In general, Stephens' styles, the nameless characters, surprising stage structure, reverse order of the scenes, unidentifiable setting, and ambiguous dialogues make *Pornography* a postdramatic play. Using the transgression of conventional text, non-

hierarchical structure and unnamed characters, Stephens forms a postdramatic much ballyhooed play through which Stephens tries to represent a text as a foreign body, a world outside the stage. Up to know I have tried to analyze theory of postdramatic theatre, its traits and Martin Crimp's and Simon Stephens' plays based on these traits and now postdramatic aspects and Sarah Kane's and Mark Ravenhill's plays will be analyzed within this context in the following chapter.

4. POSTDRAMATIC ASPECTS

Apart from postdramatic traits, Lehmann formulates his theoretical study with postdramatic aspects such as text, space, time, body and media.

1. Text

In dramatic theatre, the structural elements of the texts lose validity. These texts, where dramatic plays are fragmentized and unlaced, are dismissed. In new drama, new texts are formed with dialogues being banished from the stage. In the new texts, the plot and fable are discredited. New texts, criticisim and the dismissing of drama, redefine the text with the help of multiple meanings. New texts, created by Lehmann, are no longer used in the context of time or space. On the contrary, the characters' analysis tries to show the unspoken. In this process, the text is analysed with chain of meanings and events in conflict with one another. This new text rejects single meaning and conclusion on the stage.

Postdramatic theatre, formed by new texts, supports conflict between the text and acting instead of organized relationship. Postdramatic theatre prefers physical reality within the context of rhythm and breath to logos. "In postdramatic theatre, breath, rhythm and the present actuality of the body's visceral presence take precedence over the logos" (Lehmann 2006, p. 145). The physical presence deconstructs logos and unity, and this deconstruction forms a new stage which represents outside of the stage. The physical presence, gesture, and different voices on the stage formed different languages consisting of "tones, words, sentences, sound that are hardly controlled by a meaning" (p. 146).

Different languages present polyglossia which already exists in postdramatic theatre. "Multilingual theatre texts dismantle the unity of national languages" (p. 147). In his book, Lehmann gives examples as Heiner Gobbles', Heiner Müller's and William Faulkner's texts related to polyglossia. In these postdramatic texts, gaps, abruptions, loss of meaning and conflicts are observed. To Lehmann, texts are not essential part

of theatre. Lehmann does not put away the text but represents a new and rich text for theatre. Postdramatic theatre analyses text, voice and noise differently from dramatic theatre. Postdramatic theatre tries to create a space in the spectators' mind. In postdramatic theatre, the auditive stage reveals the musicality of sounds and tones. One of the pioneers of postdramatic theatre, Robert Wilson, explains his ideal theatre with the combination of silent film and radio play. To him:

> When we are watching (a silent film), the auditive space is boundless, when we are listening (to a radio play) the visual space is boundless. While watching a silent movie, we imagine voices of which we can only see the physical realization: mouths, faces, the facial expressions of the people listening etc. When listening to a radio play we imagine faces, figures and shapes for the disembodied voices (p. 148).

Postdramatic theatre forms a different space for the stage using sounds, physical reality, and visual expressions.

2. Space (Dramatic and Postdramatic Space)

In dramatic theatre, space has to be in a certain shape. Both intimate and big spaces are not convenient for dramatic theatre because dramatic theatre presents a homogenous world. However, space in postdramatic theatre gains autonomy and causes acting to change. After staging, fact becomes a central figure in theatre; it is observed that space contains all stage units, physical, psychological movements, breath and gaze in the plays. Space, comprising visual structure, place, lighting, aural subjects of the stage, costume, setting, players and spectators, deconstructs traditional borders of the stage and forms lively relationships between spectators and the new structure.

Traditional structures of space have changed with avant-garde movements and postmodern discourse. These traditional structures are deconstructed by postmodern writers and directors. This deconstruction forms a postdramatic space, a theatrical discourse for the postmodern process (Biçer 2010, p. 38). According to Lehmann, space in dramatic theatre is interpreted wrongly, for the space structure trivialises other space elements and create passive spectators. In classical theatre "distance covered on the stage by an actor signifies as a metaphor or symbol a fictive distance" (2006, p. 151).

In postdramatic theatre, a new, different space perception, which creates active spectators who attend to acting process, is adopted. With special lighting, frames,

gestures, and three dimensional structures, postdramatic theatre represents the stage like a tableau. In postdramatic space, "bodies, gestures, postures, voices and movements are torn from their spatio-temporal continuum, newly connected, isolated, and assembled into a tableau-like montage" (p. 151). Hierarchical structure of dramatic space is thus deconstructed and, instead "a subjectivized space, a subject-I space" (p. 151) is constructed.

3. Time

Apart from space, time is one of the most crucial aspects of theatre. Like dramatic theatre the aspect of time is analysed in postdramatic theatre but the analysis of time in postdramatic theatre is different from dramatic theatre. Time includes past, present and future, and creates and orders all events. Time forms an infinite period in which all subjects are connected to each other like a chain, thus it is inevitable to take place in theatre. Aristotle, restricting the time with period including sunrise and sunset, evaluates the time with its physical aspect. Drama combines logic and structure. To Aristotle, "drama has a higher status than historiography, which only reports the chaotic events" (Lehmann 2006, p. 160). For that reason, the unity of time is so important in dramatic theatre. If time and action are defined with internal coherence, the borders between drama and external world are represented with distinct lines (p. 160). With Aristotelian effect, time is interpreted with cause and effect line, a regular fiction in dramatic theatre.

The traditional concept of time of dramatic theatre is deconstructed with pioneer theatrical movements in the 20th century. Instead of chronological narrative, like introduction, body and conclusion, and time unity; various, unclear, blurred, disorderly, and irrelevant time periods are used in postdramatic theatre. Gürün states that : lineal time, which contains governments, monotheistic religion, capitalism and the west, is rejected and playwrights choose fragmented actions instead of fictionalised lineal structure (1999, p. 55).

Instead of represented time, existing time takes place in theatre. Postdramatic theatre challenges unity of time, place, action and lineal time. Homogeneous time is rejected or lost. The crisis of drama related to Peter Szondi actually refers to a time in which traditional structure is in crisis. "The crisis of drama around the turn of the century was essentially a crisis of time (Lehmann 2006, p. 154) because time does not refer

to particular period. The deconstruction of time in the dimensional concept refers to deconstruction of a person. The crisis of drama refers to the crisis of time (Karacabey 2007, p. 185).

Pioneer theatrical movements, scientific developments, changes and innovations change the traditional time concept. In this process, postdramatic theatre forms a time aesthetic that aims to combine acting time with spectators' time. Postdramatic theatre lengthens the time and creates 'theatre of slowness'. The time turns to 'continuous present' and reaches to level of "slow motion" (Lehmann 2006, p. 156) in which everything is repeated or moved slowly in postdramatic theatre.

4. Body

One of the most important aspects of postdramatic theory is body image, which affects theatre from its earliest roots into the present. In dramatic theatre, body is accepted as sacred feature and "became the manifestation of the domination of nature applied to human being" (p. 162) but body is no theme of dramatic theatre and only formed to serve as a signifier (p. 162). In postdramatic theatre body, being decentralized, is dealt with in terms of semantic aspects, and has ripped God out of centre:

> ... postdramatic theatre gain new potentials from over-coming the semantic body (...). It required the emancipation of theatre as a proper dimension of art in order to grasp that the body did not have to content itself with being a signifier but could be an *agent provocateur* of an experience without meaning, an experience aimed not at the realization of a reality and meaning but at the experience of potentiality (p. 162).

In this context, this potential body represents both pleasure and fear simultaneously. The postdramatic body image deconstructs the dramatic process which occurs "between the bodies". Instead of this, the postdramatic image "occurs *with/on/to* the body" (p. 163). The aim of postdramatic body image is to represent theatrical reality in a way that gets us to feel the existence of body and the image of agony.

In traditional theatre pain is analysed through violence, death, feelings of fear and pity, and staged with the imitation of agony, cruelty, torture and physical suffering. Lehmann explains that: the mimesis *of* pain initially means that torture, agony, physical suffering and pain are imitated and deceptively suggested, so that painful empathy with the played pain arises in the spectators" (p. 166), however, postdramatic theatre represents mimesis *to* pain when the stage is becoming like life,

when people really fall or really get hit on the stage, the spectators start to fear for the players" (p. 166). Postdramatic theatre tries to get spectators to experience pain through representational experience. This aspect represents the experiential feature of postdramatic theatre. In using suffering bodies, postdramatic theatre aims to show worldly wildness.

5. Media

Revolutionary communication changes the effect of postmodern process through the power of media raising awareness, convincing, directing, deceiving and misguiding society. With the help of avant-garde movements, theatre starts to use media as an effective communication facility: "in the theory of avant-garde theatre it has become commonplace to say that it analyses, reflects and deconstructs the conditions of seeing and hearing in the society of the media" (p. 167) and develops media communication technology by means of postdramatic novelty.

Postdramatic theatre, using media industries, presentations, stenographic dialogues, film, television stars, comedy sketches, news, entertainment films, videocassettes, videogames, laptops and internet, creates sort of a television theatre. Vivian Sobchack states that:

> Television, video cassettes, video tape recorders/players, video games, and personal computers all form an encompassing electronic representational system whose various forms interface to constitute an alternative and absolute world that uniquely incorporates the spectator/user in a spatially decentred, weakly temporalized, and quasi-disembodied state... (2000, p. 78).

Postdramatic theatre, through media, technology, and communication, deconstructs the consistent narrative story. Tim Etchells explains that "the theatre must take account of how technology (...) has rewritten and is rewriting bodies, changing our understanding or narratives and places" (1999, p. 97). Instead of narrations, postdramatic theatre, benefiting from musical and technological phrases as well as elements of scenic image collage, leaves features of dramatic theatre. Contrary to dramatic theatre, it is the postdramatic theatre that brings us closer to the real with the help of mediated reflection (Woolf 2013, p. 40).

Media (radio, television, newspapers and internet) is the main mean which creates specific performances. Chapple and Kattenbelt states that

> the incorporation of digital technologies and the presence of other media within the theatrical and performance space is creating new modes of representation; new dramaturgical strategies, new ways of structuring and staging words, images and sounds; new ways of positioning bodies in time and space; new ways of creating temporal and spatial interrelations (2006, p. 11)

With the help of media, postdramatic writers give examples from different literary works, social life, and the outside world, so they renounce plot structures, characters, dialogues and designated speakers. Their works leave dramatic texts because they know the importance of the 'role of the media'. This role of the media forms a society of the spectacle containing binary oppositions such as inside/outside and subject/object (Carroll 2013, p. 251). Lehmann, using these binary oppositions, explains the role of the media as: "if we remain spectators/viewers, if we stay where we are – in front of the television – the catastrophe will always stay outside, will always be objects for a subject" (2006, p. 184). Lehmann explains that media represents globalised connection and aesthetic of responsibility showing itself in media scene:

> The basic structure of perception mediated by media is such that there is no experience of connection among the individuals images received but above all no connection between the receiving and sending of signs; there is no experience of a relation between address and answer. Theatre can respond to this only with a politics of perception, which could at the same time be called an aesthetic of responsibility (or response-ability) (2006, p. 185).

To conclude, Lehmann, analyzing traditional theatre, postmodern culture, political, social, and intellectual events, as well as using aspects mentioned above, deconstructs understanding of classic dramaturgy and forms theatre as free spaces, producing different meanings, containing bodies reflecting spectators' fear and pleasure, and reflecting the outside world. This world, free spaces, meanings and different postdramatic aspects and traits are analysed by Sarah Kane one of the most important representatives of postdramatic theatre and a rebellious writer of English In-Yer Face theatre. In the next part of the fourth chapter Sarah Kane, her plays *Crave* (1998) and *4.48 Psychosis* (2000), and their postdramatic elements will be studied in detail under the heading 'Violence, Pain and Catharsis in Sarah Kane's Postdramatic Theatre'.

4.1. Violence, Pain and Catharsis in Sarah Kane's Postdramatic Theatre

4.1.2. Sarah Kane

Sarah Kane, a distinctive and noteworthy figure in 1990s British Theatre, was born on February 3rd, 1971. She grew up in Kelvedon Hatch, near Essex/Brentwood. Her mother was a teacher and her father was a journalist for Daily Mirror. Her family were middle class, religionist and actively practiced their faith. "They were Christians, and Kane became Evangelical while she was a teenager" (Sierz 2000, p. 91). With the help of her hair-shirted mother who looks after Kane and her sibling, Kane enjoyed a comfortable and safe childhood and she grew up believing as her family wishes. However that belief does not lose long, she struggles with her faith and ultimately rejects it completely (p. 91).

She later attended Shenfield Comprehensive School and in this school she starts to write poems and stories with the help of her English and drama teacher. This school also had encouraged her to read, write, and act even though she disliked school until the sixth form (p. 91). In Shenfield she discovered theatre and attended different local theatrical groups, and began to direct important plays by Shakespeare and Chekhov. Because of high grades and success in theatre, she earned the chance to study at Bristol University. Her aim was to become a successful actress. She continued maintaining good grades and tried to spend most of her time in theatre where she felt safe. She however lost her enthusiasm, and discovered other things to do in university (2000, p. 91). As her popularity and social life slowly began to build, she started to enjoy life a bit more, go to night clubs, develop relationships with women. In doing these, she gets even with the conservatism of her family. Sierz asserts that:

> At university, she took a confrontational attitude to some of her tutors. When one accused her of writing a pornographic essay, she threw porn mags at him at the next tutorial. Such provocations make good stories, but the truth is always more complex: her behaviour resulted in much inconvenience for herself (p. 91).

In university, her world of thought changed completely and she leaves her religion behind and evaluates it as a period of madness. During her rebellion period, she follows Howard Barker's catastrophic theatre. She internalizes Barker's pessimistic thoughts related to love and life, and even takes to the stage as Bradshaw in Barker's play *Victory*. Kanes explains this:

> I played Bradshaw in Howard Barker's *Victory*, which was unusually brilliant experience. His control of language is just extraordinary and I think I loved him all the more because none of the teaching staff seemed to share my enthusiasm (p. 91).

Kane, a talented actress, breaks from acting, first shifting to directing and then playwriting. Kane, both in acting and writing, starts to deal with rape, sexual identity and spiritual disorders in the phase of creating her own style. At this time, Kane writes her earliest work *Comic Monologue* which narrates:

> It was during this time that she first began writing. Her earliest piece Comic *Monologue* details the rape of the female speaker who is forced to perform oral sex on her boyfriend, and this man, like many of Kane's male characters, was both violent and kind to his victim (Urban 2011, p. 305).

She became of the opinion that distorted reality can be changed by affecting individuals and the society after watching Jeremy Weller's play *Mad* in Edinburgh in 1992. *Mad* had a strong impression on Kane:

> It was a project that brought together professional and non-professional actors who all had some experience of mental illness. It was a very unusual piece of theatre because it was totally experiential. As an audience member, I was taken to a place of extreme mental discomfort and distress – and then popped out the other end. (...) *Mad* took me to hell and the night I saw it I made a decision about the kind of theatre I wanted to make – experiential (Kane cited in Sierz 2000, p. 92).

It can be derived from the quotation that Kane was affected by the play, and puts her feelings into words clearly. *Mad* helps her to decide what type of theatre understanding she should have. She realizes that theatre, a single play even, can change thoughts, beliefs, customs and lives akin to the way *Mad* has changed her thoughts, her beliefs and her life. After that, she states that "what can I do is put people through an intense experience. Maybe in a small way from that you can change things" (Kane cited in Urban 2001b, p. 36). Apart from *Mad*, Antonin Artaud, one of the important representatives of Surrealist movement, affects Sarah Kane profoundly. After reading Artaud's works she explains: "(...) so I started reading him very recently (...). And I was amazed on how it connects completely with my work" (Kane cited in Saunders 2002, p. 135). Kane follows the ideas and thoughts Artaud's works, focusing especially on two important words: 'theatre and cruelty and its relations'. Their intention is to invent new and serious forms for theatre and extreme effects for spectators on their body. Artaud explains: "what is visceral, what makes us react emotionally as well. In our present degenerative state, metaphysics must be made to enter the mind through the body" (1977, p. 77).

Apart from *Mad*, a triplet named *Sick* is produced, discussing sexuality and violence, Sarah Kane is described as ungracious and disturbing. After completing her degree with honours at University of Bristol, she then goes on to start her Master Degree under David Edgar at the University of Birmingham, on scholarship, feels estranged. She, felt herself as a foreigner in the current situation, aimed to write a different play with few people in it. "I needed to find out if I could write a full- length play with more than one person in it – to get a grant for doing that was ideal" (Sierz 2000, p. 92). However her Master degree did not help her to create this awareness, and she was furthermore faced with academic uses, similar to what she had experienced at the University of Bristol: "It's the same problem I had at Bristol – it was an academic course and I didn't want to be an academic" (Kane cited in Sierz 2000, p. 92).

Kane, who does not want to be an academic, wants to create her own style and expression techniques against the grain:

> Inevitably what you're studying is what's already been discovered. As a writer, I wanted to do things that hadn't been done, to invent new forms, find new modes of representation. So sitting in seminars discussing the three-act structure switched me off completely (p. 92).

Although she complained that Pinter, Barker and Bond were not studied and interpreted enough at Birmingham, she had useful periods because she "wrote the first forty-five minutes of *Blasted* (up to the entrance of the soldier) while she was there, and it was given a workshop performance at the end of the course" (p. 92).

The rural industrial region, where she was raised, and a fierce religious education, have played a role on almost all her plays. After she realizes the effects of this trauma in university, she rejects Christian doctrines. She clarifies that the Bible contains violent imageries of war and rape. She also asserts that the Bible "which is (for her) incredibly violent, full of rape, mutilation, war and pestilence" (cited in Hull 1999) and goes on as "the reading I did in my favourite years was the incredible violence of the Bible" (Sarah Kane cited in McGlone 1999). One of the important and negative impacting of situations, for Kane is the relationship between Kane and her father. She lacks healthy communication with her father who works in Daily Mirror. She showed her infelicity and anger towards her father by incorporating journalists into her plays. She felt rage towards reporters because of her father. This grudge especially showed itself in her play *Blasted* through the character of Ian.

Informations about effects and turning points of her short life are limited. One reason is that she kept her personal life private in order to maintain the importance of her plays as well as protect her family, who in turn choose not to give any. During her life time, she stays out of autobiographical expression to protect values of her plays that is; both Sarah Kane and her family choose silence.

Sarah Kane, thinking of theatre as a vital part of life, came to London after completing *Blasted*. It was there she worked in playwriting at the Bush Theatre. University students staged her play in 1994 and, one year later, staged at the Royal Court by James Macdonald where it both caused sensation and negative reaction. "This disgusting feast of filth' announced Jack Thinker, a comment seconded by many of his peers: 'She isn't a good writer' (Daily Telegraph); Naive tosh' (Guardian); Lacks even the logic of dream' (Independent on Saturday); 'A truly terrible little play' (International Herald Tribune)" (Urban 2011, p. 306)[viii]. Michael Billington criticized the play as it "contains scenes of masturbation, fellatio, frottage, micturition, defecation – ah those old familiar faeces! – homosexual rape, eye gouging and cannibalism" (1995).

These reviews made *Blasted* a prominent play and made Sarah Kane a notorious and distinctive 1990s playwright. *Blasted*, set in a hotel room, has a very complex structure. In the play, violence between the perpetrator and victim, and a destructive relationship between Ian (perpetrator) and Cate (victim) is witnessed. Ian, a middle-aged, racist, and moribund journalist invites Cate, a naive young woman, to his hotel room. The journalist Ian starts to prey on Cate's naivety, and as he attempts to rape, a nameless soldier enters the room with his rifle and Cate escapes. The situation and the scene change and suddenly becomes a war region in Bosnia and "the hotel is blasted by a bomb" (Sierz 2000, p. 94). Then, the soldier rapes and tortures the journalist: "sucks out his eyes, eats them, and shoot himself" (p. 94). While the civil war portrays pain, violence, and the effects of war on the outside world, the journalist and the soldier represent violence, psychological disorder, and the feeling of pain in people's inner world. Ken Urban explains the soldier's inner world and tendency towards violence:

[viii] Reviwes of *Blasted* in Theatre Record, Vol. XV, No. 1-2, 1995, 38-43.

> The soldier rapes Ian and then eats his eyes. The violation of Ian is not simply an act of random violence. The soldier girlfriend was tortured and murdered, and the Soldier, in an act of mourning, imagines Ian to be his deceased love Col (Urban 2011, p. 307).

The inner world (the domestic half of the play) and outside world (the war zone in the second part) reflect horrific violence and pain for that reason Sarah Kane tries to wake up spectators and the society and she forms a direct connection between rape and torturing experiences. She also makes a direct connection between the first and second parts of the play:

> The form and content attempt to be one – the form is the meaning. The tension of the first half of the play, this appalling social, psychological and sexual tension, is almost a premonition of the disaster to come. And when it does come, the structure fractures to allow it entry ... The form is a direct parallel to the truth of the war it portrays – a traditional form is suddenly and violently disrupted by the entrance of an unexpected element that drags the character and the play into a chaotic pit without logical explanation... The unity of place suggests a paper-thin wall between the safety and civilisation of peacetime Britain and the chaotic violence of civil war. A wall that can be torn down at any time, without warning (Sarah Kane cited in Stephenson & Langridge 1997, pp. 130-131).

It can be understood that while Kane represents inequality and domestic violence between the perpetrator and victim, she decides to deal with universal violence after witnessing the war and sexual inequality in Bosnia:

> At some point during the first couple of weeks writing (Blasted), I switched on the television. Srebrenica was under siege. I was suddenly disinterested in the play I was writing. What I wanted to write about was what I'd just seen on TV (Sierz 2000, p. 100 cited in Saunders 2002, p. 50)[ix]

While portraying personal violence, she turns her attention to more bloody pain and devastation. She decides to rebel against oppression, tyranniser systems, conservative ideology and violence. She does not accept existing rules and decides to represent the truth:

> There isn't anything you can't represent on stage. If you are saying that you can't represent something, you are saying you can't talk about it, you are denying its existence. My responsibility is to the truth, however difficult that truth happens to be (Sarah Kane cited in Urban 2001b, p. 39).

In *Blasted*, there is a flow of realities that reflect domestic and universal relationships. Ian's treatment to Cate also reflects the nameless soldier's thoughts. Violence appears not in a specific country but in the Balkans, in Bosnia and in

[ix] Interview with Aleks Sierz, 18 January 1999 (cited in Saunders, About Kane, p.50).

everywhere. Kane writes a play whereby life is so painful and unbearable that it evokes people to ask one can live in such situations?

In spite of extensive negative criticism, Kane's debut is a remarkable and ambivalent 1990s play. It has gained more fame than *Look Back in Anger* (1956) and contains rape, suicide, the existence of God, pain, violence and human brutality. It changes the structure of drama and the way people comprehend drama. This different comprehension is explained by Edward Bond as:

> *Blasted* changed reality because it changed the means we have of understanding ourselves. It showed us a new way in which to see reality, and when we do that reality is changed. It makes a demand on us. We must either respond to it or reject it and in doing so we define ourselves (cited in Saunders 2002, p. 190).

We respond to *Blasted* by understanding that life is very cruel and we must live with much more humanity. *Blasted*, one of the distinctive plays for British Drama, "announced a powerful and shocking new voice in British playwriting" (Urban, 2011, p. 308).

Making reference to ancient Greek civilization, Sarah Kane deals with aberrant relationships of governors using violence and blood in her second play *Phaedra's Love,* which premiered on May 15th 1996 at London's Gate Theatre. It is a hybrid adaptation of Seneca's *Phaedra* and Brecht's *Baal*. Contemporary Phaedra carries an ancient adaptation into 20th century capitalist society. Kane carries Seneca's thoughts about ancient society into the modern world through the collapse of politics and hypocrisy. Kane's play adheres to the essential parts of Seneca's tragedy but differs in that

> the play is also a continuation and expansion of the issues and concerns that preoccupied *Blasted*- concerns that involve the dissection of a male sensibility that is diseased and nihilistic, the existence of God, life after death and the effects of violence (Saunders 2002, pp. 72-3).

Like characters Ian and Cate in *Blasted*, Hippolytus and Phaedra are seen in *Phaedra's Lov*e. However in this play Hippolytus' dominance is so evident. Hippolytus is a nihilist who lives for capitalist and bodily pleasures and spends much of his time in his dark palace room. In this room, he watches Hollywood films, eats hamburgers, blows his nose on one discarded sock and masturbates into another (Sierz 2000, p. 107). Hippolytus, the lazy son of the king who seeks out pleasure wherever he can, finds himself completely dispassionate about everything. His stepmother Phaedra explains her love to him but Hippolytus refuses her. Phaedra

later commits suicide accusing Hippolytus of raping her. Hippolytus does not reject any accusations, so Hippolytus "subjects himself to the angry mob who barbecue his genitals and disembowel him. That suffering gives his life meaning" (Urban 2011, p. 309).

In *Phaedra's Love* Kane represents love, rape, suicide and death, and adds consumerism, corruption, sexual and bodily needs of contemporary society. Hippolytus witnesses violent news, rape and murdered children. Media imagery shows all brutality to him, so, like Kane, he cannot find real satisfaction. The corruption of Hippolytus is observed. While dealing with love, rape, royalty, sex, violence and brutality, Kane shows pain and catharsis to his spectators. Violent acts in the play firstly shock spectators and they feel pain like Hippolytus. This violence and pain lose their effects, and like Hippolytus, the spectator no longer feels the pain that takes place on the stage. *Phaedra's Love* represents violence, pain and catharsis to shock spectators and activate them.

Sarah Kane tries to form parallelism between the society that witnesses Hippolytus' death and our contemporary people who watch war, murdered children, rape, and the violence that exits in many parts of the world. It holds each individual responsible for the whole process. In *Phaedra's Love,* Sarah Kane criticizes the capitalist system that causes people to lose their souls and dehumanize them. She depicts that world as a world in which humanity values are utopic, but reality is a dystopia. Though this play desensitizes spectators with its scenes related to violence and sexuality, it gives them the chance to reread, reinterpret, and evaluate the play. This text also brings individuals, affected by pop culture, and conditions of the 1990s context, to the stage. *Phaedra's Love*, containing physical, sexual, incorporeal violence, incestuous relationships and individuals at the end stage of life, echoes an annihilation of violence from humanity and the future.

Sarah Kane manages to receive positive criticism with her 1998 play *Cleansed*, which touches on love, violence, death and drug addiction. It was staged at the Royal Court Theatre in 1998. The play is interpreted by critics in a variety of ways, akin to the multitude of messages the play lends itself to. Dominic Cavendish says

> Kane is boldly lowering the theatre's drawbridge and letting the barbarous world in' Jeremy Herbert's scenography, describes as a 'series of vividly lit, cunningly designed tableaux, where characters 'lie on violently tilted hospital beds or sprawl on

> steeply raked platforms as if stuck in a fly-trap (Cavendish 2000 cited in Saunders 2002, p. 86).

The play, while fundamentally based on Bucher's Woyzeck, is also influenced by "Franz Kafka's *The Trial* (1925), George Büchner's *Woyzeck* (1837), George Orwell's *Nineteen Eighty Four* (1949), Shakespeare's *Twelfth Night* (1601) and August Strindberg's *The Ghost Sonata* (1907)" (p. 87).

Cleansed with its twenty episodes is about love, four different relationships, identity and victimization. Aleks Sierz explains these relationships as:

> Carl and Rod are the classic couple, one member of which is idealistic, the other realistic; Tinker and the dancer represent domination and alienated love; Grace and Robin experience a teacher and pupil, mother and child rapport. In each case, the relationship is difficult and makes suggestive assumptions about gender and identity (2000, p.114).

Through these relationships Kane represents extreme violence. Like *Blasted,* this play contains psychological and physical suffering, cruelty, love affairs, abuse of the body, and unequal power relationships. Kane, showing these issues, tries to shock and get spectators involved in this play like previous ones, and uses realistic language like *Blasted* and *Phaedra's Love*. In *Cleansed,* Kane analyses seven characters. Tinker is a dictator who commits violence in university and at a clinic like a concentration camp. He is the only one who decides, judges, and punishes others. The other characters include Graham, who dies at the beginning of the play but stays in the play, his sister Grace, homosexual lovers Rod and Carl, a dancer, and a feeble useless young man named Robin (Biçer 2010, p. 90).

In *Cleansed* Kane explores the desire of love and being loved, the cruel sides of love, and victimization because of love. Painful and destructive love is witnessed in the play. Dan Rebellato analyses the feeling of love in the play:

> They are all just in love. I actually thought it's all very sixties and hippy. They are emanating this great love and need and going after what they need, and the obstacles in their way are all extremely unpleasant but that's not what the play is about. What drives people is need, not the obstacles (1998).

The need and desire for love helps deal with punishment and cruelties. Using this love, the characters, who are under pressure, try to fight with cruelty in order protect their hope.

In writing this play, Kane points out that violence is hidden in every human and this violence eventually shows itself one day. Kane shows this inner turmoil to spectators

and people to interrogate thoughts, feelings, society, nature and hidden intentions. After watching *Cleansed* they have to face societal cruelty and violence.

She expresses her intention: "I didn't want to give anyone in the audience time to calm down" (Sierz 2000, p. 116). In *Cleansed*, Kane asserts that brutality, oppression, torture and violence can exist in any environment, even educational institutions.

After her negative experience with *Blasted*, interest in Kane's artistic brilliance gradually increased. With encouragement from this interest, Kane writes her fourth play *Crave* in 1998, which is treated as her most experienced and successful literary work. With the help of stories of people, who are at loose ends, interests and positive criticisms after *Crave*, Kane rises to fame not within Britain but in the rest of Europe. The play, after being staged at the Edinburgh Festival, is staged in other parts of Europe. While her plays are staged in German and French theatres, prejudices became clarified, and she rises to fame, she starts to have difficulties to deal with the density of feelings reflecting upon her life. At the time, she understood that she could not cope with her psychological disorders or deep depression alone and eventually decided to stay in a clinic.

During this period, she writes her last play *4.48 Psychosis* (2000)[x] which many evaluate as her suicide note. Kane, who loses her happiness day by day, falters at the peak of her career and attempts to suicide. Kane holds onto the life one more time with the help of her relatives who brings her to the hospital. However,

> Kane hangs herself with shoelaces in King's College Hospital, and completes her loose end and reaches immortality with her distinctive plays. When least expected Kane leaving scenes with her five plays and a short film, again is on the raise as the centre of interest of all over the world (Biçer 2010, p. 22).

On the other hand, Edward Bond explains Kane's suicide as:

> Sarah Kane swallowed an overdose of pills. Her stomach was pumped clean in a hospital. She went home, but was taken back to hospital. There she took the laces from her shoes and hanged herself in the lavatory" (Bond cited in Saunders 2002, p. 188).

Kane's works were re-evaluated and staged during the whole season of 2001 at the Royal Court Theatre. She becomes accepted as one of the keystones of the 1990s

[x] Sarah Kane's last two plays *Crave* and *4.48 Psychosis* will be studied in detail in the following parts of this chapter.

English Theatre. James Macdonald explains Kane's value in his article in the Guardian. "When she was alive, no one had a good word for the playwright Sarah Kane. Since her suicide, everyone loves her" (1999).

Critics, changing their attitudes toward Kane, start to research and evaluate Kane's works, and focus on Kane's attributions to British Theatre. Many critics change their thoughts positively, with the most distinctive example being those of Charles Spencer. He clarifies his thoughts in the Telegraph in his review about *Blasted*:

> Seeing the play six years on, there is no doubt that it is an impressive and serious, piece of work. I still don't like it but now I admire it. Kane, who committed suicide in 1999, had genuine artistic vision and great dramatic talent (...) I can only apologise to Kane's ghost for getting her so wrong the first time around. And may she now sleep in peace (2001).

Apart from Spencer, nearly all of the critics, journalists, and media start to apologise to Kane's ghost.

Kane's plays, which become a voice for new generations, are representations of a heady understanding, clarity, and depth. These plays, formed with deconstructive behaviours and catastrophic endings, represent violence in the world and get spectators to face this violence as well as evoke their sense of responsibility for. Throughout this process "her means to confront the implacable are death, a lavatory and shoelaces. They are her comment on the meaningless of our theatre and our lives, on our false gods" (Saunders 2002, p. 191). Kane's plays:

> demonstrate remarkable insight and clarity. They offer us a powerful warning, by showing the tragic but logical conclusion of humanity's escalating, destructive behaviour. Simultaneously, they force us to confront our shared responsibility for the brutal reality which already exists (Stephenson & Langridge 1997, p. 129).

At the same time, her plays interrogate people, who are ethically corrupt, suffer from identity loss and psychological unity, and process, catastrophe, violence, art and society like a work of art. In that sense, Kane radically and courageously represents love, sexuality, pain, violence, and drug addiction post-traumatically as a way of life to spectators, and in representing these issues, deconstructs all societal conventions and taboos. Kane is a distinctive and extraordinary playwright, being well versed in theatre history spanning ancient Greece to modern period knowledge. She tries to reflect the social function of theatre. To her, theatre is the most effective means of reflecting society and intellectual richness. She refuses the thought of theatre as entertainment and as place only where people spend their leisure time. She says, "I

hate the idea of theatre just being an evening pastime." (Saunders 2002, p. 5). She tries to form an intellectual and sensual unity between the spectators and stage. She desires this because it is the only possible way to deal with social problems in detail.

Kane "the most daunting, disturbing voice of her generation" (Sierz 2000, p. 90) uses sociology and psychology and represents extremely irritating scenes to spectators in her plays and these plays especially focus on pain, violation, loneliness, mental disorder and scenery of love. She, analyzing these issues, uses Barker's belief as "the most appropriate art for a culture on the edge of extinction is one that stimulates pain" (Barker 1999, pp. 18-9).

Apart from landscapes of violence and pain, her plays contain catharsis. Spectators and critics watch and comment on the plays and characters. They criticize the damaging and destructive sides of the play. However, these plays present recovering elements, especially those found in the final scenes. In the end of *Blasted*, Cate brings a meal to Ian and he says "Thank you" (Kane 2001, p. 61) to her. In *Phaedra's Love* Hippolytus says "I've lived with honesty let me die by it" (p. 95) because of his pain. In the last scene of *Cleansed*, a hopeful ending is observed:

> **Carl** reaches out his arm.
> **Grace/Graham** holds his stump.
> They stare at the sky, **Carl** crying.
> It stops raining.
> The sun comes out.
>
> **Grace/Graham** smiles (pp. 150-151).

This smile, love and happy ending show a cathartic option in Kane's play.

To Sarah Kane, a playwright has to deal with reality in his/her plays and, while dealing with reality, the playwright does not pay attention to sexual or social difference. In her plays, Kane turns a deaf ear to these arguments and explains her role as a writer:

> My only responsibility as a writer is to the truth, however unpleasant that may be. I have no responsibility as a woman writer because I don't believe there's such a thing. When people talk about me as a writer, that's what I am, and that's how I want my work to be judged- on this quality, not on the basis of my age, gender, class, sexuality or race (cited in Langridge & Stephenson 1997, p. 134).

She represents her own thoughts and what she believes in her plays. Kane gives place repressive, exploitive and violent relationships between woman and man in order to present postmodern societal reality.

An artist becomes a real and objective artist when he/she feels responsibility towards society in which he/she lives, is aware of and feels pain towards destruction, violence and cruelty. An artist's play should represent the social conditions of his/her society, thus the artist focuses on historical periods and aesthetic values related to nature, humans and the world. Kane, analyzing social and individual destruction, mentions these arguments in her play with a strident potent language, and aims to create a society where individuals live under humane conditions. She, resisting all negative and harsh criticism, reflects her own ever-changing world.

Kane's period at the same time refers to the postmodern period and conditions that affect her life and thoughts because the effects of postmodern thought and literature can be found in her plays. She deconstructs modern traditions with her "continental avant-garde ideas and techniques" (Wallace 2008). Examples of postmodern techniques can be seen in Kane's plays. In *Crave*, Kane uses quotation from *The Waste Land* and also she analyses Seneca's Phaedra with postmodern approach in *Phaedra's love.* She, dealing with not representation up until this point on stage, deconstructs traditional theatre and stages traumatic experience, capitalism and violence in a postdramatic period.

At the time Sarah Kane writes her debut *Blasted*, postmodern discourse and conditions take place in society. These conditions and discourse reflect Kane's narrations. She is especially affected by Fredric Jameson's work *Postmodernism or Cultural Logic of Late Capitalism* (1991) because Jameson, in analyzing postmodernism as a socioeconomic process which exists in the development process of capitalism, points out that western countries, who capitalize the world, are the source of bloodshed, rape, death and terror attacks with military and economic pressure. Kane, combining acts of violence on media in the world with Jameson's thoughts, presents postdramatic plays of a postmodern consumerist society.

Overall, Sarah Kane mentions her intensive and pessimistic world in her plays. She, in discussing dark side of the world, focuses on different, subjective, separate, relative and deconstructive lives and creates a new sensibility among individuals in postmodern world. All her works, containing dismemberment of the society, social disorder, individual and social trauma, illness, violence, ontological uncertainties, intertextuality, pastiche, collage, decentralization, and loss of self construal, creates

pessimist, bleak and negative atmosphere. Kane shares similarities with sceptical postmodernists who claim that postmodern age contain deconstruction, illness, absurdity, social chaos and loss of moral values. Kane, using these issues, applies postdramatic aspects as text, space, time body and media in her plays. In the following part of this study Kane's plays *Crave* and *4.48 Psychosis* will be analysed within the context of postdramatic aspects.

4.1.3 Analysis of *Crave*

Sarah Kane's fourth play *Crave* was staged at the Edinburgh Travers Theatre on August 13th, 1998 by director Vicky Featherstone, through the Plains Plough theatrical group. Paines Plough, founded by the English Art Council, supports new writers in producing distinctive and courageous works. Sarah Kane joined this group, accepted the offer of writing a short play for Paines Plough.

Apart from Paines Plough, director Vicky Featherstone inspired Kane to write *Crave* accidentally. Kane explains:

> I walked into Vicky's office one day and found she was not there. But I saw a copy of (Rainer Werner) Fassbinder's Pre-Paradise Sorry Now which I started to read. While reading it I suddenly had the idea of *Crave* (cited in Saunders 2002, p. 101).

Kane's idea is supported by Featherstone and encourages her to write the whole play. Featherstone explains process of the play:

> Sarah was our writer in residence, and she had selected a group of six writers who she was interested in doing workshops in development with. We have this thing called World lunch on Friday, and we asked the writers to do a short piece for that. (...) Sarah and I talked, and rather jokingly – as it took Sarah an incredibly long time to write a play – I persuaded her to write something for this lunch-time reading in front of an audience (...) Then she went off and wrote the first minutes of Crave over three days. (...) But then it took a further year to write the rest of the play (cited in Saunders 2002, pp. 128-129).

After completing *Crave*, Kane uses the pseudonym Marie Kelvedon to come in for unprejudiced criticisms from art critics. *Crave* was the last play Kane saw staged, but was written under pseudonym in order to avoid, the harsh and shallow criticism she experience with *Blasted*, *Phaedra's Love* and *Cleansed*. What she desires is to reflect

her play without any prejudice or negative impression. The director of the play explains why Kane uses a pseudonym:

> In one way, she thought it was funny. Marie was her middle name; Kelvedon was a town near where she was born. But in another way, it was deadly serious. She had spent a lot of time shaking off the negative effects of *Blasted*. She really wanted to write something that could be judged for what it was, rather than for the fact that it has been written by Sarah Kane (cited in Hattenstone 2000).

To carry conviction, she writes a fictional biography for Marie Kelvedon:

> Marie Kelvedon is twenty-five. She grew up in Germany in British Forces accommodation and returned to Britain at sixteen to complete her schooling. She was sent down from St Hilda's college, Oxford, after her first term, for an act of unspeakable Dadaism in the college dining hall. She has had her short stories published in various literary magazines and has a volume of poems Onzuiver ("Impure") published in Belgium and Holland. Her Edinburgh Fringe Festival debut was in 1996, a spontaneous happening through a serving hatch to an audience of one. Since leaving Holloway she had worked as a mini-cab driver, a roadie with the Manic Street Preachers and as a continuity announcer for BBC Radio World Service. She now lives in Cambridgeshire with her cat, Grotowski (Singer 2004, p. 167).

Using this fictional biography, Kane tries to steer the play clear from the disgrace of extreme violence and brutality. With this fictional world, Kane aims to show spectators and critics discuss her private life instead of her plays. To deconstruct these misconceptions and biases, and to show the media and critics' hypocrisy, Kane chooses meek and ordinary Marie. Billington suggests that Kane's usage of pseudonym is because of stereotypes around her:

> What is the artist to do in the age of stereotyping? Sarah Kane's answer is to keep moving. In *Blasted*, *Phaedra's Love*, and *Cleansed*, she established a reputation for non-Jacobean violence and excess. Now in *Crave*, premiered by Plaines Plough at the Edinburgh Traverse, she comes up with a virtually actionless piece of word-music. Like it or not — and mostly I do — you have to respect her desire to escape media pigeonholing (1996).

Crave, written with these aspects, is praised at the Edinburgh Fringe and Dublin Fringe Festivals and is released at the Royal Court in September 1998. With positive criticism, *Crave* obtains real value. "Sarah Kane's new short play *Crave* has been hailed as a breakthrough when it only marks time after the theatrical bravura and shock tactics of her trilogy of *Blasted*, *Pheadra's Love* and *Cleansed*"[xi]. The interpretations of *Crave* are positive, and generally critics celebrate the play with praise. Kane started to be compared to Beckett, as both do not give reasonless hope to spectators. The praises of her previous three works do not incite her. In fact, such

[xi] "Craving for Lost Emotion", *Daily Mail*, London, 18 September, 1998.

praises are not familiar to Kane, and thus is surprised that *Crave* is very well received. She expresses her surprise:

> The way the play was received surprised me, as it was said to be extremely positive. My previous work was called very despairing, but here there was a ray of hope some people felt. But for me this play is about despair and suicide. It was written at a time when I felt quite despairing (Saunders 2009, p. 80 cited in Johan Tielemans, 1999).

Including in relationships, lies, and contrivances among people, *Crave*, a poetic structure, deals with love, cravings, rape, incest, violence, trauma, sexual relations, pain and loss. Contrary to *Blasted*, *Phaedra's Love* and *Cleansed*, violence and pain in the play are not represented visually in the text. Violence, taking place verbally, shows itself with its deconstructive aspect in the individuals' spiritual world. While doing this Kane creates a rhythmical piece, containing language and music to form a poetic text. This rhythmical text represents a new style for Sarah Kane. She elaborates this new style:

> Personally I do not do an awful lot of rewriting during rehearsals, but I always do some. Sometimes it is only when you hear voices saying the words that you know whether they are right or not. Particularly with Crave I could hear where the music could be better. Normally when I'm writing, I know what the intention and the meaning of the line is. With *Crave*, I knew what the rhythm was, but I didn't know what I was going to say. There are couple of times I used musical notation, only the rhythm without actual words (cited in Thielemans, 1999).

"Yes, no, yes, no, no yes, yes" and "Okay, I was, okay, I was, okay okay. I was, okay. (Kane 1998a, p. 11) parts in the play show rhythmical aspect in the play. Kane's intention is to form a play using freedom of language and rhythm.

With the help of this poetic language, *Crave* differs from *Blasted*, *Phaedra's Love* and *Cleansed* but resembles to *4.48 Psychosis*. Changing her previous style she forms a theatre of imagery. Nicholas De Jongh gives information about Kane's changing style: "Sarah Kane has been born again as a playwright. She has turned her back on those scenes of violence and suffering with which *Blasted* and *Cleansed*, her first two headline seizing plays, were so lavishly studded" (1998). When compared to the last three plays Nils Tabert asserts new Sarah Kane in a conversation with Saunders:

> *Crave* didn't have any violence whatsoever – it was a complete surprise. Every single German review mentioned that this time no babies were eaten or limbs chopped off. They saw it as a very quiet, very desperate, melancholic and elegiac play (...) *Crave* showed a new Sarah Kane. Sarah saw this herself (cited in Saunders 2002, p. 135).

Kane herself wants to change her writing style because she loves freedom and new style; her own style means freedom for her.

Crave, with its poetic monologues, more allusive, more sensuous and lusher language, (Sierz 2000, p. 118) involves disloyalty, illusion, bereavement, agony, extreme desires and represents a poetic structure. Apart from poetic structure, and through a disgusting, disturbing, and romantic text, Kane deals with the concept of love as it shapes daily lives of characters. While writing *Crave*, Sarah Kane is influenced by Beckett's short play *Quad*, and when compared with Beckett: "Beckett was the first dramatist to tantalize his audience with scraps of information, unmistakably vital to his characters' experience yet impossible to position exactly in their story. Kane's plays exhibit something of that same sensibility..." (Kingston 1998), like Rainer Werner Fassbinder's *Pre-Paradise Sorry* and T.S. Eliot's poem *The Waste Land*. Graham Saunders explains this effect as: "The principle influence that guides *Crave* in both form and content is T.S. Eliot's landmark poem *The Waste Land* (1922), which in its use of speaking voices, acted as a prelude to Eliot's later move into writing verse drama" (2002, p. 102). In *Crave*, Kane's aim is to form a play where she represents the hopeless world in *The Waste Land*. While writing her play, Kane quotes from *The Waste Land* as "Hurry up please its time" and "Give, sympathise, control" (Kane 1998a, pp. 10-30). Like *The Waste Land*, *Crave* contains corruption, loneliness, despair, and trapped characters. Dan Rebellato explains this affection:

> The play is quite obviously very heavily based and influenced on *The Waste Land*, and I had a choice of did I write a set of notes to go with the play to explain it: but what happened to T.S. Eliot – poor bastard, and I bet the regretted it forever, was that everyone got more interested in the notes than the poem because how can you understand the poem without them? And I really didn't want that to happen. Also I knew that the notes section would be longer than the script which would just be ridiculous. So I thought it's a very simple choice – either I explain everything which means going into enormous detail about my own life, which I didn't really want to do, or I explain nothing (1998).

Kane's relationships with *The Waste Land* are also explained by Vicky Featherstone in relationship to them:

> What's interesting about *The Waste Land* is that the themes are so intrinsic that you don't have to return to it in order to understand *Crave*. Both the play and the poem share some of these themes such as the emptiness of the urban landscape. So visual metaphors in *Crave*, such as the glow of the city with people standing outside and not being able to escape are very much concerned. *Crave* is definitely born out of the

> city, with the idea of the loneliness of the person isolated in this massive population (cited in Saunders 2002, pp. 129-30).

Though different languages and foreign phrases are used, we can understand the play because of the themes common to both *The Waste Land* and *Crave*. Kane's play is also influenced by Samuel Beckett's play *Quad* (1982) "four players enter a square at different points A, B, C and D" (Mangold 2007, p. 119) and *Waiting for Godot* (1990). Saunders refers to the relationship between *Waiting for Godot* and *Crave* with the help of Michael Billington who claims that same rhythms of *Waiting for Godot* can be found in *Crave* as:

> A Life happens
>
> B Like flowers
>
> C Like sunshine
>
> A Like nightfall
>
> C A motion away
>
> B Not a motion towards (Kane 1998a, p. 39).

and to Billington in the same rhythms in *Waiting for Godot* are:

> VLADIMIR They make a nose like wings.
>
> ESTRAGON Like leaves
>
> VLADIMIR Like sand
>
> ESTRAGON Like leaves
>
> (Silence)
>
> VLADIMIR They all speak together (Beckett 1990, p. 58).

Apart from rhythms and language *Crave* and *Waiting for Godot* share the same aspects of loss of hope, purposelessness, and struggling for existence.

Sarah Kane's play has four characters and these four characters are identified with letters in other words Kane's work is a play of voices. Many discussions, monologues and long speeches in the text are told with A, B, C and M. These letters demonstrate each person and represent their identities. B represents a young man, C represents a young black girl, M represents mother, and A represents an older man in the play. Kane describes these letters in an interview with Rebellato:

> To me A was always an older man. M was always an older woman. B was always a younger man and C was always a young woman... A, B, C and M do have specific meanings which I am prepared to tell you. A is the many things which is The Author, Abuser... M was simply Mother, B was Boy and C was Child but I didn't

> want to write those things down because then I thought they'd get fixed in those things forever and nothing would ever change (cited in Saunders 2002, p. 104).

In *Crave,* the characters do not communicate with each other. Kane's characters speak no fragmented sentences with one other. Their lines include incomplete sentences and disjoined thoughts. They have insincere relationships that are unequal, destructive, irritating and disgusting. Saunders explains these relationships as:

> We learn for instance that M is an older woman who craves a child from the younger man B, but does not love him. In contrast, B's initial callousness towards M is replaced by his growing dependency on her, which she mockingly rejects by turning around one of his earlier rebuttals… There is also a relationship between the older man A and the young girl C... There appears to be a relationship of sorts between the pair, but one is unequal, unreciprocated and possibly abusive (2002, p. 105).

Their lines are short and often we see only one word but these lines represent their desires. These four characters sign desolate minds, which contain depressed discourses, hopes, extreme desires, heavy hearts and exhausted spiritualities. With these characters and their lines, it can be uderstood that sexuality, motherhood, abusing and love take place in the text.

Many critics interpret the play and characters but Aleks Sierz analyses *Crave* and relationships among characters with a different fiction. To him, *Crave* evokes poeticalness containing different meanings, and with these different meanings, imagery, and monologues for which Sierz forms four different interpretations:

> First, the rationalist approach can attempt to work it out as a coherent play. For example, an older man, the abuser, is infatuated with black girl who cannot reciprocate because she is haunted by an abused past that she can neither remember nor forget. At the same time, an elder woman tries to seduce a young man in the hope that he will father the child she is desperate for. In this case, A stands for an abuser, B for the boy, C for the child and M for the mother. The trouble with this approach is that it tends to limit interpretations of a deliberately open-ended text (2000, p. 118).

This rationalist approach tries to reflect a consistent and logical text however; this interpretation reveals a limited text instead of open ended. The second is:

> An Eng Lit approach can examine the play's echoes of the Bible, Shakespeare and T.S. Eliot. At one point, Kane considered providing footnotes in the same way as Eliot had done with *The Waste Land*, but decided against this because the notes would have been longer that the play would have attracted more attention than the text (Sierz 2000, p. 119).

In this second interpretation it can be understood that the play represents intertextuality with lots of references from previous works and the Bible. As Kane prepared her text, she glossed but, when she realizes these annotations are long, she

avoided them to allow spectators and readers' interpretations for the play. In the third interpretation, Sierz asserts that:

> *Crave* feels like Kane's most personal work. Private allusions, from the 'mark of Cain' to the number 199714424[xii] mean that it is an ideal candidate for biographical criticism. *Crave* has references to *Blasted* and *Cleansed* as well as to Kane's breakdowns and hospitalizations. The play can always be read, in the words of its publicity, as 'the disintegration of a human mind under the pressures of love, loss and desire' (2000, p. 119).

This interpretation shows that text has the characteristic biographical feature: "when C says "I'm not ill, I just know my life is not worth living," (Kane 1998a, p. 14) biographical connections seem inevitable, but locating the source of the work's profundity in biography does Kane a disservice" (Urban 2001a, p. 498) and the text has a secret symbol: 199714424. Because of this sign, the text constitutes obscurity:

> In some ways for me *Crave* has very fixed and specific meanings in my mind which no one else could ever possibly know unless I told them. For example, who knows what 199714424 means ? I'm the only person who knows — and the actors — and I have no intention of telling anyone what it means. So I can't ever possibly expect to see the same production of the play twice thank God (cited in Saunders 2002, p. 105).

However, like the first interpretation of Sierz, the third interpretation and its biographical features cause limited explanation and meaning. Sierz's fourth argument is:

> *Crave* can be experienced as a performance. Watching it, you don't have time to work it out; your mind is simply dazzled by its images and the ways its phrases collide, clash and mix. The more you try to analyze these impressions, the more the magic evaporates. But the problem remains that *Crave* is more of a poem than a play: however well you describe the stage picture of the first production — four characters on four swivel chairs — it seems trivial compared to the words (2000, p. 119).

For Kane, *Crave* should be evaluated and interpreted as a performance because she wants to see psychological and intellectual reactions of spectators. With the help of performance Kane wants to create active spectators.

In this play Kane also wants spectators and readers to search for desire and love imagery. In *Blasted* love is represented with a rape by an ex-boyfriend. In *Phaedra's Love,* love is represented with passionate love that causes suicide and collapse of a kingdom. In *Cleansed,* love is represented with pain and corporal punishment and in

[xii] It is estimated that this number 1997144 (Kane, *Crave*, 24) is Kane's patient number during Maudsley Clinic (cited in Biçer 2010, p. 111).

Crave love is represented with loss and agony. All of this love imagery represents desires but that can be agonizing because of the characters' unhappy relationships. At this point, Ahmet Gökhan Biçer analyses the title of the play with a different reading. He says that the title can be read C-rave instead of Crave, solving a puzzle that scrutinizes text, C's deliriums. Within this context, the text can be interpreted as a silent scream of C who was exploited by an old man when she was younger (2010, p. 112).

Crave analyses the reasons and inferences of what it means to desire something that which character has, that which one does not have, or that which one cannot express cravings for. Some of the cravings are for what seems ordinary, plain, and pure but some are complicated and troubled. In *Crave*, C's craving is to start her new life buying a new cassette player and blank tapes, and be madly in love. While M's craving is to leave loneliness and fall in love with true love, B's only craving is that M must give sexual pleasure to B. A's craving is to find lost love again. In the text, every voice represents anxiety and painful cravings with no changes in their situations. Everything will be the same in the universe and nature swings the balance. Characters understand that their cravings do not take shape anytime

The voices in *Crave* both seem to be talking to each other and to no one. At times the dialogues sometimes seem clear and fluent but sometimes they seem incoherent and meaningless for that reason meaning can come from the experience of the total conversation:

> B And don't you think that a child conceived by rape would suffer?
> C But as it is.
> M You think I'm going to rape you?
> C Yes.
> A No.
> B Yes.
> M No.
> A No.
> B Yes.
> C Yes.
> M Is that possible?
> C I see no good in anyone any more (Kane 1998a, pp. 10-11).

These voices and complex dialogues force spectators to interpret the play and evaluate their states of mind. The most complex voice in *Crave* is related to antichristian paedophile and pervert A that talks at length in the text. A's

monologues take up the most space in the text usually giving information to paedophilic cravings. Apart from this, there is no direct communication among the characters. On the contrary, the voices return at loose ends and sentences are formed with one or two words or signs. Character relationships are also witnessed in the text. One of the relationships is between the abuser A and the abused victim C:

> A In a lay-by on the motorway going out of the city, or maybe in, depending on which way you look, a small dark girl sits in the passenger seat of a parked car. Her elderly grandfather undoes his trousers and it pops out of his pants, big and purple.
> C I feel nothing, nothing.
> I feel nothing.
> A And when she cries, her father in the back seat says I'm sorry, she's not normally like this.
> And though she cannot remember she cannot forget.
> C And has been hurtling away from that moment ever since.
> (...)
> A Tragedy.
> (...)
> A What do you want?
> C To die (pp. 5-6).

In a similar way, M and B share similar relationship and existent desire is observed. M, as the older woman, wants a child from B without sexual intercourse. B craves to be satisfied by an older woman:

> M I want a child.
> B I can't help you.
> (...)
> M Time is passing and I don't have time.
> B No.
> M Haven't we been here before?
> (...)
> B Will you come round and seduce me? I need to be seduced by an older woman (pp. 5-6).

In the original staging and structure of the play, the characters do not communicate each other, four characters in the "first production sat on a row of chairs reminiscent of a chat show" (Sierz 2000, p. 118). With these features, *Crave* represents a person in a chat show who has four different worlds and voices. Vicky Featherstone explains the idea of chat show in the interview with Saunders:

> And we felt that we lived in a society that invites us to unburden our emotional baggage—yet what happens when we do that? Do we take responsibility for that? And we felt that in most cases we didn't, but culture in the West was desperate to encourage people to do this unburdening without taking responsibility. So this was why we went for the idea of a chat show but without making it explicit—so there

> were the four chairs and why were they there? So if there is any question of the setting it would be only because we want to sit and look at them. So we have to take some responsibility for the fact that they are telling you these stories. It also forces the audience to be active in that process, so if you are a chat show audience you are far more active than a theatre audience (2002, pp. 132-33).

With the help of chat show, Kane tries to focuse on spectators' states of minds and force them to comment characters' cravings as if their own stories. These stories create subjectivity. In the text M says "You stop thinking of yourself as I, you think of we (Kane 1998a, p. 9) and B says "Okay, I was, Okay, I was, okay okay. I was, okay, two people, right?" (p. 11). Irwing Wardle explores relationships between characters and spectators that the play is "a one-man show for four voices. Two men and two women sit on swivel chairs, sometimes facing us, sometimes facing each other, and engage in apparent exchanges that are really cries of pain from the solitary confinement of the Self" (Sunday Telegraph 1998). Instead of four voices and characters, each character represents him/herself and their own bodies on the stage. Bodies and physical presence are asserted by Saunders as:

> *Crave* had an inherent theatricality of its own which came from the physical presence of the four actors themselves; and despite the fact that they are seated throughout the performance, the actor's bodies brought a particular visual dynamic to their speaking voices (2002, p. 106).

Apart from the characters' states of minds and languages, their bodies are important for visual perception. Each actor materialises each character. These characters problematize different issues as sexual violence, rape, lovelessness, loss, falling in a heap and nihilism. Sexual violence is represented in the play with C: "It's my virginity (...). A fourteen year old to steal my virginity on the moor and rape me till I come" (Kane 1998a, p. 26). Trauma occurs for the character and spectator. On the other hand, Kane tries to reflect feeling of pain and of guilt in society. Through characters, Kane voices their physical pain and stories. This trauma causes contradictions in the play. M craves B to be the father of her child. B resists this craving but desires a relationship with M. These post-traumatic issues, causing a sense of hopelessness and suffocation, bring death as an accepted solution among characters:

> A Love is the law, love under will.
>
> C I feel nothing, nothing.
>
> I feel nothing.
>
> A Satan, my lord, I am yours.

B no no no no no no no/ no no no no no no no no no

(...)

B Kill me.

A Free – falling

B Into the light

C Bright white light

A World without end

C You're dead to me

M Glarious. Glarious.

B And ever shall be

A Happy

B So happy

C Happy and free (p. 47).

These last lines state both hope and annihilation; however annihilation and bitterness have strong influence in the play. Kane does not support hope in the play, she mainly focuses on the pessimistic side of the text:

> I actually think Crave- where there is no physical violence whatsoever, it's a very silent play- is the most despairing of things I've written so far. At some point somebody says in it 'something has lifted', and from that moment on it becomes apparently more and more hopeful. But actually the characters have all given up. It's the first one of my plays in which people go, 'fuck this, I'm out of here' (cited in Tabert 1998).

As Kane asserts, this world is not a liveable place and she, rejecting this corrupted society, craves to get rid of this system.

Overall, *Crave* represents an experimental form with its poetical structure. As a play about craving and desire, Kane's work deconstructs traditional themes by representing the cravings being incoherent, dangerous, and potentially devastating. *Crave*, emphasizing pain, interior violence, disintegrated minds and trauma represents her pessimist and broken world.

In this play, Kane uses new styles and different voices to represent cruelty and corruption of the world. In *Crave,* a specific plot, coherent story or traditional character types cannot be observed. *Crave,* with its experimental, disconnected, fragmented, nonlinear and non-hierarchical structure, deconstructs realist dramatic conventions. Instead of dramatic conventions and certainties, Kane puts forward

different interpretations, contradictions, uncertainties and obscurity. Jolene L. Armstrong explains these interpretations and fragmented lines:

> Because explicit character descriptions are non-existent, casting choices in regard to fulfilling the roles will have a direct effect on possible meanings for the audience. The effect of the ambiguity of this type of script is that it is presents a relentless task for the audience or reader to attempt to create meaning from what are essentially fragments of speech. Furthermore, there is the potential for an infinite variety of interpretations depending on the manner in which directors choose to cast this play (2003, p. 160).

With this unconventional, non-hierarchical, experiential structure and including semantic aspects of body and, showing psychological agony and suffering bodies on the stage, *Crave* has characteristics of postdramatic theatre. With the help of characters, *Crave* forces us to watch ourselves and to become active witnesses who observe the play. In the following pages of this chapter, *Crave* will be analysed with regard to these postdramatic thematic features and aspects.

4.1.4 Posdramatic aspects in *Crave*

Sarah Kane like Martin Crimp, Simon Stephens, and Mark Ravenhill, has developed a different new style and aesthetic for theatre. She does not accept existing forms, categorizations and traditions in theatre. *Crave* (1998) is incorporated into postdramatic theatre, with its postdramatic aspects and aesthetics, in Hans Thies Lehmann's book *Postdramatic Theatre* (2006). In *Crave*, Kane tries to focus on staging of the play, which has no defined plot, time, or traditional structure, and lacks scenes or acts. Kane rejects chronological plot, specified place, and linear time. Instead of a definite plot and time, Kane chooses more senses (atmosphere) in this way; many places, different lives, and events at different times can be witnessed. Kane explains the staging of the play and the importance of performativity:

> Increasingly I am finding performance much more interesting than acting; theater more compelling than plays. Usually for me, I am encouraging my friends to see my play Crave before reading it, because I think of it more as a text for performance than as a play (cited in Saunders 2009, p. 95).

In *Crave*, we see how and where the line begins but cannot understand where characters' lines finish. With this non-hierarchical structure, Kane deconstructs traditional characters. In the play, Kane does not hold definite characters or definite names. In the play Kane "abandoned the traditional dramatic conventions of plot, setting, dialogue, and character, all of which she had used in her first three plays"

(Robert 2015, p. 97). In her earlier plays (*Blasted*, *Phaedra's Love* and *Cleansed*) Kane's characters are defined with clear names and identities. However, in *Crave* the absence of characters and indefinite definition of identities are observed. *Crave*, containing fragmentation, monologues, and repetition, goes against the grain of the conventional conceptions of character. Kane does not assign character names. Instead she assaings alphabet letters as: A, C, M, and B. This structure at the same time reflects obscure explanation of the characters' genders and ages: "There are no stage directions for their roles, no real information about their age, gender, and individual traits" (Biçer 2011a, p. 79). Characters' identities and personalities are not explicit because Kane wants to form an experiential structure containing possible worlds and fluxional characters:

> Characters are the diverse events and histories that compose them, and the same applies to any self. We are nothing more than our contracted habits and contemplations; we are events *of life* – and a life that is nothing outside all these singular expressions. The other person is not just like us, with a few character differences. The other is another possible world of differences (Colebrook 2002, p. 83).

Deconstructing the traditional structure of dramatic theatre and, clear description of character, Kane forms non-dramatic characters. While staging the character, Kane focusing on the postdramatic technique, portrays subjects as disintegrated and non-linear, Kane also uses unrelated languages, inner monologues, and incoherent lines. "Kane severs language from referentiality, crafting a text in which language creates its own world rather than referring to a particular meaning or predetermined identities" (Robert 2015, p. 97). While using these, she uses language economically "by the economic use of language she expresses desires, cravings, and pains of speakers. Four characters in the text speak shortly, sentences with very limited words, lines with unfinished sentences to attempt to communicate" (Biçer 2011a, p. 79). Kane uses a scene language containing postdramatic features, uncertainty, and fragmentation in order to give importance to acting and to create active spectators who experience the play. With the help of language in the play, it is understood that one character has four voices and notable events define characters' states of minds.

With *Crave*, Kane uses experimental style with poetic language. Poetic language, imagery and a lack of time system infer postdramatic structure. Leaving long sentences, she uses short lines and imagery and deconstructs dramatic text. While

representing C in the car, she uses imagery in the text and in staging she tries to combine her own imagery with scene imagery. With these imageries, Kane reflects her own feelings and thoughts onto her plays and creates a new form. In this new form, inner staging relegates traditional theatre theory. Instead of dramatic texts, postdramatic theatre texts are started to use.

Crave is also remarkable for deconstructing dramatic setting and place. In her previous plays, Kane gives details about locations as a hotel room in *Blasted* and university in *Cleansed*. In *Crave* any specific location cannot be found. Jeremy Kingstom explains this dislocation as the play takes "place on a stage disconcertingly clean and precise, and "consisted solely of" (cited in Saunders 2002, p. 115) four sensibly designed modern chairs ... symmetrically arranged behind two small tables, on which two glass tumblers are symmetrically placed beside a water carafe" (1998). Dislocation causes every character find their own space instead of a specific one.

Contrary to previous plays, Kane uses violence differently from *Crave*. She does not allow violence views on the stage of *Crave*. She deals with violence through psychological, intellectual, and verbal elements. Mel Kenyon explains this situation:

> It doesn't surprise me that there's increasing disembodiment. If you look at the series of plays there's an increasing sense of fragmentation which started very early on – both physically and psychologically. It's a linear progression in the work. And I think that was what she was doing – trying to get closer to the particular conflict that she felt very acutely. Most of us are at war with ourselves but Sarah made it manifest in her work. She discussed every aspect of her inner conflict (cited in Saunders 2002, p. 148).

Kane discusses every detail and conflict on the stage. In discussing these, Kane puts forward pain and catharsis related to one of the postdramatic aspects *body*. Pain and catharsis are important concerns of postdramatic theatre and the aspect of postdramatic pain and catharsis takes place clearly in *Crave*. The play contains pain, torture and traumatic experiences postdramatically. Lehmann asserts that "a theatre of bodies in pain causes a schism for the perception: here the represented pain, there the playful, joyful act of representation that is itself attesting to pain" (2006, p. 166). Here, Lehmann aims to show the uncertainty of spectators' minds because spectators witness pain on the stage and yet cannot decide how to react to this pain in the performance. In *Crave*, spectators are obliged to feel pain on the stage and try to analyse it. The pain causes spectators to be faced with their own physicality

alongside their own mortality. Kane reminds them of moral and social arguments behind the stage.

Violence, which is not staged physically, is represented to spectators, and is commented by four figures. Post-traumatic depression is treated as a genetic disorder because of the agonizing events in the past. Kane represents this genetic disorder with lines of M:

> I ran through the poppy field at the back of my grandfather's farm. When I burst through the kitchen door I saw him sitting with my grandmother on his lap. He kissed her on the lips and caressed her breast. They looked around and saw me, smiling at my confusion. When I related this to my mother more than ten years later she stared at me oddly and said 'That didn't happen to you. It happened to me. My father died before you were born. When that happened I was pregnant with you, but I didn't know it until the day of his funeral (Kane 1998a, p.7).

Kane once again goes on this post-traumatic experience with M "someone somewhere is crying for me, crying for my death" (p. 7). These post-traumatic lines at the same time sign deconstruction of character unity because M herself (commented as a mother) explains her death in this way, and we see that even the death of character M continues to take place in the play.

These post-traumatic experiences cause postdramatic pain and catharsis that become concrete with characters' expressing their own hopeless experimental ideas:

> A I am the beast at the end of the rope.
>
> C Silence or violence.
>
> B The choice is yours.
>
> C Don't fill my stomach if you can't fill my heart.
>
> B You fill my head as only someone who is absent can.
>
> M Impaired judgement, sexual dysfunction, anxiety, headaches, nervousness, sleeplessness, restlessness, nausea, diarrhoea, itching, shaking, sweating, twitching.
>
> C That's what I'm suffering from *now*.
>
> (...)
>
> C Put me down or put me away.
>
> A No one survives life.
>
> C And no one can know what the night is like.
>
> (...)
>
> C They switch on my light every hour to check I'm still breathing.
>
> (...)
>
> C I'm not ill, I just know that life is not worth living.

A I've lost my faith in honesty.

B Lost my faith in.

(...)

C I do not trust

Let the day perish in which I was born

Let the blackness of the night terrify it

Let the stars of its dawn be dark

May it not see the eyelids of the morning

Because it did not shut the door of my mother's womb (pp. 35-37).

With these lines, world-weary characters and their hopelessness can be observed. These lines also show postdramatic pain in the play. The solutions (catharsis) to these hopeless situations take place at the end of the play itself:

B Kill me

A Free-falling

B Into the light

C Bright white light

A World without end

C You're dead to me

M Glorious. Glorious.

B And ever shall be

A Happy

B So happy

C Happy and free (p. 48).

These lines represent postdramatic catharsis in the play. With postdramatic pain spectators feel the effects of violence and trauma, and shock them with representations of these pains. But, with postdramatic catharsis, they no longer feel effects of pain on the stage. Leaving, all traditional aspects of dramatic theatre, containing postdramatic structure, pain and catharsis, *Crave* certainly has postdramatic characteristic aspects. In the next part of this chapter, Kane's last play *4.48 Psychosis* will be studied and this play shares similar features and postdramatic elements to *Crave*.

4.1.5 Analysis of *4.48 Psychosis*

Kane's last but the most difficult and experimental play, *4.48 Psychosis,* was staged at the Royal Court Jerwood Theatre Upstairs in June of 2000. James Macdonald

directed the play *4.48 Psychosis*, including agony, darkness, unrequited love, despair, trauma, alienation and suicide, represents Kane's mentality, incorporeality and finality. Kane's play "that deals with issues of profound depression, unmitigated pain, and possibility of relief" (Barnett 2008, p.19). This play is the summary of Kane's depression period that contains both her first play *Blasted* and last play *4.48 Psychosis*. To David Greig, the play "is a report from a region of the mind that most of us hope never to visit but from which many people cannot escape" (2001, p. xvii). In this process, Kane starts to turn in on herself and her fight with her inner world and finally, conveys the final as because she feels that her main emotions are not added up in her four plays:

> *Blasted* is a hopeful play. It's a lot more fucking hopeful than *Crave*, which oddly, other people have characterized as uplifting. I was a lot more hopeful at twenty-two than I am now, but strangely enough the one work of mine which I think fails to negate my own personal despair (*Crave*) other people find uplifting. The plays that I consider to be about hope (*Blasted*), faith (*Phaedra's Love*) and love (*Crave*) seem to have depressed everyone else (Sierz 2000, p. 120).

Her play *4.48 Psychosis* represents her own and spectators' depression, her brave thoughts and behaviours. However, she unfortunately did not live to see debut of the play. She committed suicide on February 20th, 1999.

Kane, in trying to see life starkly, and in showing politicians' ugly faces and individuals' inner conflicts, represents the darkness of the world moodily. She actually tries to represent realities of the society. While struggling with darkness and depression, she sometimes finds happiness and hope, but inner darkness also confronts her with desperation. Kane tries to reflect despair and hopelessness for life, and the senselessness of the world. *4.48 Psychosis* is her collapsing and traumatic world. Mel Kenyon explains her traumatic world, problems and changing mood in *4.48 Psychosis*:

> She has gone deeper into her own psyche and I think she knew she was delving deeper, and she did have – not problems with the play – but emotionally she had a very strong reaction to the play. She would ring up one week and say, 'Oh I really like this – this is going to be good', and the next week she'd ring up and say she hated it and that she was going to burn it. So, I think there was a kind of love hate relationship with this play and she knew that she was exhausting a certain reserve in herself while she wrote it (2000).

In *4.48 Psychosis*, which was written a year before her death, Kane goes on her poetic sensibility. *4:48 Psychosis* is rested upon the stylistic basis of *Crave*, but

continues the writing style, emotions and agitations of her earlier, more polemical plays. In her writing style, Kane is influenced by Martin Crimp's play *Attempts on Her Life that* shapes the structure and development of *Crave* and *4.48 Psychosis*.

Both *Crave* and *4.48 Psychosis* have same characteristic features. They especially share the same style and character features. In both plays, we witness trauma, depression, and the death of characters or characters in a different world but with same feelings. Saunders supports these similarities by saying that:

> The development of certain ideas and themes from *Crave* is evident in a number of respects in *4.48 Psychosis*. For instance the tale that C recounts about being hospitalised in 'ES3' (187), with its clinical procedures where, 'They switch on my light every hour to check I'm breathing' (188), is a precaution taken for patients at risk of taking their own lives, and becomes a central theme in *4.48 Psychosis* (2002, p. 112).

These two plays contain psychological disorder, depression and suicidal tendencies. Both of these plays reveal Kane's own discrepancies, inner thoughts, and psyche. Based on Kane's paradoxes, Kane explains the similarities between *4.48 Psychosis* and *Crave*:

> I'm writing a play called *4.48 Psychosis* and it's got similarities with *Crave;* but it's different. It's about a psychotic breakdown and what happens to a person's mind when the barriers which distinguish between reality and different forms of imagination completely disappear, so that you no longer know the difference between your waking life and your dream life. And also you no longer know where you stop, and the world starts. So, for example, if I were a psychotic I would literally not know the difference between myself, this table and Dan [Rebellato, the person sitting next to her]. They would all somehow be part of a continuum, and various boundaries begin to collapse. Formally I'm trying to collapse a few boundaries as well; to carry on with making form and content one. That's proving extremely difficult, and I'm not going to tell anyone how I'm doing it because if they get there first I'll be furious! But whatever it is that began in *Crave* it's going to a step further – where it goes after that I'm not quite sure (Rebellato 1998).

Kane writes *4.48 Psychosis*, deconstructing boundaries and maintaining the same structure and content. Specific ideas and themes are transferred to her new play.

The title *4.48 Psychosis*, which Kane has finished in 1999 before she commits suicide, comes from Kane's specific time awoke every morning in the hospital she was treated for depression. To Annabelle Singer, the time reflects "the early morning hours when Kane wrote, when she felt the most sane, though there were also the hours when she appeared the most insane to others" (2004, p. 161). To Kane, this

time ‘4:48 am’ is the darkest, most depressive and quietest hour in some parts of the text:

> At 4.48
> When depression visits (2000, p. 5)
> (...)
> After 4.48 I shall not speak again (p. 11)
> (...)
> At 4.48
> When sanity visits (p. 27)
> (...)
> At 4.48
> I shall sleep (p. 31)
> (...)
> At 4.48
> The happy hour (p. 40).

Contradictions in these lines are based on living in the external world and process in the hospital. *4.48 Psychosis*, representing contradiction and psychological disorder, explains Kane’s own story: “How can I return to form now my formal thought has gone?” (p. 11). It is accepted as a suicidal note and this note is referred as the main theme of *4.48 Psychosis* by some critics. In her suicide note, Kane mentions mental disorder and treatment of for the hospital but for her, these treatments damage her psychology. Kane interrogates the inefficacies of treatment, the overdosing of pills to return patients to a normal life, and fragile relationships between patient and doctor. In the play changing roles are observed. The patient becomes the doctor and the doctor becomes the patient. From this it can be learnt that not only psychological disorder creates a suicidal patient, but it also gives information about psychologists needing therapy:

> Most of my clients want to kill me. When I walk out of here at the end of the day I need to go home to my lover and relax. I need to be with my friends and relax. I need my friends to be really together (Kane 2000, p. 35).

Kane also questions differences and relationships between doctor and patient. As a patient, she does not trust doctors and sees them careless observers, so she complains about doctors’ behaviours and apathies:

> Dr This and Dr That and Dr Whatsit who’s just passing and thought he’d pop in to take the piss as well.
>
> I am not here and never have been. Dr This writes it down and Dr That attempts a sympathetic murmur.
>
> (...)

> Instructable doctors, sensible doctors, way – out doctors, doctors you'd think were fucking patients if you weren't shown proof otherwise, ask the same questions, put words in my mouth, offer chemical cures for congenital anguish and cover each other's arses until I want to scream for you, the only doctor who ever touched me voluntarily... (p. 7).

Kane both questions relationships in the hospital and forces us to feel routine orders, in order to deconstruct these routine rules and relationships and not to live in this systematic society and to be free. She, refusing treatment because of illness remains unchanged "100 aspirin and one bottle of Bulgarian Cabernet Sauvignon, 1986. Patient woke in a pool of vomit and said 'Sleep with a dog and rise full of fleas.' Severe stomach pain. No other reaction" (p. 23), she decides to commit suicide. Apart from society and her desire for freedom, her suicidal tendencies are based on someone's story attempted suicide multiple times. Kane describes this story in an interview with Nils Tabert:

> I just met someone who has taken God knows how many overdoes and has attempted suicide in almost every imaginable way. She has a huge scar round here (points to her throat) and scars round here [points to her wrists]. But actually she's more connected with herself than most people I know. I think in that moment when she slashes herself, when she takes an overdose suddenly she's connected and then wants to live. And so she takes herself to hospital. Her life is an ongoing stream of suicide attempts which she then revokes. And yes, there's something really awful about that but I can understand it very well. It makes sense to me (cited in Saunders 2002, p. 114).

Kane makes a connection with these suicide attempts and also integrates other alternatives in her play. To many critics her suicide becomes a myth representing her work. Her suicide takes centre stage while discussing themes of the play. Critics think that *4.48 Psychosis* contains Kane's own intentions and contradictions. Despair, trauma, dissolution of mind, depression and psychological destruction, which are the main themes of the play, evoke suicide:

> *4.48 Psychosis* is brilliantly written, perhaps peculiar, but not psychotically shattered. It is the expression of a deepening depression, but it is also above all the sign of how the creative, regressive process in connection with depression stops serving the ego and fatally turns against herself (Cermak, Chrz & Zabrodska 2007, p. 114).

Among these critics, Michael Coveney asserts that *4.48 Psychosis* is "not really a play, more an extended suicide" (1998, p. 826). Clapp states that the play is "Kane's most nakedly autobiographical work: it's a study of the clinical depression from which she suffered, and it's a declaration of suicide" (2000). In addition to this, Billington in *The Guardian* declares that

> I cannot speak for others, but what it taught me was the frustration of the potential suicide at the way the rest of the world marches to a different, rational rhythm, and assumes there are cures and answers for a state of raging alienation (2000).

Sarah Hemming supports Michael Billington and says:

> I tried, watching it, to imagine how the play would come over if I didn't know that the author had later committed suicide, but you cannot banish that knowledge. So you find yourself reacting to the piece as a 75-minute suicide note (2000).

Another critic Macauley, taking pleasure in either suicide itself or the effect of the play, claims: "It is the fanciest suicides note any of us ever likely to read" (2001). Michael Coveney, writer in *Daily Mail,* asserts that *4.48 Psychosis* is "not really a play, more an extended suicide note, this is the disturbing last work of the late Sarah Kane, who killed herself in February last year" (2000). Klaus Peter Müller takes Kane's work as a suicide note criticizing discourses in contemporary British Drama:

> These are plays in which human beings have hardly any freedom, and faith as well as love are significantly missing. The most representative playwright of this group probably is Sarah Kane, whose own life reflected this destructive attitude (2001, p. 94).

Müller focuses on Kane's play as the reflection of her life. To these critics, Kane reflects her suffering, depression, and biography in *4.48 Psychosis*. They think that her psychological disorder and state of mind create a play. However, claims as 'the play is a suicidal note and declaration of suicide' show that these critics comment on the text superficially and faultily. Kane wrote *4.48 Psychosis* a year before her suicide and puts into words this situation in an interview with Nils Tabert after *Crave* (Biçer 2010, p. 121). On the other hand, Macdonald criticizes evaluations of *4.48 Psychosis* as only a suicidal note. He declares his thoughts in a conversation with Graham Saunders:

> As for the suicide note, Sarah wrote the play over quite a long period of time and I think it wasn't necessarily going to be a play that described a path that led to suicide, although in the end that was how she chose to structure it. I think she set out simply describe her 'illness' experientially — and to find a theatrical form which would mirror this experience as to whether this play is affirmative — I do think it is, curiously, maybe because there's such life and passion in that voice, even though she's telling you how she arrived a point where she couldn't find a reason to live (2002, p. 125).

Macdonald tries to reflect that Kane embodies her illness and experiences, including realities of her society. Like Macdonald, David Greig does not support the idea of accepting the play as a suicide note and depicts the play as being "explosive theatricality, the lyricism, the emotional power, the bleak humour" (2001, p. ix). Dan Rebellato evaluates Kane's play, and finds readings of *4.48 Psychosis* not

related to Kane's artistic vision and goals. Rebellato explains his thoughts as "It would be a second tragedy if her death were to become an easy way of not confronting the seriousness of her work" (1999). Mark Ravenhill, Kane's friend and colleague, states that: "we shouldn't see all of Kane's work as one long preparation for suicide, since only her last play was written during her periods of depression and hospitalization" (2005). In general, Anthony Neilson explains the intention of this second group, who accept Kane's work as standing outside the thought of mental illness and suicide:

> It worries me when Sarah Kane's agent Mel Kenyon talks about "exis-tential despair" being "what makes artists tick" (Playwright Kane kills herself, February 24). Nobody in despair "ticks"-and for Sarah Kane the clock has stopped. Truth didn't kill her, lies did: the lies of worth-lessness and futility alike, but we canonise one and stigmatize the other. They both battle the same banal forces: crazy and irregular tides of chemicals that crash through the brain. Far from enhancing talent, these neurological storms waste time, narrow vision and frequently lead, as here to, to that most tragic, most selfish of actions (1999).

Each of her plays embodies similar and even identical events and themes. She analyses terrible events and the realities of the age she lived in. In this play, she focuses on indestructible violence and its effects on her own body without thinking critics call her a suicidal playwright. However, she has already been labelled like the poet Sylvia Plath considering *Edge*'s (1963) lines "The woman is perfected/ Her dead body wears the smile of accomplishment" (Plath 1981, p. 272). This consideration is related to Billington who thinks that Plath's last work is a suicidal note like *4.48 Psychosis*. Aleks Sierz criticizes this labelling:

> If some people kill themselves to gain control and find calm, the irony is that Kane, all her life struggled against being pigeonholed as a 'woman writer,' is now powerless against being labelled as a suicidal artist. And the problem with seeing Kane as an example of the Sylvia Plath syndrome — with her work refracted through the optic of her death — is that it reduces her art to biography, and limits its meaning (2000, p. 15).

Mary Luckhurst focuses on Kane's suicide using Sylvia Plath and considering legacy of women writers who commits suicide:

> Time may lend moderation to constructions of Kane and her plays, but her suicide added to the mythology, and in the manner of Plath, critics seem to find it impossible to see her work through anything other than the lenses of gender and mental instability (2002, p. 73).

Actually, Kane like Sylvia Plath tries to express her sufferings and her silent screams in her text. Kane's brother Simon Kane criticizes the analysis of the play through

only looking writer's identity and biography, and adds that the play is not "a thinly suicide note" (cited in Aleks Sierz (2000, p. 90). To Simon Kane:

> Reading material was found and that supposedly informs the play. Goethe's *The Sorrows of Young Werther* (1774), Camus's *The Myth of Sisyphus* (1942), Plath's *The Bell Jar* (1966), Wurthel's *Prozac Nation* (1994) and Scheidman's *The Suicidal Mind* (1996) would be among these books, a selected bibliography that in the end would be reinforcing the thesis of her emplotted self-destruction (Sanchez and Carazo cited in Saunders 2002, p. 178).

Sierz, giving support Simon Kane, asserts that "examining her plays for clues to her mental state tends to limit the interpretation of her work, as does the tendency to sanctify a writer who has died young" (Sierz 2000, p. 90).

Edward Bond, who has obvious influence on Kane with his play *Saved* (1965) and evoked Kane to write *Blasted* (1995), comments on *4.48 Psychosis* as "refuting the interpretation of simply seeing it as a suicide coda" (Saunders 2002, p. 116) He asserts that *4.48 Psychosis* "changes from a painful suicide note about death and loss and waste – into a sort of treatise about living consciously, and this is even more painful" (cited in Saunders 2002, p. 116). Considering these different thoughts and contradictions, Kane forms an experiential play.

With its contradictions, binary oppositions, and two different relationships, the mirror is used on the set of *4.48 Psychosis* symbolizing two perspectives as patient and doctor relationships as well as different thoughts about the theme of the play. In the original production, director James Macdonald uses three characters and the mirror which is used as a design element on the stage. In Jeremy Herbert's design, mirrored panel is "slanted at a 45 degree angle" (Saunders 2002, p. 115) on the stage. With the help of mirror, spectators can see actions that are staged on the ground that provide multiple views for spectators as well as representation for the director. Saunders explains what the spectator witnesses:

> The mirror's presence meant that the audience could simultaneously see the drama on two planes, so that they could both witness the actors playing in front and above their heads. Audience members seated further back could also observe a vertical view of the first two rows of their fellow theatre-goers (2002, p. 115).

It also provides spectators the opportunity to feel psychological illness, trauma and the suicide. Like patients, spectators witness their feelings, and need to interfere in the hospital. Instead of focusing individual psychology, spectators and readers should focus on the society where they live. Kane clarifies her intention for spectators and readers in an interview with Nils Tabert:

> I think to a certain degree you have to deaden your ability to feel and perceive. In order to function you have to cut out at least one part of your mind. Otherwise you'd be chronically sane in a society which is chronically insane (cited in Saunders, 2002, p. 114).

4.48 Psychosis, containing a disconnected relationship between dreaming and reality, actually represents the agony of a creative intelligence that suffers from psychological disorder, deciding instead to commit suicide as a solution. With this aspect and its different structure, it includes spectators as part of the play. Caridad Svich, after the 2004 Royal Court American tour of *4.48 Psychosis,* commented that:

> Mental illness is not held up for view as a case study here; the audience is rather asked to enter the state of illness: to experience with artful distance the pain of thoughts fractured, seemingly divorced from the self (2004).

This illness, violence, depression, and traumatic behaviour are observed throughout the text. Contrary to previous plays (violence is shown physically); violence is expressed with language in *4.48 Psychosis*. Throughout the text Kane uses violent speech to express hopelessness, guilt, and the wish to die:

> I feel that the future is hopeless and that things cannot improve/I am bored and dissatisfied with everything/I am a complete failure as a person/I am guilty, I am being punished/I would like to kill myself (Kane, 2000, 4); I am charging towards my death... At 4.48/ when desperation visits/ I shall hang myself/ to the sound of my lover's breathing... I have become so depressed by the fact of my mortality that I/ have decided to commit suicide/I do not want to live (5); I have resigned myself to death this year (6); I feel like I'm eighty years old. I'm tired of life and my minds want to die (9); I write for the dead the unborn/ After 4.48 I shall never speak again (11); I miss a woman who was never born (16); We are anathema/ the pariahs of reason (26); Despair propels me suicide (37); the only thing that's permanent is destruction/ we're all going to disappear/ trying to leave a mark more permanent than myself (39); watch me vanish/ watch me//vanish/ watch me/ watch me/ watch (42) (cited in Biçer 2011b, p. 87).

All of these lines represent despair and the character's preparation to commit suicide. On the one hand, the lines represent despair, loss of feelings, and struggle for existence; on the other hand it represents clarity and so self consciousness:

> At 4.48
> When sanity visits
> For one hour and twelve minutes I am in my right mind.
> When it has passed I shall be gone again,
> a fragmented puppet, a grotesque fool.
> Now I am here I can see myself
> But when I am charmed by vile delusions of happiness,
> the foul magic of this engine of sorcery,
> I cannot touch my essential self.
> Why do you believe me then and not now?
> Remember the light and believe the light.
> Nothing matters more.

> Stop judging by appearances and make a right judgement (Kane 2000, p. 27).

The whole text reveals someone, who memorialized better days in the past, her guilt, self recrimination and attempted suicide. The speaker defines this feeling of guilt as "I am guilty, I am being punished" (p. 4), and physical dissatisfaction as "I cannot fuck, my hips are too big, I dislike my genitals" (p. 5). In the text, a love and hate relationship are observed as: "I loved you, and it's not losing you that hurts me, but your bare-faced fucking households that masquerade as medical notes" (p. 8). This situation reawakens the speaker's suicidal thoughts and sense of nihilism. This nihilism and the speaker's annihilation are observed in the play:

> I've never in my life had a problem giving another person what they want. But no one's ever been able to do that for me. No one touches me, no one gets near me. But now you've touched me somewhere so fucking deep I can't believe and I can't be that for you. Because I can't find you (p. 13).

As mentioned in the text, the speaker loses all hopes for love and life, and cannot find any solution, so the speaker fails to respond the treatment. Towards the end of the play, the speaker/patient does not intend to get better and commits suicide:

> Please don't cut me up to find out how I died
>
> I'll tell you how I died
>
> One hundred Lofepramine, forty five Zopiclone, twenty five Temazepam, and twenty Melleril
>
> Everything I had
>
> Swallowed
>
> Slit
>
> Hung
>
> It's done (2000, pp. 39-40).

Kane's last play *4.48 Psychosis* textualizes her suicide and embodies it with her statements, ending with these lines:

> I'm dying for one who doesn't care
>
> I'm dying for one who doesn't know
>
> you're breaking me
>
> Speak
>
> Speak
>
> Speak
>
> (...)
>
> My final stand
>
> No one speaks

Validate me
Witness me
See me
Love me
My final submission
My final defeat
(...)
the final period
the final full stop
(...)
In death you hold me
never free
(...)
watch me vanish
watch me
watch
(...)
It is myself I have never met, whose face is pasted on the underside of my mind
Please open the curtains (pp. 41-43).

With these lines Kane stages personal agony and represents a hopeless depth and ironic end with the last line "please open the curtains" (p. 43).

Kane deals with one other important theme in *4.48 Psychosis*. She criticizes mental health care through the description of the patient's hospitalization journey and her fight for psychological fate. Kane finds out and states her opinion about many contemporary issues from the psychiatric environment with the help of a series of doctor-patient conversations. Attempted suicide, doctor – patient conversations and ethical disorders show Kane's state of mind while writing her last play. Kane lets us know this: "I know what I'm doing/ all too well" (p. 20). Like her previous plays, *4.48 Psychosis* contain love and friendship and religious ideas.

In bringing out these themes, Kane tries to portray the meaning of life however. She always meets nonsensical and hopeless side of the life. Using these themes in her play, she reflects her society her spectators live. She tries to reflect her experiences to make an impression on her spectators. Kane, like her fourth play *Crave*, writes and forms a play representing an unsafe place for spectators. The spectators witness a postdramatic play that they take active place in, one with non-hierarchical structure,

non- dramatic character form, language, imagery and unconventional theatrical techniques. Kane, deconstructing traditional dramatic rules, makes an important contribution through her postdramatic writing style. Within this concept and its features, *4.48 Psychosis* will be studied in the next part of this chapter.

4.1.6. Postdramatic elements in *4.48 Psychosis*

In being experiential and challenging, *4.48 Psychosis* is usually read postdramatically. This play consists of twenty-three unnumbered scenes separated with horizontal dashes. Seven of these scenes consist of dialogues between a doctor and a patient and others consist of psychological disorders and stream of consioussness. Barnett asserts that "the placement of text suggests, shapes, pauses, lacunae, and probaply a host of other modulations" (2008, p. 21). Only list of words and random distribution are observed in the play. With this play, Kane, deconstructing conventional dramatic forms related to time, space, characters, performance and language, creates new type of theatre with imagery and fragmented language. In *Crave* four letters are observed as four characters but in *4.48 Psychosis* the character(s) are shown with only voices. Also like Crimp's play *Attempts on Her Life*, *4.48 Psychosis* bears no features that are close to dramatic character. Saunders states that "*4.48 Psychosis* is far closer to Crimp's play in bringing together a myriad of unidentified and unnumbered voices to the drama" (2002, p. 111). Like her previous play *Crave*, the absence of characters goes on in her last play and Phyliss Nagy explains this absence of characters in Kane's last two plays:

> I think what does happen in the last two plays is a movement towards a literary, rather than a purely theatrical form. And by this time, she had clearly abandoned any sense of character. There is only one character in both of those plays, despite the number of voices present. Narrative hasn't been abandoned. There is a narrative both in *Crave* and in *4.48 Psychosis*, but there is not really what I would call character (cited in Saunders 2002, p. 159).

Postdramatic characteristic features continue to place in *4.48 Psychosis* and even as she decides to not to give any information about their age, gender, or exactly how many characters there are in the play. In an interview with Nils Tibert, Kane comments that:

> It was strange – when I finished *Crave* I thought I don't know where to go now, because it seemed to me, this has become so minimal and so much about language – where could my writing possibly go? But when I started this new one (4.48 Psychosis) just a few weeks ago, I suddenly realised that it goes further. I mean the new one at the moment doesn't even have characters, all there is are language and images. But all the images are within language rather than visualised. I don't even

> know how many people there are in the text (Kane interview with Nils Tibert cited in Saunders 2002, p. 111).

Structurally, Kane leaves traditional dramatic conventions and writes a play meant for the stage with no stage explanation, plot or subject matter. In her work *The Death of Character: Perspectives on Theater After Modernism,* Elinor Fuchs while explaining the notion of character related to Hegel, clarifies that "for Hegel, character was the only artistic vehicle that could give material form to absolute spiritual subjectivity" (1996, pp. 26-7).

Fuch's explanation about notion of character bears similar features with Kane in that her characters do not represent subject matter or plot, nor do not obey the rules of the playwright. Judith Ryan explains Kane's new conceptions as: "If there is no subject in conventional sense, there can be no conventional language; similarly, if there is no self, there can be no traditional plot, no familiar character development" (1991, p.3).

Kane's characters live their traumas, chaotic worlds, and inner thoughts, and specify their own identities in *4.48 Psychosis*. Kane, neither giving clear identities nor information about the characters, forces readers and spectators to create main voices and characters in the play. With no lines based on any character, or specific performer, the play permits its production to completely change its structure and create its characters. In the article "4.48 Psychosis" as a Suicide Note of Sarah Kane?" Cermak, Chrz and Zabrodska make a distinctive explanation about the style of the play:

> If we want to give a true picture of the play configuration through the category of chronotope, then the crucial place would be a ***lunatic asylum***, and the crucial moment would be ***4.48 hours***, and the crucial movement would be a ***rotating carousel*** (2007, p. 112).

While analyzing the play, it can be understood that certain monologues refer to the character as a patient taking part in the first part of the play. However one cannot infer a gender because Kane uses the first person narrative "I" throughout the play; thus the patient could be either a woman or a man. We only determine a single speaker in the text. Ken Urban clarifies this: "The play's multiplicity also creates the uncanny sensation that the text is deeply monologic, the product of a singular, albeit divided, self" (2001, p. 44).

David Barnett explains this first person narrative: "while the "I" is highly contradictory – wishing to live, wishing to die; longing for suicide and fearing death

– such oppositions are indeed not that unusual when representing a figure who is severely depressed and or psychotic" (2008, p. 19). Kane thinks that this depressed and psychopathic figure has lots of contradictions. Spectators have already experienced trouble in analysing this single character. Thus, she only lets spectators witness this figure in the text:

> At 4.48
> When sanity visits
> For one hour and twelve minutes I am in my right mind.
> When it has passed I shall be gone again,
> A fragmented puppet, a grotesque fool.
> Now I am here I can see myself
> But when I am charmed by vile delusions of happiness,
> The foul magic of this engine of sorcery,
> I cannot touch my essential self (2000, p. 27).

From these lines, Kane draws a line between speaking figure "I" and the self. Actually Kane represents double identities. While the speaking subject "I" refers to a patient who sometimes into the right state of mind and accepts treatment, the self represents fragmented identity. These two identities diverge from themselves because "I cannot touch my essential self" (p. 27). Apart from monologues referring to the patient, dialogical parts refer to the character of the doctor making conversations with "I"/patient. In the play "Dr This, Dr That and Dr Whatsit have connections with patients and mysterious lovers. Kane clarifies these three voices as "Victim. Perpetrator. Bystander." (p. 29). Mel Kenyon also claims that Kane discuss "the role of the doctor and lovers, and the music of the play, and whether the play was for three voices" (cited in Saunders 2002 p. 153). Kane, representing these contradictions and different features about the character and voices, demands active participation from readers and spectators because they cannot only watch or remain passive during staging the play.

The monadic structure of the text, the monologues, that show split personality and style that does not contain chapters or expression as merely "just a word on a page and there is the drama" (Saunders 2003), integrate *4.48 Psychosis* to postdramatic theatre. Also Kane's last play does not include the three unities as time, space and action which are base items of Aristotle's dramatic structure. Kane, leaving plot, classical character types and a cause and effect relationship, creates a postdramatic play. "The play takes place in an unnamed place and presents unqualified material" (Barnett, 2008, p. 21). In the text, any clear space, time and a specific action cannot

be observed. Instead, only a disunited, fragmented and finally shattered person is seen. To Gerda Poschmann, postdramatic texts have two structures as "text to be spoken and "additional text" (1997, p. 177). Barnett sorts out these two categories: "the latter term extends beyond stage directions and is not subordinate to the former, nor a mere appendage" (2008, p. 20). Numbers between 7 and 100[xiii] and letters as "RSVP and ASAP" (Kane 2000, p. 12) show the features of additional text (2008, p. 21).

Ignoring traditional theatre conventions and forming distinctive silences and conspicuous speeches "I didn't say if or but, I said no. (p. 17), Kane overcomes classical dramatic structure. With these conspicuous speeches, and poetical explorations, Kane's play leaves traditional language behind. Kane points out that language in theatre does not reflect her aim or identity, and she wants to deconstruct this limited language:

> Sarah Kane stresses the limitations of language to communicate and to demarcate the boundaries between desire and reality, between the self and the world. The result is a frustrating *boomerang* language, instances of which can be perceived in the long silences, repetitions, suspended or unanswered questions as the only response to the speaker's desperate claims (Sanchez and Carazo, p. 4).

Postdramatic theatre creates a different language in which "the word is liberated from representational or interpretive limitation in a bid to deliver it as an associative piece of communicative material" (Barnett 2008, p. 21). With the help of these liberated words, "the postdramatic theatre text can refuse to represent and leave all possible readings" (p. 21). Readings are liberated from representation and Kane's text does not object to representation. Instead of represented in performance, "if the texts are presented, there is no pretence that the deliverer is speaker, and more conventional actor/audience relationships of empathy, sympathy or antipathy are circumvented" (p. 21). Using language and words, Kane aims to force spectators to experience visceral reactions. Kane clarifies her aim in a conversation with Mel Kenyon: "Increasingly, I'm finding performance much more interesting than acting; theatre more compelling than plays (...) Performance is more visceral. It puts you in direct physical contact with thought and feeling" (Kane 1998b, p. 12).

Kane, deconstructing dramatic context, writes a play for performance and tries to constitute active spectators instead of imprisoning them within the text. Using

[xiii] There are numbers which are given in a disorganised way in Kane's text. (see page 6 in *4.48 Psychosis*).

formlessness and plethora, Kane writes a productive play. Gritzner explains this productivity related to plethora:

> The theatre of exaggeration and excess, approaches the formal condition of formlessness. When we confront it, when we participate in it, we feel our intellect waver, our senses overflowing, because we can only respond to the 'too much' by listening to our instincts (2012, p. 344).

Kane, using plethoric features and formlessness, creates a postdramatic play. To artist Jeremy Waller, "Kane often referred when discussing her own interest in performance and experiential theatre, speaks of performance as an act that stimulates its spectators precisely because it takes place in a living present" (Roberts 2015, p. 104). Here, a connection between Antonin Artaud and Sarah Kane can be made. Kane, taking Artaud's thought "break through language to touch life itself" (1966, p. 19 cited in Roberts 2015 p. 105), focuses on life itself and convert her theatre "into a place where the spectator is exposed rather than protected" (Jamieson 2007, p. 23).

In Kane's converted theatre, the lines and changing of speaker are represented with dashes like Martin Crimp's *Attempts on Her Life*. Many parts of the play do not have punctuation or capitalization. Separated sentences cannot be observed because systematic full stops are not used in the play. Instead of conventional structure, Kane uses gaps, spacing, columns, fragmented words, and different techniques like repetition: "how do I stop? /how do I stop", incomplete patterns "please ..., Money ..., Wife ..." and capitalization "DON'T LET THIS KILL ME / THIS WILL KILL ME AND CRUSH ME AND SEND ME TO HELL" (Kane 2000, p. 24) and silences. *4.48 Psychosis* starts with silences and even long silences:

> *(A very long silence)*
> But you have friends.
> *(A long silence*)
> You have a lot of friends.
> What do you offer your friends to make them so supportive?
> *(A long silence)*
> What do you offer your friends to make them so supportive?
> *(A long silence)*
> What do you offer?
> *(Silence)*
> - - - - - (p. 3).

Instead of traditional scene division, fragmented structure, gaps, silence, and a series of dashes "- - - - -" represent postdramatic structure. These silences and series of dashes make the spectator and reader think about what will next happen and take active place.

The play does not clearly represent setting, time, and stage directions, and instead of these non linear structure is observed. Barnett clarifies this non-linear structure:

> There are repetitions, echoes, and changes in cadence – but there is neither cause, nor effect, nor development. The condition is not explained, no answers are proffered. The architecture of the play is deliberate but the sequence is not predicated upon the demands of a plot; no story emerges from the chaos (2008, p. 21).

In *4.48 Psychosis*, location details are different from conventional plays and from Kane's previous plays. Graham Saunders explains this:

> *Crave* and *4.48 Psychosis* are also both notable in their disregard of setting. Whereas in all her previous plays Kane had been very particular about providing details of location, such as the 'expensive hotel room in Leeds' (1:3), in which Blasted takes place – or 'inside the perimeter fence of a university' (1:107) of Cleansed – the places which *Crave* and *4.48 Psychosis* inhabit more closely resemble mindscapes which the director and / or designer are free to conjure with (2002, p. 115).

In Kane's play, a specific place cannot be observed, and we can only guess the location as a hospital because of the voices that appear to be a doctor and patient. Like an undetermined location, there is no specific time in *4.48 Psychosis,* except for 4.48 a.m., which represents rock bottom despair. Kane, emphasizing this time in some parts of the play, describes it as the darkest before daylight, the quietest and evanescence of illness. Apart from 4.48 a.m. any descriptive time cannot be observed in the play.

The other important postdramatic aspect that takes place in *4.48 Psychosis*, is pain and catharsis. Sarah Kane's postdramatic theatre focuses on individual pain and catharsis through experiential structure. Barnett explains individual pain stating, "Kane's dramaturgy aims at communication of a broad set of experiences that go beyond those of an individual sufferer" (2008, p. 23). With its real or fictional dialogues, the whole text represents mental illness and a person's attempting suicide. Readers and spectators witness fragmentation and pain from this single character. In the text, pain is represented with these lines:

> I am fat
>
> (...)

My hips are too big

I dislike my genitals (p. 5)

(...)

Symptoms: Not eating, not sleeping, not speaking, no sex drive, in despair, wants to die

Diagnosis: Pathological grief (p. 21)

(...)

A tab of pain

Stabbing my lungs (p. 24)

(...)

I feel your pain but I cannot hold your life in my hands (p. 35).

And the catharsis is represented with the lines:

Gird yourself:

For ye shall be broken into pieces

it shall come to pass

(...)

At 4.48

the happy hour

when clarity visits (p. 40).

Clare Wallace also mentions pain and cathartic feature in the play:

> Even if the play ends by the subject's death, it seems to be following a strange, cathartic logic, in which death is the ultimate good precisely because it enables one to connect with the world, to experience and feel for real. Kane's preoccupation with the truth is certainly mirrored in this idea of death as positive communication with the absolute. Despite/because the play is full of despair and self-hatred, 4.48, the time of death, is the 'happy hour' (2008 p. 71).

The play deals with the pain and catharsis of a character and, at the same time, makes spectators feel that character's agony and catharsis. Kane tries to reflect her internal pain and catharsis in showing her spectators, her experiences, reality and world.

In her last play Kane, deconstructing Aristotelian tradition, organic unities, consistent characters, clarifies unidentified character(s) in an unusual place, i.e a mental hospital instead of a plot or dialogues, this unidentified character is represented through numbers, voices, and even silences in her postdramatic play.

In her short life Kane, mainly dealing with violence and postdramatic aspects, tries to follow her contemporary period and catastrophic realities in her plays. Using postdramatic aspects, she gets beyond the limits of dramatic theatre and portrays plays that are path breaking, untraditional, extreme, shocking, disruptive, annoying,

sensational, violent, troubler, and depressive, challenging and taboo-breaking. Kane's plays, containing these features, deconstruct settled conditions and take place in postdramatic theatre.

Apart from these distinctive features Kane, using concepts as such love, passion, annihilation, alienation, pain, impossibility of language and communication, death of the subject, the deconstructing of grand narratives, and imagery, confront her spectators and readers with a postmodern world related both to physical and psychological dimensions. In this postmodern world, Kane represents postdramatic themes using Lehmann's postdramatic aspects including place, time, body and media. In her postdramatic theatre, the scene text takes the place of written text because Kane deconstructs traditional language and its main function, regulating dialogues and conversation. Kane forms an artificial language and alienates it.

In conclusion, postdramatic writer Kane uses theatre to represent crime, abuse, pain, corruption and violence and wants to create a more liveable world in her contemporary world. While dealing with this theatre, she tries to efface the traditional character who lacks integrity, ungoverned, is enslaved by his/her feelings, has an itchy palm, loses himself/herself among selfishness and corruption, is subject to violence, and becomes a putty in current system. Instead of the traditional character, Kane adopts a cathartic understanding that deconstructs Aristotelian character understanding (Biçer 2010, p. 135). In this cathartic period Kane confronts spectators and us with contemporary realities and makes us realize the main function of theatre. In an interview with Radolfo di Giammarco Kane explains this function:

> For me the function of the theatre is to allow experimentation through art in a way that we are not able to experiment effectively in real life. If we experiment in the theatre, such as an act of extreme violence, then maybe we can repulse it as such, to prevent the act of extreme violence out on the street. I believe that people can change and that it is possible for us as a species to change our future. It's for this that I write what I write (Giammarco 1997).

Kane writes her experiential and postdramatic plays with the intention of changing people's thoughts and our future. Up until now, I have tried to study Sarah Kane and her plays within the context of postdramatic aspects. In the same context Mark Ravenhill and his plays *Faust is Dead* (1997) and *Pool (No Water)* (2006) will be studied under the head of "Deconstructing Time, Space, Body and Media in Mark Ravenhill's Postdramatic Theatre".

4.2 Deconstructing Time, Space, Body and Media in Mark Ravenhill's Postdramatic Theatre

4.2.1. Mark Ravenhill

Mark Ravenhill is one of the most distinctive, controversial, shocking, rebellious, and provocative playwrights of 1990s to In-Yer-Face British theatre. He was born on June 7th 1966. Ravenhill grew up in West Sussex with his parents Angela and Ted Ravenhill. Sierz states that he was "born in June 1966 and brought up in bland Haywards Heath, West Sussex" (2000, p. 122). Ravenhill explains his childhood and his early conversancy with drama:

> From the ages of ten to sixteen, I used to go to after school drama classes. When I was about thirteen, I read a biography of Louise Braille and wrote a little play so that me and a friend could do lots of acting blind. It was all very weepy' "After school, Ravenhill took A-levels at a sixth-form college in Chichester and then read Drama and English at Bristol University between 1984 and 1987 (cited in Sierz 2000, p. 122).

To no one's surprise, Ravenhill continued contacting writers and writing plays. Sierz explains this: "I was in contact with directors, actors and writers, so I learnt all about how a new play gets put on" (p. 122). Ravenhill started his career as an administrative assistant at the Soho Theatre. This place is important because it was there he met with writers and directors, and learnt how to shape plays. With his new-found knowledge, he began to work at Finborough Theatre teaching drama. His first play *Close to You* was directed by Carl Miller in 1993 in the London New Play Festival (p.122). Criticisms about his play related to a gay MP were polemical. Sierz explains this:

> Half the committee, says festival director Phil Setren, 'found the play absolutely abhorrent and thought we would get a bad name for doing it, and the other half said that this is someone who writes clever dialogue and thought we had to do it (p. 123).

In 1993 he actually started to write because his homosexual boyfriend had died from HIV-AIDS (Ravenhill 2005 p. 88) and because of murder of James Bulger, a two year-old boy kidnapped by Jon Venables and Robert Thompson. They abused and left him to die near a railway station. Ravenhill especially expresses the effect of James Bulger murder on his writing:

> How could I have never spotted before that I was someone who had never written a play until the murder of James Bulger? And it was the Bulger murder that prompted me to write? And that I've been writing ever since the murder (2005, p.87).

Apart from this effect his interest with drama goes onto *Hansel and Gretel*, directed in 1994, and written by Sheila Goff for the Midlands Arts Centre in Birmingham. Later, he decided to write an adult-themed play, *Fist* in collaboration with Anthony Neilson and Robert Young. *Fist* was about two men who discussed sex for ten minutes. After negotiating with director Max Stafford – Clark, he decided to write his first full length play and finished its first draft in 1995. 1995 was one of the most important and shocking years for British Theatre because Sarah Kane's debut *Blasted* (1995) had been declared revolutionary. Ken Urban explains this revolution as "on 18 January 1995, the British theatre world got what it least expected: a kick in the arse, a jab in the eyeball and a punch in the gut" (2008, p. 38). Ravenhill "took the London scene by storm with his controversial *Shopping and Fucking* (1996), staged only one year after Sarah Kane's seminal *Blasted* (1995) and following in its wake" (Monforte 2007, p. 91). Ravenhill's full length play was about consumerism, money, market, buying and selling, and sex which especially became a common theme in this play. (Sierz 2000, p. 123). The title was specified as *Fucking Diana.* Ravenhill clarifies the name of the title:

> I was a few scenes into it when Sheila Goff told me she'd run into an old schoolfriend, someone she hadn't seen for twenty years. She didn't like this woman so when asked what she was doing, Sheila just said: 'Oh, I'm writing a shopping and fucking novel.' She just wanted to shock her (cited in Sierz 2000, p. 123).

This idea inspired Ravenhill to write his debut *Shopping and Fucking* in 1996 "which changed the perception of reality on the British stage" (Biçer 2010, p. 114). Including thirteen scenes *Shopping and Fucking* was staged in 1996 at the Royal Court. Like Kane's *Blasted* and Marber's *Closer* Ravenhill's play brings a new voice to British Drama and, at the same time, shock society with its name. Dan Rebellato explains Ravenhill's main aim with the play's name: "Ravenhill is profoundly moral in his portraiture of contemporary society. His vision is elliptically but recognisably social, even socialist" (2001, p. x). In the play thirteen scenes represent four people: Robbie, Mark, Lulu and Gary. They try to survive in their society without considering the quality of the job and selling sex. Caridad Svich gives short explanation about the play and four characters:

> Although the play is comprised of a cast of five, the main focus of the text is on Mark, a heroin addict who is trying to break his habit. Introduced as one part of a mysterious trio holed in a spartan flat, the play follows Mark on a journey into a loveless urban hell where he encounters Gary, a hard-edged teenage hustler (calling

> to mind the desperate hustlers in Alan Bowne's US play *Forty-Deuce*) with whom he has a series of increasingly bitter transactions. The play shifts back and forth between Mark and Gary, and the other members of the trio: Robbie, who has a deep crush on Gary, and Lulu, who deals Ecstasy as one of the ways to stay afloat in this drowning world (2003, p. 82).

In the play addiction, violence, sex and shopping are witnessed. Every system and thing is based on shopping, consumerism, fucking, buying and selling. Ravenhill tries to show a consumerist and capitalist society to spectators, using violence and shock. In analyzing these features, Ravenhill's play shares similarities with Edward Bond's play *Saved* (1965). He also reflects postmodern condition using his character Robbie related to Lyotard's postmodern discourse:

> I think... I think we all need stories, we make up stories so that we can get by. And I think a long time ago there were big stories. Stories so big you could live your whole life in them. The Powerful Hands of the Gods and Fate. The Journey to Enlightenment. The March of Socialism. But they all died or the world grew up or grew senile or forgot them, so now we're all making up our own stories. Little stories. It comes out in different ways. But we've each got one (Ravenhill 2001a, p. 66).

Ravenhill, using this postmodern discourse, asserts that meta-narratives are deconstructed. He criticizes capitalization, civilization, money, and contemporary society. He tries to remark that we cannot find reality in this society and that everybody can signify his/ her own reality. To him, we should not let globalization and consumerism direct our social relationships. Contrary to Thatcherite discourse as 'There's no such thing as society', Ravenhill points out that we should build up our society and he states that "young characters are in a world that's without politics, without religion, without family, without any kind of history, without structures or narratives, and as a consequence they have to built up their own structures" (cited in Monforte 2007, p. 93). Apart from Ravenhill's thoughts, Aleks Sierz clarifies inspirations beyond Ravenhill's play *Shopping and Fucking* as:

> Mainly American Novels of the late eighties, early nineties: Douglas Coupland's Generation X, Bret Easton Ellis's Less Than Zero, Tama Janowitz's Slaves of New York and Jay McInerney's Bright Lights, Big City. He thought that 'they managed to capture the essence of what a generation had experienced, a sense of materialism and a kind of moral vacuum', and they reflected my sense of the world better than any British fiction or drama' (2000, p. 124).

After his debut, Ravenhill's second play *Faust is Dead* was staged in 1997. Ravenhill, analysing Christopher Marlowe and Goethe, creates "a free adaptation of the Faust story" (Sierz 2000, p. 134). The play, dealing with the legend of *Faust* as

an example of old works like Sarah Kane's *Phaedra's Love*, represents a contemplation of the contemporary period. In the play, Alain, a French philosopher, presents his book related to *Death of Man and The End of History*, Pete who is a son "of a computer software magnate" (p. 134) and Donny, a young boy and cuts his jugular and kills himself. In the play, Ravenhill uses the terms cruelty and absurdity to represent how contemporary Faust is close to us in the twentieth century.

In our contemporary society, everybody can represent Faust and Mephistopheles because of the media and internet. Using postmodernist discourse (Baudrillard's thoughts), Ravenhill clarifies a society where different individuals lose their souls and personality. In the following part of this chapter, *Faust is Dead* will be studied in detail.

One year later, Ravenhill continued with *Sleeping Around* (1998), which "focuses on emotional violence as it presents a series of discreet, intimate, sexual scenes that engages in fully exploring the notion of collaboration among writers" (Svich 2003, p. 85). In the same year Ravenhill writes *Handbag* (1998) which contains fourteen scenes and two stories. One story is about "contemporary parenting and one about Oscar Wilde's *The Importance of Being Earnest* – it was developed, like Faust, by ACT" (Sierz 2000, p. 140). The play also contains two different plots. In the Victorian period part of the play, "Ravenhill imagines the events that led up to the infant hero being left and found in the handbag at Victoria Station" (Svich 2003, p. 86). In contemporary period part, there are two couples, one gay (David and Tom), and one lesbians (Mauretta and Suzanne). Svich also makes explanations about the contemporary part of the play:

> A gay man donates his sperm to a lesbian couple that wish to have a child. Both halves of the play work in a parallel fashion, occasionally meeting, then wittily breaking off again, but it is the specter of the abandoned children in both time frames that serves as the savage heart of this strange and haunting play (2003, p. 86).

Using Victorian period and time travel, Ravenhill tries to get spectators to consider whether society makes any changes or progress about relationships especially family relationships since Victorian period.

After *Handbag*, Ravenhill's fourth play *Some Explicit Polaroids* premiered in 1999 at the New Ambassador Theatre in London.

With its ten scenes, the play contains convicts, strung - out, prostitutes and psychotics. In the book Methuen Drama Guide to Contemporary British Playwrights (2011) the structure of the play is explained:

> Structured as a ten-scene portrait of societal chaos, the play presents a series of dialectical encounters between Nick (who is released from prison after fifteen years for kidnapping and torturing a venture capitalist named Jonathan) and his past flames, new and old acquaintances, and class enemies. Ravenhill walks Nick and his characters through the shifting political landscape of London after the flashy rhetoric of Prime Minister Tony Blair's rise to power has lost its initial, aspirational appeal to the citizenry, and the realities of a slowly vanishing liberalism have set in (Middeke, Schnierer & Sierz cited in Svich 2011, pp. 407-408).

In this play, we again witness two different generations like *Handbag*. The play is set up for staging political nihilism in the new millennium and the political conditions of the nineteen seventies. These ten scenes both represent socio-economic and political progress of a society and confusion of a man.

In the twentieth first century, Ravenhill respectively wrote *Mother Clap's Molly House* (2000), *Feed Me* (2000), *Totally Over You* (2003), *Education* (2004), *Citizenship* (2005), *Product* (2005), *The Cut* (2006), *Pool (No Water)* (2006), *Ravenhill For Breakfast* (2007), *Scenes from Family Life* (2007), *Shoot/Get Treasure/Repeat* (2008), *Over There* (2009), *Ten Experiments* (2009) and *Ten Plagues* (2011). *Citizenship* (2005), *Totally Over You* (2003) and *Scenes from Family Life* (2007) were especially written for young people.

Mother Clap's Molly House is also important because it is the Ravenhill's first play with songs. The play was staged at the Royal National Theatre in 2001. The name of the play "is taken from the Molly Houses, effectively gay brothels, of eighteenth-century London where gay men could meet and entertain and enjoy themselves without fear of prosecution for sodomy" (Billingham 2007, p. 102). The play contains two acts. The first act

> is set in the 1720s and shows Mrs Tull, after the death of her husband, taking on the management of his dress-hire shop and after his death turning it into a molly house, a kind of same sex club where men can gather to drink, talk, sign and have sex. In this Hogarthian London, whores and backstreet abortions provide an ironic contrast to the hedonism that takes place within the molly house. Act two introduces three scenes set in today's London where a group of homosexual men give themselves over to licentious sex and drug taking (Saunders, p. 178, cited in Sierz 2012).

In the play Ravenhill portrays two different periods of societal sexual history. The other important play *Product* was presented in 2005 by Paines Plough at the Traverse

Theatre. Product was the first play that Ravenhill himself took part in as an actor. It criticizes movie industry and Hollywood style. The play "is a savagely funny satire on both Hollywood and the politics of popular media representation seeking to define and control our perception of both ourselves and others" (Billingham 2007, p. 108). Ravenhill himself clarifies the structure of the play in the introduction part of the book *Mark Ravenhill Plays 2: Mother Clap's Molly House; Product; The Cut; Citizenship; Pool (No Water)*:

> *Product* came about because of two impulses. Let's get the baser impulse out of the way first. In 2004 I saw several friends – Tim Fountain, Tim Crouch and Russell Barr – all perform self-penned monologues, and I found myself jealous of their ability to write and perform. ... The other impulse was one shared by many writers: the need to find a voice for changed emotional and intellectual landscape of a new era – 'clash of civilisations', 'war on terror' and post-9/11 world. ... Hollywood movies aspire, often with ridiculous portentousness, to be our modern myths, so this seemed the perfect form to explore the way in which new icons and clichés were being generated (Ravenhill 2008a, p. xi).

In 2006, Ravenhill's plays *The Cut, Citizenship* and *Pool (No Water)* were premiered. The *Cut* represents binary oppositions between good and evil and contrary to his other plays; the terms as sexuality, nudity and violence do not take part much in the play.

The Cut is different from Ravenhill's earlier plays because

> Its construction of dramatic character and a significant change to a more conventional, less episodic Ibsenesque dramatic narrative structure. (...) What is important is the question of what defines theatre as political in terms of the interplay between dramatic form, aesthetics and ideological intention. (...) *The Cut* by implication examines this political and ideological dilemma from a position of bleak, cynical pessimism (Billingham 2007, p. 151; see also Dan Rebellato, '*The Cut* and Its Critics').

Instead of earlier terms, family relationships, Paul's problems and behaviours take place in the play.

Ravenhill's other play is *Pool (No Water),* staged in 2006, at the Drum Theatre Plymouth, in partnership with the Physical Theatre Group Frantic Assembly. It is obviously Ravenhill's most assertive and experimental play. *Pool (No Water)* contains art, friendship and success. The play follows artists, gathering together at the house of their former friend. Among them is the unsuccessful artist Sally; she can succeed in escaping from life inconspicuously, but the others still attract attention. The impetus behind *Pool (No Water)* is an American photographer and her

photography. She focuses on physical features and a portrait of violence that can be witnessed in an In-Yer-Face writer. The play also questions the body, different time structures and frailty. Pool represents life itself and no water represents pessimisim and violent side of the life. The common and postdramatic elements of the play will be studied in the following parts of this chapter.

Ravenhill's other distinctive play *Shoot/Get Treasure/Repeat* was staged in 2008 at the Royal Court Theatre. This play is also important because the year before Ravenhill had "suffered a particularly severe epileptic fit and was hospitalised. The coma had left him with acute memory loss" (Svich 2011, p. 416). In spite of his serious illness, he decided to write a play that:

> would capture our urge to bring our model of freedom and democracy to the world, even as we withdraw into more and more fearfully isolated groups at home. But I didn't want to have a grand narrative with linking plots and characters. I wanted this global theme to be glimpsed through 16 fragments individual moments that could be watched singly but that would resonate and grow the more fragments each audience member saw. I felt this would be an honest reflection of the world we live in. It's a world in which we are more aware than ever of our global connections, and in which we still hunger for the grand narratives of the Lord of the Rings or Shakespeare's history plays. But it's also a world in which we get so much of our information in shorter bursts: the sound bite, the text scrolling across the screen, the YouTube clip (Ravenhill 2008b).

Shoot/Get Treasure/Repeat is a series of sixteen short plays showed at the Edinburgh Fringe Festival named *Breakfast with Ravenhill*. Each play is served as breakfast and "also examines the West's urge to export its trademark goods of freedom and democracy." (Laera 2009, p. 3). Mark Ravenhill describes *Shoot/ Get Treasure/Repeat* is an "epic cylcle of short plays" (Ravenhill 2009, cited in Introduction part of *Shoot/Get Treasure/Repeat*) because these short plays contain the tiles of classical epics such as Paradise Lost, The Odyssey, Crime and Punishment, War and Peace. At the same time, *Shoot/Get Treasure/ Repeat* has different screens formed by a videogame and new technology, helping spectators to feel performance on stage and explore the contemporary world.

Ravenhill's honest description reflects the realism of the contemporary world. This contemporary world (Western Democracy) inhabits the rest of the world with the aim of imposing democracy and freedom. While imposing democracy and freedom, threat, suicide bombing, rape, violence and the damage of war become a normalized

part of the contemporary world. Although some people continue their routine lives, such as having coffee and, shopping, others are being raped, killed and consumed.

As mentioned above in detail, I have tried to discuss Ravenhill's most important and distinctive plays. In his works, AIDS, drug addiction, homosexuality, obsessions, gay drama and queer theory are observed. De Jongh labels him "perhaps the first true English queer playwright" (De Jongh, cited in Sierz 2012, p. 185). Related to this theory and homosexuality, some critics assert that Ravenhill has changed thoughts and perceptions of society:

> For Dominic Shellard, his willingness to critique the proclivities of gay men brought about a 'new resilience (to) gay drama' (Shellard, op. cit., p, 197), and Sarah Jane Dickinson has argued that Ravenhill 'restores a sense of danger invoked by homosexuality' together with an ability to tap into the persistent anxiety connected to homosexuality: the fear of the queer (Dickinson 2007, p. 124, cited in Sierz 2012, p. 185).

On the other hand some critics criticize Ravenhill in ill part. Sierz clarifies this:

> Clare Wallace, for instance, sees him as 'neither a formal innovator nor a particularly cogent observer of postmodernism', where his representation of the ideas of philosophers and theorists such as Baudrillard, Foucault and Lyotard is 'fragmented, superficial and exaggerated' and operate as little more than 'beginner's guide' digests (Wallace, pp, 88-93). In a similar vein, Ravenihll's plays could also be acused of being too knowing, alluding to and then shying away from confronting serious subjects (2012, p. 187).

In his plays, Ravenhill uses Baudrillard, Lyotard and Foucault's thoughts and ideas but he analyses these ideas and thoughts in detail, not superficially. He also examines his contemporary society, consumption, and capitalism as they relate to these postmodern theorists' discourses. Apart from being part of the In-Yer-Face movement, Ravenhill's plays can be classified through a postmodern lens containing moral and social decay in society as "he is one of those contemporary dramatists who is unique making insistent statements about globalisation and the postmodern condition. Thus his preoccupation with postmodernism constitutes one of the main figures of his plays" (Biçer 2010, p. 114). Related to postmodern aspects and how they affect his plays, he explains:

> Marxism and postmodernism had sent so many words to the naughty step. When I first started writing plays in the middle of the 1990s narrative itself seemed to be the only really trustworthy concept. 'Story' offered a concrete set of skills to learn but also allowed you to place your work in a wider context, the narrative tradition. Alongside many others, I took thoughts about narrative from sources as diverse as the Jungian Bruno Bettelheim, the playwright David Mamet, the screenwriting

> teacher Robert Mckee and the philosopher Jean-François Lyotard and started writing plays for British stages (Ravenhill 2009, pp. xi-xii).

Ravenhill makes a connection between the narrative tradition and contemporary life using media, gadgets, pop culture and poststructuralist thoughts, "but his values are traditional" (Sierz 2000, p. 151). Beside traditional values, capitalism, and gender identity, "the most lacerating imagery of his plays challenge standard platitudes about the market economy and sexuality; instead, they remind us of a much darker reality, people by the homeless, the addicted, the lost" (Sierz 2000, p. 151).

In this postmodern era, Mark Ravenhill has a distinctive place among contemporary 1990s In-Yer-Face British writers of the post-Thatcher generation, like Martin Crimp and Sarah Kane. Martin Crimp, Sarah Kane, Caryl Churchill, and Anthony Neilson have profoundly influenced Mark Ravenhill. Through this, Ravenhill wrote new plays within new contexts. Ravenhill starts to give place to anonymous speakers, statements, fragmented dialogues, ambiguous place and time. In other words; Ravenhill uses postdramatic aspects in some of his plays. Actually 1990s were the period that affected European Drama. In-Yer-Face movement had impressive effects on German Theatre. Lehmann clarifies this relationship in his book:

> "It should be mentioned that a (roughly speaking) neo-realist wave in the new German theatre of the 1990s has frequently been considered as having been inspired by the British movement of 'in-yer-face' theatre. Indeed the 'attack' on the spectator in such plays is a trait that would have to be theorized as a tension between dramatic and postdramatic theatre" (2006, p. ix).

Analyzing In-Yer-Face theatre Lehmann adds new techniques to theatre. Lehmann systematically analyses the elements shared between dramatic and postdramatic theatre. Using Lehmann's work as well as time, space, body and media, Ravenhill's two contemporary plays *Faust is Dead* and *Pool (No Water)* will be studied in the following chapters. We will uncover how Ravenhill uses postdramatic aspects to form his plays, especially media imagery, time, and body.

4.2.2 Analysis of *Faust is Dead*

Ravenhill's second play *Faust is Dead* was written in 1996 and directed in 1997 by Nick Philippou. With its nineteen scenes, the play focuses on illusion, reality, globalisation, Americanization, contemporary capitalism and consumerism. The title of the play refers to works of Christopher Marlowe and Goethe. Marlowe's *The Tragical History of Doctor Faustus* (1604) and Goethe's *Faust* sort out Ravenhill's

work however the origin of Faust is older and this old myth is explained by Ian Ousby:

> Originally, Faust is a medieval German myth in which Faust, the protagonist, is a scholar and makes a pact with the Devil's agent, Mephistopheles, to acquire unlimited knowledge and magic powers. In return, he sacrifices his soul. The legend has been an inspiratory source in literature (1994, p. 262).

Ravenhill, through analyzing the old myth and works, writes his play for contemporary society. "The play is a meditation on anonymity and the randomness of identity in the contemporary world – two of Ravenhill's favourite themes" (Svich 2003, p. 84). This meditation is clarified by Aleks Sierz as "using his characteristic mix of postmodern ideas and traditional morality, Ravenhill's *Faust is Dead* is a good example of the decade's freedom in turning old myths into new sources of meaning" (2000, p. 138).

Faust is Dead contains Alain, "a visiting French philosopher" (Kostic 2011, p. 168) who wrote the postmodern work *The End of History and The death of Men,* "a disoriented American youth" (p. 168). From his book title the play signs Fukuyama's work *The End of History and the Last Man.* Alain is also represented by Aleks Sierz as "the figure of Alain is an all too obvious a reanimated version of Michel Foucault using ideas adapted, primarily, from Jean Baudrillard's work" (Sierz 2000, p. 274). Pete who is "the wayward son of a computer software magnate" (2000, p.134), Donny is "Pete's Internet friend, a disturbed boy, who cuts his flesh with a razor" (Kostic 2011, p. 169) and chorus, representing different periods of childhood as well as the voice of an adult, explains stories in the play. In this play, the role of the chorus is the narration of six stories that provide spectators an easy understanding of the events. In this respect the chorus is active throughout in the play.

Ravenhill, starting his play with the chorus, shows this active place. Without any characters, scene one is explained via the chorus. The chorus represents a child who has not slept in years because of world-wide bad happenings, war and anger:

> **Chorus** See, a few years ago I couldn't sleep. I'd go to bed and then I got thinking about all this stuff in the world – about the riots and the fighting and all the angry people and all – and I just couldn't sleep (Ravenhill 2001b, p. 97).

This child starts to sleep with the help of her mother's appeasing and hopeful sayings for this bad world: "I know, poops. It's bad now but it's getting better. It's gonna get a whole lot better. We're going to live in a better world" (p. 97).

In *Faust is Dead's* first scene, Ravenhill portrays his intentions, bad conditions of the world and Faust's hopelessness, an individual in the society. The second scene starts with a TV programme. In this show, conversation between David Letterman an American TV personality and Ravenhill's character Alain is witnessed. They talk about the book *The Death of Man* and *The End of History*. However, Letterman does not accept Alain's thoughts and explains his will to live:

> **David Letterman**: So... you're here, you're in America. And you've written a book. And you've called it The Death of Man ...
> **Alain** Yes. That is correct. Yes.
> **David Letterman** Neat title. What exactly does it mean?
> **Alain** Well, it's a complex thing to explain in a few minutes.
> **David Letterman** Because I have to tell you, right now I feel pretty much alive
>
> (p. 97-98).

Later, Madonna appears as a guest on Letterman's show, and Letterman asks for her thoughts on Alain's book:

> **David Letterman** Madonna, have you read the book?
> Madonna Not yet, David.
> **David Letterman** But you're going to, right?
> **Madonna** I've been pretty busy David/you know that.
> **David Letterman** But you've read the other/stuff, right?
> **Madonna** Sure, sure. The book about sexuality I thought was great (p. 98).

In the second scene's dialogues, Ravenhill first represents Fukuyama's work using his philosopher character Alain. The latter mentioned most likely refers to Michael Foucault's work the *History of* Sexuality. In the third scene, Alain explains that he was invited to a meal with the director of the department to meet with a Japanese sponsor. This sponsor asks for his thoughts about today's world, Alain answers by narrating a story:

> 'What are you thinking about today?'
> What am I thinking today?
> Well today, I am considering an example:
> In 1981 a Dutch woman was on business in Tokyo, when she met a Japanese businessman. He invited her to join him for a meal. She read him some of her poetry. While she was reading, he shot her. Several times. He then chopped her up, put her in his bowl and ate her (pp. 98-99).

Alain's narration annoys both the Japanese sponsor and the director:

> The potential sponsor did not like the example. He was very angry.
>
> And Ms Brannigam – the Director of Studies is called Ms Brannigan –
> Ms Brannigan was angry also (p. 99).

In response, Alain decides to leace his job. In the next scene, Pete with Alain are seen on stage. They are in a "tatty apartment" but do not know each other well as Pete has no idea about Alain's work nor his book. Instead, Pete thinks that Alain tries to make a deal with the singer Stevie and his band: "And he said that you're A and R that you're seeking to sign Stevie and the band. To a major label. You do have an ... an ... aura ... of ... authority" (p. 99). Based on assumption, Pete starts to sing a song that related to technology and artificial life:

> Got a killer in my VCR
> Killer in my ROM
> Killer on the cable news
> Killer in the floss I use
> Killer in the floss
> Killer n the floss (p. 100).

After his song, Pete kisses Alain, wants Alain to stay with him, and continues to kiss Alain. Later, Alain starts to speak French explaining why America is important to him. Because of different language Pete asks him to narrate slowly and makes a video Alain:

> **Alain** (*in French*) Because in America, / and only in America, am I truly at home. For me, and for so many children of this twentieth century, it is only in America that we really believe that we are alive, that we are living within our own century.
> In Europe, we are ghosts, trapped in a museum, with the lights out and the last visitor long gone.
> And so I am going to America (p. 101).

With this conversation, Alain thinks that those, living in Europe, are imprisoned, have no communication and live like ghosts. To him, those in America can be free and can resurge. For Alain, America "is to this Unreal City, where all reality is virtual, that the hero, the visiting French philosopher, feels properly at home" (Kostic 2011, p. 168). Pete has similar thoughts to Alain, saying that "In Europe, we are spooks" (Ravenhill 2001b, p. 101). He wants to consume hyper reality like Alain in America. Kostic explains their American journey:

> As we follow them on their educational journey across America, we become aware of ironic reversals in relation to Marlowe's original. Marlowe's Faustus is in Hell because he has sold his soul to the Devil; Pete is ready to sell his own soul to escape the Hell he is trapped in (2011, p. 168).

In the last part of the scene Alain, using different languages as French and American English, asserts that they are going to America with Pete.

In the following scene we see the Chorus again. At this point, the Chorus describes Stevie and Jose's thoughts about Stevie in the first paragraph of the chorus. In the second paragraph Chorus represents Stevie, who sings songs and resembles Kurt, most likely Kurt Cobain:

> I know this may sound way pretentious or way dumb or whatever ... but look at Stevie and I see Kurt. It is like Kurt's ... spirit ... yeah, yeah teen spirit if you will ... that his spirit is coming back to us through Stevie ... who is just beautiful, okay? In a negative sort of a way (Ravenhill 2001b, p. 102).

The Chorus's last explanation "in a negative short of a way" (p. 102) refers to Stevie's destiny resembles to Kurt Cobain[xiv]'s destiny.

Scene six begins the next morning. Alain is in Pete's house, Pete has junkfood for breakfast and offers it Alain. In this scene they speak English, "**Pete** You speak English? **Alain** Of course" (p. 102). They later start to discuss last night and their sexual experience:

> **Pete** You remember last night?
> **Alain** Oh yes.
> **Pete** Okay.
> And did you find the sex good?
> Did you find our sexual contact a worthwhile and stimulating experience?
> **Alain** Yes (pp. 102-103).

After this conversation Alain starts to narrate an example of a couple that meets where the man takes the woman to his apartment to make love and, while making love the man asks the woman about the most attractive part of her body. The man answers her eyes. The following day, the man takes a box where inside he finds the woman's eyes. Alain narrates this example to ask Pete's thoughts. Pete, answering "One's the seducer, one's been seduced" (p. 105), portrays Ravenhill's intention about modern Faust and Mephistopheles. Ravenhill tries to ask spectators who the seducer is (Alain or Pete) and who's been seduced. Laurens De Vos clarifies this in the article "*Faust is Dead*. Mark Ravenhill's View on a Posthuman Era":

> We might be tempted to see in Alain a postmodern Faust, and Pete, consequently, would be Mephistopheles—the worn out story of the American seducing the Frenchman. Yet it does not stop there. To make Pete ponder over his postmodernist ideas, Alain relates two examples, one of which is about a woman sending her own eyes in a shoebox to one of her one-night-stands, who had told her he found her eyes the most attractive part of her body. 'Who was the seducer and who was the

[xiv]Kurt Cobain was an American musician, guitarist and songwriter of the rock band Nirvana. He struggled with heroin addiction, illness and depression and committed suicide at age 27 (cited from https://en.wikipedia.org/wiki/Kurt_Cobain).

> seduced?' (105), Alain's concluding question goes. And indeed, Pete and Alain too take different roles according to the situation and with whom they are confronted (2012, p. 653).

Like Ravenhill, De Vos tries to point out that in this postmodern world, Pete, Alain and every individual can have the role of Faust and Mephistopheles.

The following scene 7 continues with the Chorus. At this time, the chorus narrates a character who vandalizes a store for the latest model VCR. Ruling out her son's shoplifting his mother is angry with her son for stealing a VCR instead of food:

> 'A VCR? You bring me a VCR? When we ain't got no food in the kitchen? You coulda done the food store. Listen to God, he would have told you – go to the food store. Listen to God, he would have told you – go do the food store (Ravenhill 2001b, p. 107).

His mother's thoughts are not logical to boy. To him, there is no point in having food if you do not have anything to watch while eating (Kostic 2011, p. 169). Ravenhill, using the Chorus, tries to show the corruption of values due to consumption frenzy and technological devices. Here, Ravenhill criticizes life style and consumerism.

Ravenhill continues to show dependency on technology, using Pete in the next scene. Pete, saying "What is the point of food in the house when you have nothing to watch while you're eating it" (2001b, p. 107), continues to ramble as in previous scenes. In the same scene Alain, speaking both (English and French) again, narrates the story of a Dutch woman. Pete is only interested in blood, which is real. Thereupon Alain continues his own story about being attacked by a man working for Bill "I'm down and I'm bleeding and he says to me: 'This one is for Bill" (p. 109). This expression annoys Pete because Bill represents Pete's father and refers to Bill Gates. Bill directs world software program and "Bill (Gates) has sneaked in every home, organising and directing other people's lives" (De Vos 2012, p. 653). Pete suggests Alain to get out of their place together.

> **Pete** I'm getting out of here.
> We're getting out of here.
> Come on. Come on (2001b, p. 110).

In the following lines, Pete, showing the disc, clarifies his father's and team's intention(s) for the world:

> **Pete** See this (the disc)? Guy who attacked you was looking for this.
>
> This is chaos.
>
> Only copy in the world.

> See, my dad's seen the future and he knows how to give his product the lead for, like, centuries into the new millennium.
> Chaos is the answer.
> (...)
> Except I hate my dad so bad and I download a virus in the chaos programme. Total Meltdown.
> And it's just me with the real thing.
> Which means he hates me but also he wants to find me real bad, you know?
> So. Please (p. 110).

However, Alain wants to stay at their place for that reason, Pete, explaining that Bill is his dad and can be powerful through his software, insists on leaving their place.

Scene nine portrays their escaping and drive through the city. While they are going on journey, Pete wants to learn more about Alain: "you wanna tell me a little about yourself?" (p. 111). Instead of talking about himself, Alain stipulates "If I stay with you, I fuck you. We drive somewhere. We drive to the desert and I fuck you" (p. 112). Pete accepts this state and they make a deal again like Faust and Mephistopheles, and in thinking he can attract Alain starts to speak again:

> **Pete** I'm gonna be rich. Is that what you're thinking?
> See, time will pass and my dad will need this (the disc) so bad and then I'm gonna offer it back for a sum so vast.
> And then I'm gonna buy so many totally real experiences. I'm gonna work alongside Mother Theresa.I'm gonna take Saddam Husein out for a pizza. I'm gonna shoot pool with the Pope and have Boris Yeltsin show me his collection of baseball stickers" (p. 112).

With the help of the disc, he stole from his father, he thinks that he will become rich and buy anything he wants. Instead of simulations, he wants to buy real experiences, like real blood in the scene eight. He starts to have dreams about money and consumption without looking at the good or bad sides of the world. Adrienne Rich criticizes this consumer society:

> We see daily that our lives are terrible and little, without continuity, buyable and saleable at any moment, mere blips on a screen, that this is the way we live now […] We become stoical; we hibernate; we numb ourselves with chemicals; we emigrate internally into fictions of past and future; we thirst for guns; but *as a people* we have rarely, if ever, known what it is to tremble with fear, to lament, to rage, to praise, to solemnize, to say *We have done this, to our sorrow;* to say *Enough*; to say *We will,* to say *We will not* (Rich 1993, p. 20).

In the scene ten, Pete and Alain arrive in the desert at night. "Another of the many allusions to Foucault and his famous trip to Death Valley in 1975 with two other men to take LSD while staying in the States" (Miller 2000 cited in De Vos 2012, p. 655). Pete's obsession with technology carries on into this scene. He chooses to watch the landscape with his camera and takes out the camcorder:

> I kind of prefer it on the TV.
> I prefer it with a frame around it, you know?
> (...)
> ... you get the point from the TV – but when you actually see it, you know ...
> It's a little scary.
> Excuse me, I'm gonna have to ... (Ravenhill 2001b, p. 113).

Apart from technology, it is witnessed that Pete use Prozac and Ritalin: "That's better. I kind of feel okay now. This always works for me. Some guys it's Prozac, but with me ..." (p. 113). This is in order to "control and contain the experiences he has to cope with. His apathy can only be sustained by shaping these experiences for them to be bearable" (De Vos 2012, p. 655). Pete thinks that without drugs, shape, or rhythm, the experience can be too much and too painful (Ravenhill 2001b, p. 116). Ravenhill, using symbols (pills) in the play, refers to Fukuyama's work *Our Posthuman Future* (2002). In the same scene, Ravenhill focuses on homosexuality, referring to the relationship between Pete and Alain. Pete even records his sexual relationship with Alain "Pete records Alain playing with his genitals" (p. 114). De Vos, quoting the play, clarifies Pete's sexual experience with postmodern signifiers:

> Pete sets up a wall of signifiers around him and retreats within the safety of the frame. This is shown most explicitly in his intransigence only to look at the world from a camera's eye, and during his sexual encounter with Alain he does not stop commenting on their lovemaking as if he were reporting for National Geographic: 'Lost under the stars, surrounded by the splendour of nature and the mysterious awesomeness of Death Valley, the kid is initiated into the strange world of the homosexual' (p. 18 cited in 2012, p. 655).

Towards the end of the scene, Ravenhill again refers to postmodern discourse using Alain:

> **Alain** Man is dead, you know.
> And Progress. Progress also. Progress is dead.
> And Humanity. Yes. Humanity is dead (Ravenhill 2001b, p. 117).

Alain, resembling Baudrillard and Fukuyama, shows us a postdramatic dilemma or obscurity in the play.

In the next scene, Pete and Alain are in different places. At this point, we see them in Motel Chalet. On the other hand, De Vos comments on the journey from the desert to the motel as "their flight across the desert to motel rooms possibly reminding the reader of Mephistopheles; journing with Faust shows him the whole world" (2012, p. 652). In this hotel, Alain wants to stay with Pete in the same chalet however Pete does not accept this:

> Yeah, but I think ...
> I think you should have your own chalet.
> (...)
> Fine, okay, but I don't want to be with you
> Okay, we had an experience. Fine. That's cool. Thank you.
> There see, I'm grateful. We shared an experience, I did alot of new stuff. I was scared but we got through it ... when were there ... great.
> But that's over ... I'm bored (2001b, p. 118).

Like other experiences, Pete states his boredom. Here Ravenhill criticizes corrupted relationships among people. Pete chooses to sleep with the disc that is so precious to him instead of sleeping with Alain.

However; when Pete learns everything about Alain, he apologises for the previous night because by the help of the video tape, Pete watches TV show between David Letterman and Alain, and he wants to gain new experience asking:

> (...)
> What does that mean? On the TV show.
> What does that mean – the End of History?
> Please. I want to learn.
> I want to be with you and I want you to teach me (p. 120).

Ravenhill especially mentions about the end of man and history because individuals in society lose their hopes for the future and try to accustom themselves to chaos in the world and even people are ready to be cruel and to do anything to supply with their needs. In this scene Ravenhill portrays these using Alain and Pete:

> **Alain** I call this moment The End of History because what we understood as history, this movement forward, has ended. And the words which have for so long been our guides. ...
> Progress for example. This now means nothing.
> We know this in our hearts. Every man, every woman, they know it, they feel it, but they don't say it.
> **Pete** Uh huh. Embrace. Yeah.
> **Alain** ... chaos. When will we live the End of History?
> When will we live in our own time?
> And how will we live in this new age of chaos?
> Not as we lived in the old age. Not with the old language. Not by being more

> kind, more ... enlightened.
> We must be cruel, we must follow our desires and be cruel to others, yes, but also we must be cruel to ourselves.
> We must embrace suffering, we must embrace cruelty (pp. 120-121).

In this chaotic society, people try to go on with their lives, deconstructing previous ages and languages, without mercy, thinking and dealing but with suffering, desire and cruelty.

In scene thirteen the chorus reappears in the play. In this scene, the chorus, referring to the Minister of the Church, criticizes the church for supporting children's world-wide addiction to technology:

> Ladies, we have to raise some money. We have to raise a lot of money. Because I want the young people of this church to be part of the future. I want them to be online. We're going to have a terminal and a modem right here for all our young people so they can spread the word way into the future.' And my mom and all other moms worked real hard. But when the terminal and the modem arrived they felt so bad. Because their kids spent twenty-four-seven on the Net (p. 121).

Kostic comments this criticism like Ravenhill:

> The following stage of his development is overseen by the Minister of a local church, another dangerous surrogate father, who, deciding not to lag behind the modern tendencies, installs a terminal and modem in the church. The fact that mothers, who have raised the funds for the terminal, begin to lose their children to the Internet is explained by the Minister as one of the Lord's mysterious ways which leads towards a brighter future (2011, p.169).

In the following scene Pete is on the net in search of new guys to communicate with. While Pete and Alain are looking at Pete's space, they meet Donny:

> **Donny** Hi, my name's Donny. How ya doing?
> I've been really working on this. I want you to know that I really used to hate my body. I used to feel so uncomfortable, so ugly. But now I'm really happy with what I achieved. I've been working. And I tell you: you take the pain, you get the gain (Ravenhill 2001b, p. 123).

This new young boy tries to show his body with cuts because he is happy with his cuts and pains. To Donny, these cuts are beauties on his body. However, Pete does not believe these and he thinks Donny is not real: "No I don't... I don't believe this. Look at this guy. It's not for real" (p. 125). They are accustomed to living with signs, recordings, and simulations: "**Pete** Everything's a fucking lie, you know? The food, the TV, the, the music ... it's all pretend" (p. 126).

To Pete, nothing is real except pain, suffering and cruelty. Later Donny offers Pete to meet in order to show that he and his body are real. Both of them think that "cutting

is a desperate way of making contact with reality, pain stimulating a body numbed by the delirium of consumer pseudo-choice and mediation on every level" (Rebellato 2001, p. xvi). Both Pete and Donny decide to use their bodies to prove themselves. De Vos explains this as "To cut up one's own body yields stability and control in life. The body appears as the site where one might still gain one's own autonomy without being ruled by outside forces assuming control over one's being" (2012, p. 657). Like Donny Pete, minding Alain's saying "OK, FELLA. LET'S MEET" (2001b, p. 126), cuts over his chest to reach reality by felling pain cruelly "And this is the one thing. That's for real. I feel it, it means something. Like suffering, like cruelty. I did it just like you said. I did it for you" (p. 126).

In the beginning part of the scene fifteen, Pete's and Alain's discussion about Donny is observed because while Pete does not trust Donny, Alain trusts him "I trust Donny" (p. 126). In the following part of the scene Alain and Pete starts to make a record of Pete and Donny but we especially hear Donny's voice and witness Donny's expressing his own suicide and continues with his childhood memories, his mother's job and the slush – puppy machines in the store where his mother worked. Because of the nightly slushies, some of the guys label him as Red Mouth Donny. But, the sudden removal of machine causes Donny to face with "symptoms of pathological aggression, first towards the teachers at school and then against his own body" (Kostic 2011, p. 170). These symptoms continue at school, where he fights with the teacher. Thereupon Donny's mother tells him that she cannot bear him anymore. Donny leaves her. After his mother death, "he leaves bloody razor marks on his body, hoping that one day Jesus will explain why he does this to himself" (p. 170).

To the end of the scene fifteen, Alain's different theories relating to the death of reality and beginning of simulation are witnessed; he supports his theories with some examples. To him, in the previous period there was an event, a moment, an analysis, and writing of history (2001b, p. 133). He points out that there was a system in the past but now in this simulated world:

> **Alain** And now?
> We analyse, we project, we predict – CNN, talk radio – we anticipate an event before it takes place: the fall of a wall / in Berlin, a war in the Gulf (pp. 133).

Contrary to Alain's thoughts, Pete, showing Donny's dead body on video, states that "reality just arrived" (p. 132). These sobering, explicit and traumatic events cause them to see reality and sit in silence. Later, Pete starts to explain reality:

> **Pete** See?
> This happened. We were there. It was real.
> This isn't eyeballs in a shoe-box. The Japanese cannibal.
> There's no ketchup.
> This is Donny.
> Donny is dead. Donny is in there (the kitchen) and Donny is dead.
> ...
> If you wanna do a vein, then always cut across rather than up and seek medical assistance immediately afterwards. And don't ever do the jugular.
> He should have known that.
> He shouldn't have gone for the jugular.
> I guess he was just so keen to prove that he was for real, you know (p. 133).

Pete's comments are supported by the Chorus in scene sixteen. The Chorus explains that Donny knows what he is going to do, and why:

> I'm heading out now for a real meeting. Had enough of just communicating with all you guys in a virtual kind of way. Had enough of it all just being pictures. See, some guys out there want me to make it real. So, I'm gonna meet them. Motel room and I'm gonna make it real. Totally real. I'm gonna go for my jugular (p. 134)

Donny commits suicide to realize himself, to make us notice his existence because he is a subject and individual in this society in spite of his sufferings. Ravenhill tries to show Donny that he can show reaction and exist in the flesh and soul. However, Donny's body is used as a consumption product in this society. Ricky and Oprah organize a TV show "Death on the Net" (p. 134) and "his suicide through self-mutilation via the Internet has made Donny a hot issue in every TV show" (De Vos 2012, p. 657), while 'Stevie already has a song about it. Which he has performed unplugged and is now showing three times an hour on MTV' (Ravenhill 2001b, p. 135).

In scene seventeen Pete, getting rid of Donny, enunciates to Alain that they have to leave motel room, but Alain does not want to leave saying: "You want to keep running? / All the time, you just want to keep running? / you can't think of another possibility maybe?" (p. 136). When Alain understands that Pete is decisive to move, he informs that he has Pete's disc: "Last night, you were sleeping. I got the disc" (p. 136) thereupon, Pete muzzles to Alain while saying "I'm staying here" (p. 136) and repeating the example of the Dutch woman and Japanese man. At this point, Pete shoots Alain and takes the disc, saying that the Japanese guy is cruel, contrary to

Alain's opinion. Here we can infer that that deal between Pete and Alain is a broken like Faust and Mephistopheles.

The last chorus before the last scene of the play represents the voice of an adult who thinks that the world is a bad place and looks for "the signs that the world is getting better, as mother promised it would, but perceives that the world has neither ended nor become better and discovers that he does not feel a thing about it" (Kostic 2011, p. 170). In parallel with Kostic Ravenhill states the voice of adult in the play:

> But the world hasn't ended. It's going on and on. And I keep on looking for signs that it's getting better like momma told me. But I can't see them. So, it hasn't ended and it's not getting better. It's just going on, on and on and on. And I wonder if I should feel something about that. But – you want to truth? – I don't feel a thing (Ravenhill 2001b, p. 137).

At the end of the play, the characters are in a hospital room. Pete is reading a piece of paper clarifying the post- twentieth century death of a man and of God. Pete also accepts that they turn to objects in this chaotic world. On the other hand, seriously wounded Alain does not accept taking the pills and, after Donny, the second suicide is seen at the end of the play. Pete decides to return to his father, who has big power and consumer in the capitalist society. De Vos explains this returning:

> Capitalism can only pretend to be surrounded by a divine aura, yet it actually holds consumers caught in a tight web of mind-numbing slavery— consumers who are, moreover, robbed of any prospect to ever get the opportunity to kill their master. Instead of killing the father, Pete is joining him! (2012, p. 659).

On the other hand, this joining is commented on by Caridad Svich differently:

> In *Faust*, video and the Internet are the realms of performance where extreme and graphic violence offer voyeurs an opportunity to witness 'reality'. The surrogate son and father play out their dance of death outside the borders of the virtual world, which finally connects them (2003, p. 85).

In this final scene, Pete leaves Alain alone in the hospital room with Donny's spirit and eyes, which are cut out and presented to Alain. In the play, Ravenhill tries to represent both the virtual and real world. With the help of the media, TV and camcorder, Ravenhill represents the virtual world. With pain and the body, he represents real world. To Svich, representation of the virtual and real world is:

> the merging of real and virtual worlds in *Faust* have shown his [Ravenhill's] insistent interest in a more unified sense of realism than the kind of heightened naturalism common in twentieth century Western theatrical narrative. While he has not been as bold stylistically as some of his contemporaries, with each play Ravenhill seems to be deconstructing the naturalistic conceits of *Shopping and*

> *Fucking*, the play that launched his career as a writer and with which he will be forever identified (2003, p. 92).

Ravenhill, using Pete, represents a society with no values, that becomes a slave for money and consumption, is media addicted, and is self obsessed.

In conclusion, Ravenhill's play *Faust is Dead,* with its representations of violence and sexuality and combinations of postmodernist ideas, "is a good example of the decade's freedom in turning old myths into new sources of meaning" (Sierz 2000, p. 138).

Ravenhill portrays and criticizes consumer society in *Faust is Dead*. Edward Bond supports and clarifies Ravenhill's thoughts in his study *The Hidden Plot: Notes on Theatre and The State*:

> We begin to lose our humanity. The affluent utopia becomes a prison. In earlier times stories of gods and demons related their people to their world in a more human way than our supermarkets and machines relate us to ours (…) Once the story related the community to the world. But the consumer consumes alone. Our democracy sustains itself by systematically de-democratizing its people (…) The economy grows, the means of material well being and happiness increase – yet socially we are sicker (…) Western democracy has become a secret Culture of Death. Instead of speaking human language we chant alchemical spells and arm our magic with terrors of gigantesque technology (…)What has been called the End of History is really the vanishing of the Future (2000, p. 4).

At the hands of consumption, supermarkets, machines and media we lose our human values, destruct our society, and shatter our future. This distinctive play keeps dramatic features on one hand and on the other carries postdramatic aspects relating to time, space, media, and body. In the next part of this chapter, *Faust is Dead*, using postdramatic aspects, will be analyzed.

4. 2. 3. Postdramatic elements in *Faust is Dead*

Faust is Dead (1997), alongside dramatic features (the structure of plot and character), also bears postdramatic characteristic features. Like Sarah Kane and other In-Yer-Face playwrights, Mark Ravenhill is against classical structure, literary tradition, and dramatic conventions in his plays. As mentioned above *Faust is Dead* not only contains real pain and a real world but also represents the virtual world and hyper-reality in the structure of the play. Mark Ravenhill forms a play that represents simulation that spectators or readers question while watching or reading the play. David Barnett analyses this representation:

> The postdramatic proposes a theatre beyond representation, in which the limitations of representation are held in check by dramaturgies and performance practices that seek to present material rather than to posit a direct, representational relationship between the stage and the outside world (2008, p. 15).

Ravenhill's work is a play beyond representation and instead of conventional mimetic representation. This play is represented with framed and separate elements. Lehmann refers to this representation as "hyperrealism' that Baudrillard used to designate a non-referential, media produced, heightened resemblance of things to themselves, not the adequacy of images to the real" (2006, p. 117). Lehmann, referring to Baudrillard's term "hyperreal", forms postdramatic theatre beyond representation. Ravenhill uses this postdramatic aspect in his play. The interpretation of the real differs from postdramatic theatre. Lehmann clarifies this as "real conflicts of our time no longer find truth in the representational conflicts of the dramatic. The representational form drama is available but grasps at nothing when it is meant to articulate experienced reality" (2006, p. 182).

One of the important postdramatic aspects in the play is the role of time. For Lehmann, postdramatic time is represented differently from traditional Aristotelian drama which "requires one time in which the opponents, agonist and antagonist, can meet at all" (2006, p. 154). Lehmann clarifies this:

> This linear continuum ultimately supports the unity of the subject because it lends direction and orientation to the experiences, which are radically discontinuous among themselves (…) In modernity, the subject – and with it the intersubjective mirroring through which it could continually enhance itself – loses its ability to integrate the representations into a unity. Or, to put it the other way round: the disintegration of time as a continuum proves to be a sign of the dissolution – or at least subversion – of the subject possessing the certainty of its time (2006, p. 155).

Here, Lehmann points out that linear time represents conventional form of Aristotelian plays which normally refer to a well prepared structure, plot and action in a significant order. With the help of this linear continuum spectators can follow actions and the plot in a logical way. However in postdramatic theatre time is handled with in various ways. Linear time is deconstructed. This deconstruction represents different interpretations for the play instead of combining action and plot. Ravenhill uses this uncertain time to deconstruct dramatic action and plot structure in *Faust is Dead*.

In postdramatic theatre, time does not represent clarity. Spectators cannot be informed about time or realize it. However in order to realize postdramatic time,

spectators should have information about dramatic time structure because in postdramatic theatre, the importance of time decreases and represents an aesthetic feature for the play. Lehmann explains:

> the postdramatic aesthetic of real time signifies, however, that the scenic process cannot be separated from the time of the audience. Again the contrast between the epic and the postdramatic gesture is clearly apparent. If time becomes the object of 'direct' experience, logically it is especially the techniques of time distortion that come to prominence. For only an experience of time that deviates from habit provokes its explicit perception, permitting it to move from something taken for granted as a mere accompaniment to the rank of a theme (2006, p. 156).

Ravenhill uses postdramatic time in his play. The prologue of the play starts with the Chorus. The use of the Chorus is a distinctive example of postdramatic theatre. Ravenhill uses the Chorus to deconstruct linear time because when it starts to speak, postmodern time and characters stop. The chorus becomes part of the play and narrates the play to spectators. In contemporary time, spectators start to hear different voices because postdramatic theatre "does not so much aim to make us hear the one voice of the one subject but rather realizes a *dissemination* of voices, which incidentally is by no means exclusively tied to electronically or otherwise 'technically' arranged fragmentations" (Lehmann 2006, p. 148).

The different voices mean that time is not only used by characters. Both spectators and the Chorus start to use time. In the play, Ravenhill gives the voice of the chorus to Donny and by the help of the chorus a character's development can be witnessed in the play. In scene sixteen it can be learnt that the chorus is actually Pete "Donny knew. Donny knew what he was gonna do" (Ravenhill 2001b, p. 134). Using chorus for his character Ravenhill represents common time for spectators who can feel Pete's thoughts.

Ravenhill also refers to media as postdramatic aspect of *Faust is Dead*. In the play we see a TV show, the usage of a computer and video recording. These signifiers of media hold important place in the play. Their importance is explained by Lehmann:

> The body or face in video is enough – for itself and for us (…) the body in theatre is a signifier (not the object) of desire. The electronic image, by contrast, is pure foreground. It evokes a fulfilled, superficially fulfilled kind of seeing. Since no aim or desire enters consciousness as the background of the image, there can be no lack. The electronic image lacks lack, and is consequently leading only to – the next image, in which again nothing 'disturbs' or prevents us from enjoying the plenitude of the image (2006, p. 171).

What Lehmann asserts here is that postdramatic theatre, using media imagery, aims to fulfil spectators' desires. In *Faust is Dead*, Ravenhill uses media imagery as a main object to activate spectators because in dramatic theatre there "is no longer capable of representing the great contradictions of our "mediatised and globalised" (Lehmann 2006, p. 183) society" (Barnett, Lehmann & Munby, cited in Woolf 2013, p. 40).

Without media imagery the characters are not adopted in normal life. "It is the postdramatic that brings" them "closer to the 'real', and to the 'political' – no longer by means of dramatic representation, but by mediated 'reflection'" (Woolf, p. 40). They usually use media images to record their life. In the play, the example of the usage of media image is in scene ten:

> **Alain** This is beautiful.
> **Pete** You like it?
> **Alain** Oh yes.
> This is a very beautiful place.
> **Pete** I guess it's okay.
> I kind of prefer it on the TV.
> I prefer it with a frame around it, you know?
> **Alain** Okay.
> **Pete** Like you know, it stretches out, there it goes, on and on – you get the point f
> from the TV – but when you actually see it, you know ... it's a little scary.
> Excuse me, I'm gonna have to ...
> **Pete** *takes out the camcorder, looks through it.*
> That's better.
> I kind of feel okay now.
> This always works for me. Some guys it's Prozac, but with me ...
> **Alain** I understand (2001b, pp. 112-113).

Without a camcorder or technological devices, Pete cannot tackle with life because he is addicted to technology and goes about his life with imagery and equipment, in need of recording everything during the play. Ravenhill allows his character to create his own meanings and place contrary to dramatic structure. Lehmann explains this displacement as:

> ... postdramatic theatre effects a displacement of theatrical perception – for many provocative, incomprehensible, or boring – turning from abandoning oneself to the flow of a narration towards a constructing and constructive coproducing of the total audio-visual complex of the theatre (2006, p. 157).

In some parts of the play, Pete's addiction reaches to the highest rank in the play because he cannot realize what happens around him:

> Make it like on TV, okay?

(...)
That commentator. He just keeps on going.
(...)
Pete Did I come?
Alain Yes.
Pete Really?
Alain Plenty (2001b, pp. 114-115).

Ravenhill goes on using media imagery in his play. In scene thirteen, using technology and computers as well as church support, Donny meets two men in a chat room and their conversations continue in virtual world. Pete watches Alain on a TV show and decides to have a relationship with Alain. Actually, instead of having actual relationship, the characters use the virtual world to have relationship with other characters. They choose this because it is the virtual world; those characters are able to separate themselves from actual events and can live as they wish in the virtual world. Lehmann gives place to V. Sabchack's explanation regarding an alternative world on the part of media:

> Television, video cassettes, video tape recorders/players, video games, and personal computers all form an encompassing electronic representational system whose various forms 'interface' to constitute an alternative and absolute world that uniquely incorporates the spectator/user in a spatially decentered, weakly temporalized, and quasi-disembodied state (Lehmann 2006 cited in Sabchack 2000, p. 78).

The other important postdramatic aspect is the idea of body. The concept of body is definite in *Faust is Dead*. In this context, this potential body represents both pleasure and fear simultaneously. The postdramatic body image deconstructs the dramatic process occuring "between the bodies". Instead of this, the postdramatic image "occurs *with/on/to* the body" (2006, p. 163). The primary mission of the postdramatic body image is to represent theatrical reality, which evokes us to feel the existence of the body and agony.

> Postdramatic theatre, however, is above all familiar with 'mimesis to pain' ('Mimesis an den Schmerz' - Adorno): when the stage is becoming like life, when people really fall or really get hit on stage, the spectators start to fear for the players (p. 166).

When spectators watch the play, they know well that the character feels real pain but wonders about how the character reacts to this pain. Lehmann clarifies this reaction as: "A theatre of bodies in pain causes a schism for the perception: here the represented pain, there the playful, joyful act of its representation that is itself attesting to pain" (p. 166).

Lehmann also portrays postdramatic theatre as representing the body as a physical aspect. Spectators witness a biological, active body instead of trying to evoke it on the scene. Lehmann clarifies:

> While the dramatic theatre conceals the process of the body in the role, postdramatic theatre aims at the public exhibition of the body, its deterioration in an act that does not allow for a clear separation of art and reality. It does not conceal the fact that the body is moribund but rather emphasizes it" (p. 166).

Postdramatic theatre serves the physicality of the body, which contains pain and catharsis. It serves pain because spectators can feel the pain on the scene like their own pain. Through their own physicality, they can question their own thoughts and their own world. In *Faust is Dead*, the effect of physicality is represented mordantly. Pete and Donny decide to hold a competition which is related to cutting themselves. Here, Alain starts to record them with a camcorder:

> **Pete**: Alright. Let's... I cut first, as I lost before. Okay?
> **Donny**: Sure.
> *Pete cuts across his chest.*
> **Pete**: You getting this?
> **Alain**: Got it all on tape. What do you feel?
> **Pete**: Pure. Clear. True. (Hands blade to Donny.) Now you. See you win this one.
> **Donny**: I like to win. Winning's good.
> **Pete**: Winning's good.
> **Donny**: And I know the way. I got the way.
> *Donny cuts his jugular. Collapses.*
> **Pete**: Oh sit, man. Shit.
> *Alain puts the camcorder down quickly and he and Pete rush to Donny.*
> **Alain**: Stop the blood. Stop the blood.
> *Donny is writing. They try unsuccessfully to staunch the blood. Donny dies* (Ravenhill 2001b, pp. 131-132).

Ravenhill serves the physicality of body in a crucial way in the scene. While Pete is searching for reality, Donny is on his mettle. By representing both Pete's pain and Donny's death, Ravenhill aims to examine the society and their reactions.

To conclude, Ravenhill's play contains both dramatic and postdramatic structure. In his play, Lehmann's dialectical progress relating to the dramatic and postdramatic is observed. Brendon Woolf, asking some questions, tries to uncover this dialectical relationship:

> What is the means by which drama has become postdrama? Has the dramatic been merely erased or overcome by the tide, leaving no trace of its previous inscription? Or does Lehmann work to unearth a more complex process in which the dramatic and postdramatic remain in constant, mediated relation (2013, p. 33).

Without leaving dramatic structures, Ravenhill follows a process that includes postdramatic aspects. In the play Ravenhill represents a plot, specific characters, and clear places. These features represent dramatic structure, but Ravenhill, using newly developed aspects, analyses postdramatic structure apart from dramatic structure.

In *Faust is Dead* Ravenhill, representing a postdramatic text is formed by new texts, supports conflictions between the text and acting instead of organized relationships. This postdramatic text contains physical presence, gesture and different voices speaking different languages. These different languages refer to "polyglossia", (p. 147) that can be found in the play. Alain speaks French in some parts of the play. Ravenhill also, in deconstructing linear time, supports this deconstruction, using media imagery which causes characters to question the real and virtual world. He also analyzses the physicality of the presence, body, and pain with distinctive and violent scenes, and forms his play *Faust is Dead*. In the final part both of this chapter and dissertation, Mark Ravenhill's second play *Pool (No Water)* will be analyzed through postdramatic aspects.

4.2.4. Analysis of *Pool (No Water)*

Ravenhill's most assertive and experimental play *Pool (No Water)* was staged in 2006, at the Drum Theatre Plymouth with a relation with Physical Theatre Group Frantic Assembly. Ravenhill had watched other works by the Frantic Assembly and was impressed with their works because he normally writes plays for social and political theatre contrary to physical theatre, which is related to Frantic Assembly. Working with Frantic Assembly, Ravenhill produces his play. He explains the preparation of this distinctive play in the Guardian article "In at the deep end":

> So, 18 months ago, Steve, Scott, three performers and I spent a week in a studio theatre in Battersea. We started with nothing. But some movement work was created - some bordering on contemporary dance, some based on everyday gestures - and I went away in the evenings and wrote scenes, and we tried putting them together. At the end of the week, I looked at what I'd done - and realised it wasn't any good. It was a bit Kafka, a bit S&M - and I didn't believe a word of it (September, 2006).

Because of Ravenhill's reactions, Scott Graham and Steven Hoggett, two founders of the Frantic Assembly, offer him American photographer Nan Goldin and show him some Goldin's images:

> A few images – proffered by Scott and Steve – from the American photographer Nan Goldin were enough to anchor me and take me into an exploration of the destructive

> nature of friendship and the relationship between illness and art. Scott and Steve proved to be as scrupulous with words as they are in shaping moves, and so the final form of the text came about because of my collaboration with them (2008, p. vii).

Goldin's photograph can be treated as the main source for Ravenhill's play. On one hand, Nan Goldin refers to violence and physicality like Ravenhill deals with in his play. On the other hand, Nan Goldin falls into the pool. With the collaboration Scott and Steve, Ravenhill shapes his play easily and actually. For Ravenhill, this collaboration is important for producing good work; in his article he clarifies:

> As a playwright, I've learned it's good to collaborate. Some plays pop up in your head, you lock yourself away until they're ready, and then you go looking for a suitable director or theatre (…) there's a danger that if you only write in this way, you retreat from the world, divorce yourself from other people's experiences. Collaborators can challenge you, question your patterns of working, let in some fresh air (In at the deep end).

Ravenhill's play has similar characteristics with Crimp's *Attempts on Her Life*. In the beginning of *Pool (No Water)*, a central character is described by speakers, A, B, C and D, like Anne in *Attempts on Her Life*. These speakers also represent text-bearers. We cannot see this central character but we learn that she has a pool and is a talented artist:

> A pool, she had a pool.
> Of all of us the most – at least in the eyes of this so-called world – the most successful of us.
> (...)
> She's good. She's nice. She has integrity. Her roots.
> (...)
> We adore her. We adore her. We all absolutely adore her (Ravenhill 2008c, p. 295).

Speakers adore her because of her talent but as the play progresses, it is understood that they envy her. Aleks Sierz clarifies this in his book *Rewriting the Nation: British Theatre Today*: the play "explores the opportunism of friendship with a celebrity, and examines the resentment inspired by another's success" (2011, p. 112). Sierz supports this jealousy using Vidal's explanation "every time a friend of mine succeeds, a part of me dies" (cited in Sierz 2011, p. 112). Later, this talented artist invites her friends to her new home, sending emails containing PDF photographs of the pool:

> First seen in attachments. A Christmas attachment. Open the attachment for a PDF of my new pool.
> (...)
> And there's the PDF. There's the pool. Clean and blue and lit by beautiful

> lights.
> (...)
> And we email her back. We're coming, we're coming, we're all coming.
> We're all getting on a plane and coming over to share the pool with you
> (2008c, pp. 296).

In this section, the speakers also give information about the artist's morality. However in explaining this morality, they refer to sex:

> And there's the pool boy – who could have been a porn star. Or maybe is a porn star. Or will be a porn star. And there's her personal trainer taking her through her lengths. And he's a porn star too. And maybe the pool boy fucks the trainer. Or the trainer fucks her. Or she fucks the pool boy (p. 296)

Here, the relationship between pool boy and personal trainer is described in *Pool (No Water)* as:

> the pool boy and the personal trainer are sexualised as soon as they are mentioned. Both are symbols, not only of the trappings of success and wealth, but also of youth and the desire of the ageing to retain youth (Graham p. 22).

To emphasize her morality and to correct misdetection for her, speakers continue explaining:

> No no no no – she's always been a very moral person. She's always had a strict code of morals. Even in the hovel days. She never did the hah-hah-heroin for more than a day. And she always kept her door strictly shut at night (2008c, p. 296).

After a distinctive relationship, speakers need to explain morality and actually refer to society having supressed sexuality and depression. In watching or reading this play, spectators and readers can see different sides and perspectives of life.

These different perspectives and sides continue in the following part. Sally explains that she wants to die and that speakers direct her to think of the pool, a fantastic, healthy pool. After, Sally takes a turn for the worst: "Sally turns green and Sally turns grey and there's a drip drip drip stuck everywhere" (p. 297). Speakers on the one hand think of the power of death and weakness of art:

> And you're just stripped naked because suddenly all the art was worth nothing, it is nothing, it means nothing. Sally has gone and Art did nothing and Art could do nothing and Death is big and we are small and really we're nothing, we're nothing (p. 297).

On the other hand, they organize exhibitions thinking that life continues without caring about death: "we organise a rota because life must go on with its exhibitions and its fund-raising and we take it and some of us don't and that's Sally done for" (p. 297).

In the next part of the play speakers start to blame the owner of the pool for Sally's death:

> It was you who killed Sally'
> (...)
> And you took away the balance. One of us goes up, then one of us goes down. It's a natural law. Don't you understand the most basic natural law? Well of course you do – understood it and ignored it – on purpose – and killed Sally (p. 298).

For Sally's death her friends also blame themselves for harbouring jealousy and hatred for her: "Isn't that strange? All the time she was amongst us as a friend, all that time and yet really we harboured the most awful . . . well I suppose hatred Murderous hatred Would be the only word" (p. 298)

Ravenhill continues with complex feelings and thoughts, combining love and jealousy. Speakers, leaving hatred and death behind, go to their friend's house. After they meet the pool boy, the personal trainer, and the cook, they suddenly start to mention about suffering and pain in the society from heroin addiction and junkies' babies. They think that art can be a solution for them but later give up:

> we feel a little guilty when we think of all the suffering back in the city – the beatings and the orphan and the pain – and for a moment we want to rush back there and make some art. But we take a moment, take a moment to let that pass – because really are we responsible for every baby whose mother is a junkie? That would be vanity (p. 299).

After they meet their friend, they present their fantastic thoughts to her and, to celebrate, have a meal that night. During the meal, they remember the past and happy days:

> Do you remember when we are all together when it all seemed to mean so much when everything was so full of meaning yes it was all drenched in meaning and we all cared we all cared so so passionately? (p. 300).

After recalling happy memories, they decide to go to bed, but the housekeeper offers them "skinny-dipping in the pool before bed" (p. 300). The push factor 'skinny dipping' excites them and they accept housekeeper's offer:

> Magic words from long ago: sk-iii-nn-eeee-dippp-pinnnggg. And we're back out into the night and we're giggling and we're drunk and there's no light in the grounds there's no light on the pool everything's been switched off.
> (...)
> And we take off our clothes (pp. 300-301).

After taking off their clothes, they start to discuss their bodies and compare them between each other and darkness. In this darkness, while the others are clapping, cheering and waiting to hear the splash, the housekeeper dives into the pool containing no water and thus no splash:

> Some of us thought we heard the splash. You do. When you think there's going to be a splash then you hear a splash. You do the work. But we didn't hear the splash. There was no splash. There was the crack (p. 301).

Instead of splash, they hear the crack, the harsh crack and screams of pain:

> The cracking of her body.
> The harsh crack of her body against the concrete.
> Then there was silence.
> Then there was her groan and her squeal and her screams of pain. Aaaaaaggghoooowooooooowooowwwwwwww.
> We edge forward in the darkness our naked figures moving forward in the dark until we're at the edge at the pool. And then we see, see as our eyes adjust
> Pool. No water (p. 302).

At this point, the four speakers climb down into the pool to look at her for a while without speaking to each other. They want to help her, feel, and share her pain; however it does not happen because they have already retrogressed and lost the feeling of friendship. They stand around her and watch her without touching: "and we wanted to feel what she was feeling – she is one of us, we are artists – no, we're people – we wanted to feel what she was feeling – share the pain. But it didn't happen" (p. 302).

Contrary to expectation, they do not do anything for her because they think that housekeeper (describing her as a jerk) deserves this pain and suffering. They even take pleasure in this situation, damning her:

> This is right. This feels – there is right in that.
> I'm sorry you had to suffer, I'm sorry there's this pain – but there is justice in this. Something is shaping our ends.
> For Sally, for Ray, for us, this had to be.
> (...)
> Flying above the ground, looking down on our lives in the city below? You really thought that could last? Of course that couldn't last. And now you've crashed right down. And that hurts doesn't it? I understand. That hurts.
> This feels good. This feels wonderful. Look at you. Hah. Hah. Just look at you. I am great.
> (...)
> You bitch you bitch you bitch you bitch you bitch you bitch you bitch (p. 303).

Here, at the same time, they represent the dark side of the life, jealousy and narcissistic ego. Sierz clarifies this jealousy and narcissistic ego in the play as

Ravenhill "throws his unnamed characters into the emotional deep end and watches them splash about. The result is a glimpse of the darker side of life, even if the psychology on view is childish in its playground petulance and narcissistic egotism" (2011, p. 112). Ravenhill goes on portraying jealousy and sedition between friends:

> You shit you shit you evil evil evil evil (...) You've patronised my. You've patronised my exhibitions in the bohemian quarter. At last at last I can patronise you. I can care. What better way to patronise you back than care for this mangled crippled body? (p. 303-4).

The speakers not only envy their friends but also rehearse her mercilessly. In the hospital, they surround owner of the pool; one of them has a camera. One reminds the other to bring camera to hospital, even in this terrible mess. They record and take photos of her in the hospital. Their colour-drenched exhibitions and catalogue are more important than their unconscious friend; they use her body for art:

> ... look – what it's done to her. Now the blood's been cleaned away. The body bruised and swollen into shape no other human's yet achieved. Her limbs in plastic. Her neck in plastic. Her mask. The drips and the tubes. And the machines that inhalate and beeeep. A moving . . . a timeless picture of the . . . (p. 306).

In the following sections, they go on to describe her body and their feelings: her appearance and beauty, are clarified. In the New York theatre review *Splashes of Guilt in Waves of Envy,* Charles Isherwood explains these descriptions as

> Mr. Ravenhill's writing has a hypnotic beauty itself, as the locked chambers of each of the character's minds are slowly exposed. Excited by the chance to snatch a little fame for themselves — there is not only beauty but also opportunity in imagery of that bruised, celebrated body — they are also assailed by shame (May 2012).

In the play shaming is represented by Ravenhill: "The way the bruises and the swellings grow and ripen over her. The myriad colours that a bruise can take. One day an eye revealed and then another concealed beneath the swollen. Yes" (p. 308).

Like the previous sections, complex thoughts and feelings take place between the speakers and the woman (owner of the pool):

> So we hold the water to her lips and we stroke her fingers and we breathe:
> We love you.
> And she says:
> Thank you for being my friends through all of these years.
> And – no – she didn't know that thoughts of hate had ever gone through our heads and we are – well – blessed – and – um – absolved by those words. And that feels very good (p. 310).

Complex thoughts and feelings give way to direct, happy communication and relationships because she can have a look at herself and her image via her mirror and laptop. In following weeks she wants a camera from them:

> Bring the camera
> (...)
>
> 'Yes. Bring the camera. I want to carry on. I'm still healing. I'm getting stronger all the time. And I'd like to carry on recording that (p. 313).

She needs a camera because she wants to record her bruises and wounds. Within this period, her friends command every order like soldiers. While recording herself, she also wants hardcopies because "she is so good at what she does. She has shown at such fantastic galleries. You actually learn from her working her way through those images. Which is a privilege" (p. 315). She wants to show them in galleries and orders and arranges them in the hospital room. She actually aims to show her wounds, which can bring her fame or step it up in galleries.

In the winter, she returns her home with her friends, who continue caring for her:

> And we watch over her and we do care for her. We do genuinely – it's very important that you should believe this bit – we do genuinely care.
> ... And she's awake.
> But we're there. There's always one of use there. And she smiles and says.
> Thank you thank you thank you thank you for being there (p. 317).

However they assert that they can no longer bear this situation, managing and thinking of her reputation. For that reason, they choose images and start to do away with images:

> Choose our first image and Delete
> Oh yes oh yes oh yes oh yes oh yes.
> And then a great wave of fun
> Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete Select Delete … (p. 320).

By deleting the imagery, they try to show how strong they are and reflect their jealousy. They have no talent and nothing to do except this: "This is the only thing we will ever do on this planet and we know that. Our lives are nothing. Our work is nothing. No be honest with ourselves fucksake our work is nothing" (p. 321).

In the play, Ravenhill clarifies this hatred and jealousy:

> Everything she thought was friendship was hate. Everything that was care was envy. Concern was destroy. And we hold her in her hands and we have snapped her neck and we have broken her legs and we have trodden on her skull (p. 322).

On the other hand owner of the pool, with a closed mouth succeeds to reflect her emotions because of what they did:

> You are small people. You have always been small people. Ever since the day. There are small people and there are big people. And I am a big person and you are not. Yes? Yes? Yes?
> Oh I've held this in all these years but no more. (p. 322).

She also adds that she is stronger and more talented, and realizes their jealousy and hatred. In the final part of the play, it seems that problems have been overcome, and hatred and jealousy vanished. They are together again around the pool with their children at this time. Ravenhill finally portrays a dream at the end of the play, paying attention to life going on: "so. Light the candles. Bake the cake. Sing the song. The gang's all here. We're here together. And the dream is dreamy and oh life is long" (p. 323).

In this distinctive play Ravenhill portrays hatred, jealousy, and displeasure because of hearing and seeing the success of a friend better or more talented than the others. Ravenhill also clarifies the best and worst sides of the human being. On the one hand, we help our friends and share their pain. On the other hand, we hate or envy them because of their success in other words we show our darker side.

Like *Faust is Dead, Pool (No Water)* will be read and analyzed using a postdramatic aspects and features. In the final part of this chapter postdramatic aspects in *Pool (No Water)* will be studied.

4.2.5 Postdramatic Aspects in *Pool (No Water)*

Ravenhill's most assertive and experimental play, using no real characters, brings a group of artists into the forefront. It takes place at the house of an old friend of theirs. This old friend succeeded in escaping life of without being noticed, an inactive artist while the others are still popular. The play is similar to Sarah Kane's play *Crave*. In Crave there four speakers A, B, C and M and like Kane's play, Mark Ravenhill's play *Pool (No Water)* have four speakers, A, B, C and D, too. Both plays reject dramatic speech. Traditional dialogic structure is deconstructed with a plurality of applied voices. *Pool*'s text has features as uncertainty and multi-perceptivity, showing the play's relationship with postdramatic theatre in a general sense.

The play gives almost no information about characters or actions; the spectators have to interpret the play through physical information. Instead of characters and dialogues, the text focuses on direct spectators to the performers' body. Ravenhill aims to observe the "physical effects on the spectators, even to such an extent that the audience can almost feel the pain and extreme demands on the voice in an absolutely direct manner" (Murray & Keefe 2007, p. 26). Here, Ravenhill, deconstructing traditional text and dialogue, asserts the physical effect onto the stage. In the play, the dramatic character is totally rejected and expressed in brackets, repeating the words and three dots instead of character speeches. In postdramatic theatre, character speeches, dialogues, and communication are not used and Ravenhill's play orients itself around these postdramatic features.

Pool (No Water) contains many postdramatic aspects as text, space, time, body, and media. The first aspect is a text refering to chora-graphy and body text. In postdramatic text chora-graphy deconstructs unity and hierarchy and forms a space without using them. In this space, "breath, rhythm and the present actuality of the body's visceral presence take precedence over the body" (p. 145). Here Lehmann gives place to Julia Kristeva's "chora", referring to physical features like breathing, rhythm, deconstructed hierarchy, casualty, and unity.

With this choragraphy, classical communication between the stage and spectators is no longer observed. In *Pool (No Water)* classical communication is deconstructed, because of the language, monologues, and absence of real character. Ravenhill, using physical features, represents both chorography and body text. Instead of dramatic characters, Ravenhill uses "text bearers"[xv] (Poschmann 1997). Ravenhill's play also refers to Corsetti's thesis explaining the "the theatre needs the *text as a foreign body* as a world outside the stage" (Lehmann 2006, p. 146). Ravenhill represents the real world to us outside the stage.

Postdramatic theatre also refers to the textscape, a theatre of voices in the part of text. This part explains that postdramatic theatre does not contain the voice of one character. Instead of this it contains "*dissemination* of voices and exposition of the *physis* of the voice in screaming, groaning, animal voices" (2006, pp. 148-9).

[xv] "The text bearer has no other responsibility than to deliver text: that is, not to interpret" (Barnett 2008, p. 18).

In the play Ravenhill gives place to the physis of the voice when the housekeeper plunges into the waterless pool:

> .... we didn't hear the splash. There was no splash. There was The crack.
> The cracking of her body.
> The harsh crack of her body against the concrete.
> (...)
> Then there was her groan and her squeal and her screams of pain. Aaaaaaggghoooowooooooowooowwwwwwww (Ravenhill 2008c, pp. 301-2).

The other aspect is postdramatic space, which deconstructs the homogenous world of the stage and represents a centrifugal effect refering to "a space that outweighs or overdetermines the perception of all other elements simply through its enormous dimensions .... or a space that eludes being mastered by perception because actions simultaneously take place in different locations, as in 'integrated' theatre" (Lehmann 2006, p. 150). This postdramatic space contains movements, bodies, gestures and voices. Ravenhill's play too contains these frames, and the play portrays a "tableau like montage" (p. 151).

In the play, postdramatic time can also be observed as one of the other aspects. In dramatic theatre, there is one time where story exits, "opponents, agonist and antagonists" (p. 154). Dramatic theatre is formed with homogeneous time. However, in postdramatic theatre this homogeneous time is disintegrated and instead of homogeneous time, representations take place at different times. Characters "get lost in particles" (p. 154), acting on different plateaux unrelated to each other; thus a 'crisis of time' can be observed in postdramatic theatre. Ravenhill's play starts with this and it refers to earlier times:

> Years ago when she was in – when she was in the Group. Life and soul. And she'd always be ripping her clothes off, just ripping them off, and we'd all rip them off too – we'd follow her – and then we'd all make performance pieces or arthouse shorts or we'd just go skinny-dipping for the sheer naked fun of it (2008c, p. 295).

However, nowadays, everything is different. Today, they discuss their performances, friendship, loyalties, and even bodies:

> And each of us knows that our body is not what it was those ten years before – that there's sag and fat and lines even and even even the littlest hints of grey. Oh yes the sad sad rot to the grave has already begun (p. 300).

In the same part of the play, speakers also mention about ten years ago. In this decade, they have to deal with problems like aids, cancer, heroin babies, and death, and "their hearts have been become poisoned towards the artist" (Graham p. 22). In the next parts of the play, it is observed that speakers have difficulties controlling of the time:

> But I knew. It was lost then. It was her body. She had dived into the pool. It was her act. And we thought we took the images but she was the work. And she has everything and we have – oh – nothing (2008c, p. 315).

In the final part of the play, Ravenhill gives information about time changing again. "And now. Years have gone. And look at these arms – no track marks – nothing. Clean. And these four here – new teeth. Beauties" (p. 323). Owner of the pool also clarifies this new period of time:

> And I actually met someone who I rather like and I have two children – one is two, the other is four – and they like me so that makes it feel rather better Because when we're all playing around the paddling pool things seem rather okay. And the children have their own little mobile phones – for safety – and they like to take pictures of Mummy lying in the pool. And that's lovely (p. 323).

This changing time also gives information about something that is getting better or will get better in the days to come. In other words, she and her friends stand firm against the time:

> And I like to think there's a rehab or an Aids ward or a somewhere where we'll be together once again. Somewhere where we'll meet and be the gang. But – hey I'm a romantic. I'm a foolish old romantic as the years go on (p. 323).

The following aspect is body (postdramatic imagery of the body). Contrary to the dramatic process, postdramatic theatre occurs with/on/to the body (Lehmann 2006, p. 163) and represents the image of pain. Lehmann also clarifies the concept of body and its difference in dramatic and postdramatic theatre:

> While the dramatic theatre conceals the process of the body in the role, postdramatic theatre aims at the public exhibition of the body, its deterioration in an act that does

> not allow for a clear separation of art and reality. It does not conceal the fact that the body is moribund but rather emphasizes it (2006, p. 166).

In postdramatic theatre, spectators feel this pain because the postdramatic process represents the concept of reality on the stage. In this manner, the agony of the body can be felt. In postdramatic theatre, the body is represented both as a subject and an object on the stage. In other words, body is used as a determinant. Lehmann clarifies feature of body as:

> the differentiation between performance and theatre would have to be made not only where the exposure of the body and the self-inflicted injury introduce the body as signifying material into a situation in which it is absorbed by the signifying process but where the situation is brought about expressly for the purpose of self - transformation. Performers in theatre want to transform not themselves but a situation and perhaps also the audience (2006, p. 138).

Pool (No Water) refers to different representations about the body. In cooperation with the Frantic Assembly, which supports physical theatre, Ravenhill's play foregrounds female body and bodily movements. These bodily movements and deformation are described in the play. The concept of body starts with the housekeeper's jumping into the waterless pool. Her deformed body is shaped with her falling into the empty pool. However, speakers hope to hear the splash which of a pool with water, but there is no water and they cannot hear the splash "But we didn't hear the splash. There was no splash. There was" (2008c, p. 301). Instead of splash there is crack "the harsh crack of her body against the concrete / then there was her groan and her squeal and her screams of pain" (p. 302). After they find her deformed body, they feel both pleasure and agony. The aim of postdramatic theatre as it portrays the body is blatantly obvious on the stage. It also aims to observe how spectators feel this haplessness. For this deformed body, speakers try to portray an image in their head(s) and reflect this onto spectators:

> Her body - her body is broken in our head.
> A picture but not - it`s a feeling you know?
> And you would have thought above else an artist would – (p. 305).

It is understood that the image in their heads and what they see are different and Ravenhill, using these speakers, aim spectators to interrogate this difference. Looking at this broken and deformed body, they decide to use this body as an artistic movement and record her body framing it:

> Suddenly you see the way her limbs are now not set quite right, the drag and hobble of her frame. You see the way no make-up known can quite conceal the swollen

> face. Just one step from hospital to street - but all the difference. And she`s the stranger here. This is our world (p. 316).

Recording this deformed body, speakers try to exhibit it. Lehmann explains this exhibition comparing dramatic and postdramatic theatre:

> While the dramatic theatre conceals the process of the body in the role, postdramatic theatre aims at the public exhibition of the body, its deterioration in an act that does not allow for a clear separation of art and reality. It does not conceal the fact that the body is moribund but rather emphasizes it (2006, p. 166).

Not emphasizing a moribund body, postdramatic theatre aims to exhibit reality and world outside the stage to spectators. Artists use deformed body for their artistic facilities:

> … The body bruised and swollen into shape no other human's yet achieved. Her limbs in plastic. Her neck in plastic. Her mask …The line of the machine … The purple of the bruise … It appeals. It tempts. There is beauty here (p. 306).

It is understood from the quotations that deformed body of woman will be used for art and artists' fascination. Like Nan Goldin's photographies, the body and its imagery are used for the artistic process by speakers.

On the other hand, Ravenhill focuses on human body and its physicality for emphasizing the effects on spectators of physical theatre. With the help of physical theatre, spectators' attention and concentration are held during the performance of the actors. The strength of physical theatre is clarified by Patrice Pavis:

> ... it is on the one hand the theatre of images, which can absorb the body and its social inscription, and on the other hand physical theatre and dance theatre, for which the concept of body and gesture belongs to a completely different model, where the body, more impetus and stimulus than gestus, is in a position to make sudden incursions and to destroy any fiction (cited in Haas 2007, p. 63).

Like Patrice Pavis, Lehmann, focusing on physical conditions, gives place to physical theatre in his postdramatic theatre.

The last postdramatic aspect that will be analyzed is media in *Pool (No Water)*. Like *Faust is Dead*, Ravenhill gives place media imageries. In the play, characters perceive the world and connect each other by the help of media. Female's body, becoming an object of pain and satisfaction, is exploited and portrayed by media technologies. The play contains familiar images and technologies such as camera, photographs and pdf files.In the play, when other artists go to the hospital, they hold a camera:

> But there we are – hospital with the camera in our hand.
> And we're here. We're here. We're here in the room
> with the camera and the sunlight coming through the blinds
> (Ravenhill 2008c, p. 305).

Artists not only record her but also take photos of her in the morning and evening and "start to arrange, start to order, start to catalogue. Start to – print with a quality of drenched colour, tone and definition" (p. 307). Using photos of their body and media, they present her as art. Ravenhill actually presents the outside world to spectators, not allowing them to just sit in their seats. With the help of postdramatic media, direct relationships between spectators and speakers are contacted. Speakers, using camera and photographs, compose an object for spectators.

In the play, she is photographed and recorded and in this way, Ravenhill can represent her absent character as sometimes a vital character, and sometimes vitality composed by media and her friends:

> 'Bring the camera.'
> 'Oh . . . no.'
> 'Yes. Bring the camera. I want to carry on. I'm still healing.
> I'm getting stronger all the time. And I'd like to carry on recording that.'
> What could we do but bring the camera? (p. 313).

Ravenhill, using the same friends and media, concentrates on the absence of her, deleting her memories at the camera.

Ravenhill, using camera and photos and combining them with the play, tries to create a relationship between spectators and actors in other words using media he aims to create active spectators. As a writer, Ravehill does not choose to be catalyst behind the play instead of this he chooses interaction with director, speakers and audiences. This interaction refers to postdramatic aesthetic.

In *Pool (No Water)*, Ravenhill does not identify characters. He forms long monologues instead of dialogues, deconstructs dramatic structure, and forces spectators to look and read the play with a different perspective. In the play Ravenhill, using postdramatic aspects, especially postdramatic body, creates a strong relationship and interaction between speakers and spectators and between writer and director, thus showing us a different kind of postdramatic play.

5. CONCLUSION

After the analysis of seven plays written by different contemporary playwrights, it can be concluded that these dramatic texts, movements in the nineteenth century and its effects on the theatre, drama and its structure containing Aristotelian rules and changes in the twentieth century have caused an evolution in theatre. In the 1990s it has been witnessed that a new formula, containing social, political and experi(m)ent(i)al relations, deconstructs restricted rules and established forms in British theatre. With this new formula, new playwrights formed new styles and wrote new and original plays.

At the end of the twentieth century, contemporary artistic formations, analyzing and deconstructing traditions of dramatic structure, represent in-yer-face theatre which was based upon Antonin Artaud's *Theatre of Cruelty* and was termed by Aleks Sierz's work *In Yer Face Theater British Drama Today* in 2000. In-yer-face theatre contains violence, chaos, trauma, rape, obsession and depression, and later apart from these concepts, contemporary playwrights, dealing with alienation, loss of language and communication, destruction of grand narratives, images, physical and psychological facts, deconstruct traditional and conventional classical dramatic structure and refer to postdramatic theatre.

The term postdramatic theatre is the key term of theatre in contemporary period and continuation of dramatic theatre but this continuation contains revision of traditional concepts, movements, reassessments and new forms in contemporary theatre. In here "post" is a continuation with different new and distinctive ways in theatre. Postdramatic theatre questions plays, and its formations and performances. Additionally postdramatic theatre, considering dramatic theatre should be renewed because of traditional rules, refers to new plays and in these plays it creates active relationship between spectator and stage and between director and actors.

This thesis is based on structure and hypothesis that Martin Crimp's, Simon Stephens', Sarah Kane's and Mark Ravenhill's postdramatic aesthetics and plays. It

is the aim of this study to analyze the development of innovations in Martin Crimp's, Simon Stephens', Sarah Kane's and Mark Ravenhill's selected seven plays within the context of postdramatic theatre.

In general, this thesis firstly focuses on historical background of dramatic structure, rules and traditions, Aristotelian conventions, theatrical movements both in the nineteenth century and twentieth century. Conceptualizing these conceptions and innovations, thesis secondly focuses on Hans Thies Lehmann's postdramatic theory and theatre explaining its components using his book *Postdramatic Theatre* for the plays of Martin Crimp, Simon Stephens, Sarah Kane and Mark Ravenhill. In this study plays of different, distinctive and contemporary playwrights have been studied using in-yer-face, postmodern and postdramatic techniques.

When we analyze the study in detail after the explanation of the aim and perspective of the study in the introduction part in chapter 1, the theatrical background of the English Theatre in 1990s has been explained. While explaining theatrical background, the chapter has been started with the story of theatre, dramatic structures and types of drama and later chapter has given information about contemporary playwrights in the twentieth century as John Osborne, John Whiting, John Arden, Arnold Wesker and Harold Pinter and later Edward Bond, Tom Stoppard, David Hare, and Howard Brenton who developed and used different techniques for British Theatre.

Apart from these playwrights, the effects of Thatcherism have been studied. Following these arguments, the effects of in-yer-face theatre and its features have been analyzed because in-yer-face theatre contains playwrights that have been studied in this thesis and has guided to postdramatic theatre. Characteristics of in-yer-face theatre and its playwrights as Sarah Kane, Martin Crimp and Mark Ravenhill affect German Theatre and some German playwrights who formed or contributed to postdramatic theatre.

Using these characteristics, arguments and concepts, the idea of postdramatic theatre and its characteristics have been studied in chapter 2. Before describing postdramatic theatre and its features, Aristotelian rules, conventions, *Poetics*, historical avant-gardes as Symbolism, Expressionism, Surrealism, Dadaism, Epic and Absurd Theatre have been studied. In addition to these arguments, destruction of dramatic

structures, three unities, *The Death of Character* (1996), active theatrical elements as dance, music and images, new technologies and new culture, which provide people and spectators to get new perspectives, background information of Bertolt Brecht, Gertrude Stein and Antonin Artaud and effects of Robert Wilson and Heiner Müller have been examined. Following part of this chapter postdramatic theatre and performance which support experiential scene, active spectators and the difference between performance and theatre have been studied.

In parallel with these arguments postdramatic theatrical signs have been studied in chapter 3. Lehmann uses these theatrical signs to edit dramatic theatre and to show differences dramatic and postdramatic theatre. Lehmann has classified these theatrical signs as parataxis/non-hierarchy, simultaneity, play with density of signs, plethora, musicalization, scenography, visual dramaturgy, warmth and coldness, physicality, concrete theatre, irruption of the real and event /situation. Instead of hierarchical structure, Lehmann refers to non-hierarchical structure with different and distinctive signs. Apart from signs, using photographs, media, music and literature, traditional structures have been deconstructed and active spectators have been witnessed during the play.

Analyzing these theatrical signs, Martin Crimp's plays *Attempts on Her Life* (1997) and *Face to the Wall* (2002) have been analyzed under the heading of Deconstructing Subject and Non-Hierarchial Structure in Martin Crimp's Postdramatic Theatre. In these plays Crimp deconstruct understanding of traditional character and refers to indefinable characters. A descriptive plot, hierarchical structure, time and space in these two plays cannot be observed. Following part of this chapter Simon Stephens' play *Pornography* (2007) has been studied under the heading of Lack of Plot and Deconstructing Character in Simon Stephens' Postdramatic Theatre. In the play there are seven scenes, explaining 7/7 bombings in England, do not contain designed text and clear characters, so play can be shaped with any number of characters. The seven scenes do not include a unified plot which has specified protagonist, a central narrative and instead of these, Stephens represents a fragmented structure which refers to postdramatic theatre.

In chapter 4, this thesis has focused on the other important part of Lehmann's work. Apart from postdramatic traits, Lehmann formulates his theoretical study with

postdramatic aspects as text, space, time, body and media. Traditional texts lose validity and new texts, criticizing and dismissing drama, redefine the text by the help of multiple meanings. Instead of clarified characters, time and space, postdramatic texts represent unspoken and uncertainty and it also portrays polyglossia which signs multiple language texts in postdramatic plays.

In postdramatic theatre space, comprising visual structure, place, lighting, aural subjects of the stage, costume, setting, players and spectators, deconstructs traditional borders of the stage and forms lively relations with spectators with its new structure. In this study it has been emphasized that both Sarah Kane's and Mark Ravenhill's plays have presented to different and contrarian spaces to us. Apart from space time is the other postdramatic aspect in Lehmann's work and like dramatic theatre the aspect of time is analyzed in postdramatic theatre but the analysis of time in postdramatic theatre is different from dramatic theatre. Time including past, present and future, creates and orders all events. Especially Sarah Kane's *4.48 Psychosis* and Mark Ravenhill's play *Pool (No Water)* contains postdramatic time. In these plays time has been treated among past, present and future.

Body is other crucial aspect in postdramatic theatre because by the help of body and physical actions, spectators can feel or even live the play. Among these physical actions pain and catharsis can be observed both in Kane's and Ravenhill's plays. The last postdramatic aspect is media. Postdramatic theatre, using media industries, presentations, stenographic dialogues, film and television stars, TV comedies, news, entertainment films, videocassettes, videogames, laptops and internet, creates active theatre. By the help of media, postdramatic writers give examples from different literary works, from social life and from the world outside. Especially in Mark Ravenhill's play *Faust is Dead* has focused on contemporary life using contemporary world by the help of media.

Following part of the fourth chapter (4.1- 4.1.6) I have analyzed Sarah Kane's plays *Crave* and *4.48 Psychosis* under the heading of Violence, Pain and Catharsis in Sarah Kane's Posrdramatic Theatre using postdramatic aspects. One of the distinctive playwrights of British theatre Kane is the most sensational playwright who mainly discusses violence, love, passion, annihilation, alienation, pain, death of character and shocking factors in her plays. In Kane's postdramatic theatre displayed stage text

has come into prominence and both of her plays which have been analyzed in the same chapter with different parts, deconstruct language, time and space. These plays also refer to death of spoken subject.

In *Crave* Kane deconstructs traditional characters and instead of this, she gives place sounds of A, B, C and M and in *4.48 Psychosis*, a suicidal report, any clear character and even a clear sound cannot be found. Kane rejects classical character structure in her plays. In *Crave* and *4.48 Psychosis* Kane centers upon impudent, insolent, raper, violent characters which have been represented sometimes with letters and sometimes with monologues. Using physical and psychological disorders mainly refer to examples of Hans Thies Lehmann's postdramatic pain and catharsis.

On the other hand, using postdramatic body, pain and catharsis, Kane aims to represent violence in extreme point. This postdramatic body deconstructs organic unity of narration in the play and spectators stand face to face with real pain at this point Kane also portrays experiential theatre.

In the other parts of this chapter (4.2 – 4.2.5) Mark Ravenhill's plays *Faust is Dead* and *Pool (No Water)* have been analyzed under the heading of "Deconstructing Time, Space, Body and Media in Mark Ravenhill's Postdramatic Theatre". Contrary to Kane's plays, *Faust is Dead* contains clear characters (Alain, Pete and Donny) and dialogues, however with its sexual scenes, using physical activities, pain, fragmented narrations and media is similar to Kane's play and refers to a postdramatic play. In this play we have also witnessed different places with different periods by the help of technological devices.

In *Pool (No Water)* Ravenhill gives up clear characters and instead of clear characters, Ravenhill uses speakers and fragmented narrations and so there are no coherent character relations in the play. Instead of dialogues, monologues and voices of speakers take place in the play. In this play, physical activities and body exposure of an artist with different sounds are in extreme points. By the help of postdramatic body and physical violence, spectators can feel real pain and sufferings of an artist taking support of media.

Ravenhill, focusing on especially postdramatic body and media, deconstructs traditional concept of dramatic unities, space and time and take his place of among playwrights who are referred to postdramatic theatre.

When these contemporary and reformer plays are analyzed, it is clearly observed that these plays are positioned farther side of classic drama. These contemporary playwrights, leaving common rules, experiences and deconstructing dramatic structures, represent postdramatic theatre. They, rejecting plural valence, monosemy and a synthesis text, support inconsistent reality in their plays.

In this thesis it has also been mentioned that postdramatic theatre chooses inhomogeneity, tendency to extremism, fragmentation and contradiction instead of organic unity in the plays. Focusing on inhomogeneity, postdramatic plays aim to create active spectators who have to find connections in the plays or have to create their own connections and owing to this their perception and imagination get stronger during the representation.

As regards to themes and motifs of playwrights in this thesis, it can be observed that they attach importance to more visuality than the power of words and they are not interested in story, plot, features of character, traditional space, time and rules, instead of this in general they fictionalize associative meanings and represent many theatrical factors at once. By the help of their texts, they on the one hand try to get connection with spectators on the other hand they call on spectators' feeling without their own interpretations. As regards to their plays and position in contemporary British theatre, they take place in new writing playwrights and this new writing, new plays, their distinctive features and signs are called as postdramatic theatre.

After considering and analyzing postdramatic plays, which refer to theatrical signs and aspects, we either leave theatre as if nothing happened or start to assume plays with contemporary consciousness and changing rules.

REFERENCES

Albery, T. (2013). Interview with Aleks Sierz in *The Theatre of Martin Crimp*, Bloomsbury, Methuen Drama, pp. 192-7.

Agusti, CE. (2007). "head green water to sing": Minimalism and Indeterminancy in Martin Crimp's Attempts on Her Life, in Christoph Henke, Martin Middeke, (ed.), Drama and/after Postmodernism, Contemporary Drama in English 14 (Trier: WVT) pp. 149-63.

---. (2013). *Martin Crimp's Theatre: Collapse as Resistance to Late Capitalist Society*, Walter De Gruyter, Berlin / Boston, printed on 10/23/2014.

Agusti, CE & Aragay, M. (2012). **"**Postdramatism, Ethics, and the Role of Light in Martin Crimp's *Fewer Emergencies* (2005)", *New Theatre Quarterly*, Volume 28 / Issue 02, pp. 133-142.

Angelaki V. (2012). *The Plays of Martin Crimp: Making Theatre Strange*, Macmillan, Palgrave. Print.

Aragay, M, Klein, H, Monforte, E, & Zozaya, P. (2007). *British Theatre of the 1990s Interviews with Directors, Playwrights, Critics and Academics*, Palgrave Macmillan.

Aristotle. (1996). *Poetics*. Ed. Malcolm Heath. London: Penguin Books. Print.

Armstrong, JL. (2003). *Postmodernism and Trauma: Four/Fore Plays of Sarah Kane*. Thesis. University of Alberta,. Ann Arbor: UMI, (2004). ATT NQ87931. Print.

Artaud, A. (1977). *The Theatre and its Double*, Trans. Victor Corti, London: John Calder, (3rd Ed.).

Ayache, S. (2009). "Theatre and Psychoanalysis: or Jung on Martin Crimp's Stage: "100 Words", *Sillages Critiques*: pp. 2-12.

Baraniecka, EI. (2013). *Sublime Drama British Theatre of the 1990s*, Walter De Gruyter GmbH, Berlin/Boston.

Barker, H. (1999). *Arguments for a Theatre*, 3rd Edition, Manchester.

Barnett, D. (2008). "When is a Play not a Drama? Two Examples of Postdramatic Theatre Texts", *Cambridge University Press*, 24:1, February, 2008, 23 June.

---. (2013). "Performing Dialectics in an Age of Uncertainty, or: Why Post-Brechtian ≠ Postdramatic" In: Jürs-Munby, Karen, Carroll, Jerome and Giles, Steve (ed). *Postdramatic Theatre and the Political: International Perspectives on Contemporary Performance* /. Methuen Drama Engage. Bloomsbury, London, pp. 47-66. ISBN 9781408184868.

Barnett D, Lehmann HT & Karen, JM. (2006). "Taking Stock and Looking Forward: Postdramatic Theatre", Contemporary Theatre Review: An International Journal 16.4, pp. 483-9.

Beckett, S. (1990). *Waiting for Godot* in The Complete Dramatic Works, Faber and Faber, London.

Biçer, AG. (2010). *Sarah Kane'in Postdramatik Tiyatrosunda Şiddet*, Çizgi Kitabevi Yayınları, Nisan.

---. (2011a). "Sarah Kane's Postdramatic Strategies in Blasted, Cleansed and Crave", *The Journal of International Social Research*, Vol: 4, 17, Spring.

---. (2011b). "Depiction of Violence Onstage: Physical, Sexual and Verbal Dimensions of Violence in Sarah Kane's Experiential Theatre", *The Journal of International Social Research*, Vol: 4, 16, Winter, pp. 81-88.

---. (2012) "Postmodern Landscape: Postmodernist Discourse in Mark Ravenhill's Shopping and Fucking", *Journal of Graduate School of Social Sciences*, Ataturk University, 16:2, pp. 113-122.

Billingham, P. (2007). *At the Sharp End*, London: Methuen.

Billington, M. (1993). *One Night Stands: A Critic's View of Modern British Theatre*, London: Nick Hern.

---. (1995). 'The Good Fairies Desert the Court's Theatre of the Absurd', *The Guardian*.

---. (2009). http://www.theguardian.com/stage/2009/aug/07/michael-billington-review- pornography, The Guardian.

Billington, M & Gardner, L. (1996). 'Fabolous Five', Guardian, 13 March.

---. "One Night Stands: a Critic's View of Modern British Theatre" (London: Nick Hern, 1993) and 'Fabulous Five', The Guardian, 13 March 1996.

Bond, E. (2000). *The Hidden Plot: Notes on Theatre and the State (Diaries, Letters and Essays)*, Bloomsbury, Methuen.

Bouko, C. (2009). "The Musicality of Postdramatic Theater: Hans-Thies Lehmann's Theory of Independent Auditory Semiotics", Print, pp. 25- 35 http://www.enl.auth.gr/gramma/gramma09/bouko.pdf..

Brocket, OG. (1969). *The Theatre. An Introduction*. New York: Holt, Rinehart and Winston, Inc, Print.

Butler, R. (1993). 'Just the right treatment from Crimp at the court'. *Theatre Record*. 13: 433-445.

Carroll, J. (2013). "Phenomology and the Postdramatic: A Case Study of Three Plays by Ewald Palmetshofer" in *Postdramatic Theatre and The Political*, Munby, KJ, Carole, J, Steve, G, (ed). Bloomsbury Methuen Drama: London, pp. 233-255. Print.

Cavendish, D. (2000). "Rev. of *4.48 Psychosis"*, by Sarah Kane. Time Out.

Cermak I, Chrz V & Zabrodska, K. (2007). "4.48 Psychosis" as a Suicide Note of Sarah Kane?" *Narrative and Memory*, pp. 111-18. Print.

http://www.academia.edu/1381162/12_4.48_Psychosis_as_a_Suicide_Note_of_Sarah_Kane.

Chappel, F & Kattenbelt, C (ed). (2006). *lntermediality in Theatre And Performance,* Amsterdam and New York: Rodopi Press.

Clapp, S. (2000). 'Blessed are the Bleak'. *Observer Review.*

Clark, P. (2004). *Hope and Glory: Britain 1900-2000*, Harmondsworth: Penguin.

Colebrook, C. (2002). *Gilles Deleuze,* Routhledge, London, New York.

Coveney, M. (1998). "The End of the World: Act One", *Daily Mail*, London.

---. (2000). Review of *4.48 Psychosis*, dir. James Macdonald, Royal Court Jerwood Theatre Upstairs, *Daily Mail*.

Crimp, M. (2002). *Face to the Wall* and Fewer Emergencies Faber Plays, London.

---. (2007). *Attempts on Her Life*, Faber Plays, London.

Debord, G. (1994). *The Society of the Spectacle*, trans. Donald Nicholson-Smith, Zone Books, New York.

De Vos, L. (2012). "*Faust is Dead*. Mark Ravenhill's View on a Posthuman Era", Neophilologus, Vol 96, 4, pp. 651-59.

Devine, H. (2006). *Looking Back: Playwrights at the Royal Court, 1956-2006*. London: Faber & Faber.

Dolan, J. (1989). "In Defense of the Discourse: Materialist Feminism, Postmodernism, Poststructuralism... and Theory", TDR: The Drama Review, Fall.

Edgar, D. (2005). "Unsteady states: Theories of Contemporary New Writing", Contemporary Theatre Review, vol.15, no.3.

Etchells, T. (1999). *Certain Fragments*. London: Routhledge. http://dx.doi.org/10.4324/9780203449639.

Fischer-Lichte, E. (2002). *History of European Drama and Theatre*. Trans. Jo Riley. London: Routledge.

Foucault, M. (1982). "The Subject and Power", Critical Inquiry, Vol: 8,4, pp. 777-795. Published By: The University of Chicago Press. Print.

http://www.jstor.org/stable/1343197.

Fuchs, E. (1996). *The Death of Character: Perspectives on Theater After Modernism.*Bloomington, Indianapolis: Indiana UP.

---. (2008). Postdramatic Theatre by Hans Thies Lehmann; Karen Jürs-Munby, Review, *TDR Drama, Vol.52, No,2, Re-Reading Grtowski*. Summer. http://www.jstor.org/stable/25145519, Accessed: 21.05.2014.

Giammarco, RD. (1997). "Interview with Sarah Kane".

Graham, S. *A Comprehensive Guide For Students (+16), teachers and arts educationalists*, Frantic Assembly, Drum Theatre.

http://www.franticassembly.co.uk/media/media/downloads/pool_no_water_Resource_Pack.pdf.

Greig, D. (2001). "Introduction: *Sarah Kane Complete Plays Blasted. Pheadra's Love. Cleansed. Crave. 4.48 Psychosis"*. Skin. Methuen Drama.

Gritzner, K. (2012). "Poetry and Intensification in Howard Barker's Theatre of Plethora." Studies in Theatre and Performance 32.3: 337–45. http://dx.doi.org/10.1386/stap.32.3.337_1.

Gürün, D. (1999). "Tiyatroda Uzam-Zaman Kavramı", *Sanat Dünyamız*, Sayı 74.

Haas, B. (2007). *Plädoyer für ein dramatisches Theater*. Wien: Passagen.

Hattenstone, S. (2000). "A Sad Hurrah", *Guardian Weekend*, July.

Hemming, S. (2000). "Review of *4.48 Psychosis"*, dir. James Macdonald, Royal Court Jerwood Theatre Upstairs, *Financial Times*.

Hull, P. (1999). Sacred Heart Perish. *Sarah Kane Suicide Playwright*. 15 April 2009 http://www.hullp.demon.co.uk/SacredHeart/thought/Feb28th1999kane.htm.

Ilter, S. (2015). "Rethinking Play Texts in the Age of Mediatization: Simon Stephens's Pornography", *Modern Drama*, Volume 58, Number 2, Summer.

Innes, C. (2002). *Modern British Drama The Twentieth Century*, Cambridge University Press.

---. (2010). "Sarah Kane in Context." *Times Higher Education*. N.p. . <http://www.timeshighereducation.co.uk/books/sarahkane-in-context/412485.article>.

---. (2011) "Simon Stephens." *The Methuen drama guide to Contemporary British playwrights*. Ed. Martin Middeke, Peter Paul Schnierer, and Aleks Sierz. London: Methuen Drama, pp. 445-465.

Irving, W. (1998). "Pen and Pilgrim in a Battleground of Beliefs," *Sunday Telegraph.*

İnan, D. (2012). "Exploring Crimpland": "A Play is a Game. At The End of Each Dialogue There is a Winner And a Loser".

Cilt: 52 Sayı: 2 DOI: 10.1501/Dtcfder_0000001306.

Jamieson, L. (2007). *Antonin Artaud: From Theory to Practice*. London: Greenwich Exchange.

Kane, S. (1998a). *Crave*, Methuen Drama, September.

---. (1998b). "Drama with Balls." *Guardian*, London, 20 August.

---. (2000). *4.48 Psychosis*, Methuen Drama.

---. (2001). *Complete Plays*, Methuen Drama.

Karacabey, S. (2007). *Modern Sonrası Tiyatro ve Heiner Müller*, De Ki Basım Yayın, Kızılay/Ankara.

Kenyon, M. (2000). *Nightwaves*, BBC Radio 3. Broadcast the day before the opening of *4.48 Psychosis*.

Kostic, M. (2011). "Pop Culture in Mark Ravenhill's play *Shopping and Fucking* and *Faust is Dead*." Brno Studies in English, Vol: 37, 1, pp. 161-172.

Kümbet, P. (2010). A Deleuzian Reading of Sarah Kane's *Cleansed, Crave, and 4.48 Psychosis*, MA Thesis Hacettepe University Institute of Social Sciences Department of English Language and Literature, Print.

Laera, M. (2009). "Mark Ravenhill's Shoot/Get Treasure/Repeat: A Treasure Hunt in London", Theatre Forum, Issue 35, pp. 3-9.

Ledger, AJ. (2010). "Does What?': Acting, Directing, and Rehearsing Martin Crimp's *Fewer Emergencies", New Theatre Quarterly, Volume 26, Issue 02, pp. 121-132.*

Lehmann, HT. (2002). *Das Politische Schreiben*, Berlin: Theater der Zeit (*Postdramatic Theatre and Political*, p. 23).

---. (2006). *Postdramatic Theatre*. London: Routledge.

---. (2016). *Tragedy and Dramatic Theatre*, Routledge.

Luckhurst, M. (2003). "Political Point-Scoring: Martin Crimp, *Attempts on her Life*", *Contemporary Theatre Review*, XIII, No.1, pp. 47-60.

Lyotard, JF. (1984). "What is Postmodernism?" in *The Postmodern Condition: A Report on Knowledge*, Trans. By Geoff Bennington and Brian Massumi, University of Minnesota Press, Minneapolis.

Macauley, A. (2001). Rev. of *4.48 Psychosis*, by Sarah Kane. *Financial Times.*

Mangold, A. (2007). "The Empty I – Echoes of Subjectivity in Sarah Kane's Crave", Meyer-Dinkgräfe, Daniel (ed.), *Consciousness, Theatre, Literature and the Arts*, Newcastle: Cambridge Scholars Publishing, pp. 116-25.

Merleau-Ponty, M. (1964). *Sense and Non-Sense*, trans. H.L. Dreyfus and P. Allen Dreyfus, Evanston, IL: Northwestern University Press.

McGlone, J. (1999). Sarah Kane. *The Scotsman.*

Middeke, M., Schnierer, PP & Sierz, A. (2011). *Guide to Contemporary British Playwrights*, Methuen Drama, Bloomsbury Publishing Plc, London.

Miller, J. (2000). *The passion of Michel Foucault*. Cambridge: Harvard University Press.

Monforte, E. (2007). "Mark Ravenhill", in Mireia Aragay, Hildegard Klein, Enric Monforte, and Pilar Zozaya, (ed.), in *British Theatre of the 1990s: Interviews with Directors, Playwrights, Critics and Academics*, New York: Palgrave Macmillan, pp. 91-104.

Munby, KJ. (2006). "Introduction" in *Postdramatic Theatre*. Trans. by Karen Jürs-Munby, London: Routledge.

Munby, KJ, Carole, J, Steve, G. (2013). *Postdramatic Theatre and The Political*, Bloomsbury Methuen Drama.

Murray, S & Keefe, J. (2007). *Physical Theatres. A Critical Introduction*. London: Routledge.

Müller, K P. (2001). "British Theatre in the 1980s and 1990s: Forms of Hope and Despair, Violence and Love. What revels are in hand?" *Assessments of Contemporary Drama in English in Honour of Wolfgang Lippke*, pp. 81-105.

Nikcevic, S. (2005). "British Brutalism, the 'New European Drama', and the Role of the Director", New Theatre Quarterly / Volume 21 / Issue 03 /, pp 255 – 272. Print. http://journals.cambridge.org/abstract_S0266464X05000151.

Obis, E. (2014). "Fewer emergencies in Paris: Interpreting the Blank", *Contemporary Theatre Review*, 24:3, DOI: 10.1080/10486801.2014.921060, pp. 390-395, print. http://www.tandfonline.com/doi/pdf/10.1080/10486801.2014.921060.

Ousby, I. (1994). ed. The Wordsworth Companion to Literature in English. Hertfordshire: Wordsworth Editions Ltd, Print.

Pavis, P. (1998). *Dictionary of the Theatre: Terms, Concepts, and Analysis*. Trans. Christine Shantz. Toronto: University of Toronto Press, Print.

Pieiller, E. (1999). "Introduction in *'Sarah Kane'*, UBU European stages", *European Theatre Review*, December, pp. 48-9.

Plath, S. (1981). *The Collected Poems*, Ted Hughes (ed.), New York: Harper.

Poschmann, G. (1997). Der nicht mehr dramatische Theatertext. Aktuelle

Bühnenstücke 112 und ihre dramaturgische Analyse. Tübingen: Niemeyer.

Ravenhill, M. (1997). *Faust is Dead*, Methuen Drama, September.

---. (2000). *In Yer Face Theatre*: British Drama Today, p. xi.

---. (2001a). *Shopping and Fucking*, Ravenhill *Plays 1*, Methuen, London.

---. (2001b). *Faust is Dead*, Ravenhill *Plays 1*, Methuen, London.

---. (2005). "A Tear in the Fabric: The James Bulgur Murder and New Theatre Writing in the Nineties." *TheatreForum* 26, pp. 85-92.

---. 2006. "In At the Deep End", *The Guardian Theatre*. http://www.theguardian.com/stage/2006/sep/20/theatre1.

---. (2008a). Introduction. *Pool (No Water). Plays 2*. London: Methuen Drama.

---. (2008b). My Near Death Period, The Guardian, 26 March.

---. (2008c). *Plays 2*. London: Methuen Drama.

---. (2009). "Foreword", in Dan Rebellato, Theatre and Globalisation, London: Palgrave Macmillan, pp. ix-xiv.

Radosavljevic, D. (2013). *Theatre Making Interplay Between Text and Performance in the 21st Century*, Palgrave Macmillan.

Rebellato, D. (1998). 'Brief Encounter Platform', interview with Sarah Kane, Royal Halloway College, London.

---. (1999). "Sarah Kane: An Appreciation." New Theatre Quarterly 15, pp. 280-281.

---. (2001). Introduction in *Plays: 1 Shopping and F***ing Faust is Dead, Handbag, Some Explicit Polaroids*, Bloomsbury Methuen Drama.

Reilly, H J. (1994). *An Introduction to Theatre*, Burgess International Group.

Rich, A. (1993). *What is Found There: Notebooks on Poetry and Politics*. New York: Norton and Company.

Rhyn, J. (1991). *The Vanishing Subject: Early Psychology and Literary Modernism*, Chicago: Chicago UP.

Roberts, M. (2015). "Vanishing Acts: Sarah Kane's Texts for Performance and Postdramatic Theatre", *Modern Drama*, Volume 58, Number 1, Spring, pp. 94-110.

Rosa, G, N, L. (2008). "Language of a Broken Mind: Suicidal Poetic Techniques and Dramatic Dialogue in *4.48 Psychosis"*, viewed 15 May 2009. http://www.scribd.com/doc/8430274/Language-of-a-Broken-Mind-Sarah-Kane-448-Psichosys

Sanchez, C & Carazo, P "4.48 Psychosis: Sarah Kane's "bewildered fragments"", *Universidad De Sevilla*, pp. 1-9.

http://www.publicacions.ub.edu/revistes/bells15/documentos/74.pdf.

Saunders, G. (2002). '*Love Me or Kill Me' Sarah Kane and The Theatre of Extremes*, Manchester University Press.

---. (2003). "'Just A Word on a Page and There is the Drama.' Sarah Kane's Theatrical Legacy", *Contemporary Theatre Review*, 13/1, Doi: 10.1080/1048680031000077816, pp. 97-110.

---. (2009). *ABOUT KANE The Playwright and the Work*, Faber and Faber, London.

Sierz, A. (2000). *In Yer Face Theatre*, British Drama Today.

---. (2002). "Still In-Yer-Face? Towards a Critique and a Summation", *New Theatre Quarterly* / Volume 18 / Issue 01 / pp 17 – 24 p.17, February. DOI: DOI:10.1017/S0266464X0200012X, Published online: 24 September 2003, http://journals.cambridge.org/abstract_S0266464X0200012X.

---. (2004). "To Recommend a Cure": Beyond Social Realism and In -Yer-Face Theatre" *in Contemporary Drama in English: Extending the Code: New Forms of Dramatic and Theatrical Expression*, vol. 11, pp. 45-62.

---. (2006). Interview with Graham Whybrow, 21 February.

---. (2007). "Form Follows Function": "Meaning and Politics in Martin Crimp's *Fewer Emergencies".*

---. (2011). *Rewriting the Nation. British Theatre Today*. London: Methuen Drama, Print.

---. (2012). *Modern British Playwriting: The 1990s, Voices, Documents, New Interpretations*, Methuen Drama. Print.

---. (2012). *Interview with Martin Crimp*. 10. March http://www.theartsdesk.com/theatre/theartsdesk-qa-playwright-martin-crimp, viewed. 05 Janurary 2015.

---. (2013). *The Theatre of Martin Crimp*, Bloomsbury Methuen Drama. Third Edition.

Silva, IE. (2013). Contemporary Theatre in "Post" Perspective: Postdrama as the Antisemiotical (R)evolution?, *Cincinnati Romance Review*, Spring, pp. 39-48.

Singer, A. (2004). "Dont Want to Be This The Elusive Sarah Kane", Vol. 48, No. 2, pp. 139-171.

Sobchack, V. (2000). 'The Scene of the Screen: Envisioning Cinematic and Electronic"Presence"', in R. Stam and T. Miller (eds), Film and Theory: An Anthology, Malden, MA, and Oxford: Blackwell Publishers, pp. 67–84.

Spencer, C. (2001). A Review about *Blasted* at the Royal Court, http://www.telegraph.co.uk/culture/4722664/Admirably-repulsive.html.

States, BO. (1985). *Great Reckonings in Little Rooms: On the Phenomenology of Theater*, Berkeley, CA: University of California Press.

Stephens, S. (2005). Introduction. Plays: 1. *Bluebird. Christmas. Herons. Port.* By Stephens. London: Methuen Drama.

---. (2009). Introduction. Plays: 2. *One Minute. Country Music. Motortown. Pornography*. Sea Wall. By Stephens. London: Methuen Drama

---. (2011). Introduction. Plays*:* 3. *Harper Regan. Punk Rock. Marine Parade. On the Shore of the Wide World*. By Stephens. London: Methuen Drama.

---. (2014). *Pornography*. Jacouline Bolton (ed.), Bloomsbury Methuen Drama. www.bloomsbury.com.

Stephenson, H & Langridge, N. (1997). *Rage and Reason: Women Playwrights on Playwriting.* London: Methuen Drama.

Sugiera, M. (2004). "Beyond Drama: Writing for Postdramatic Theatre", *Theatre Research International* 29 (1): pp. 16-28.

Svich, C. (2003). "Commerce and Morality in the Theatre of Mark Ravenhill", Contemporary Theatre Review, Vol 13, 1, pp. 81-95.

---. (2004). "What the Mirror Sees", *Hunter Online Theatre Review*, www.hotreview.org/articles/whatthemirror.htm.

---. (2011). Mark Ravenhill, in Martin Middeke, Peter Paul Schnierer, Aleks Sierz, (ed), *The Methuen Drama Guide to Contemporary British Playwrigths*, Methuen Drama, pp. 403-22.

Tabert, N. (1998). Gesprach mit Sarah Kane, *Playspotting: Die Londoner Theaterszene der 90er*, Reinbeck.

Thatcher, M. (1987). "Women's Own cited in 'Margaret Thatcher in Life Quotes'", 2013, Politics, *The Guardian*.

Thielemans, J. (1999). Interview with Sarah Kane and Vicky Featherstone, 'Rehearsing the Future': 4 European Directors Forum. Strategies for the Emerging Director in Europe, London, pp. 9-15.

Urban, K. (2001a). "Crave: Performance Review", *Theatre Journal*, 53:3, pp. 496-98.

---. (2001b). "An Ethics of Catastrophe: the Theatre of Sarah Kane", *Performing Arts Journal*, 69, pp. 36-69.

---. (2004). "Towards a Theory of Cruel Britannia: Coolness, Cruelty, and The Nineties", *New Theatre Quarterly*, Volume 20, Issue 04, November.

---. (2006). *Cruel Britannia: British Theatre In The 1990's*. Dissertation, The State University of New Jersey- New Brunswick, Ann Arbor: UMI, AAT 3240285. Print.

---. (2011). "Introduction: 16 Sarah Kane: *Blasted*; *Phaedra's Love*, *Cleansed*, *Crave*; *4.48 Psychosis"* in Martin Middeke, Peter Paul Schnierer, Aleks Sierz (ed), *The Methuen Drama Guide to Contemporary British Playwrigths*, Methuen Drama, pp. 304-22.

Varopoulou, E. (1998). "Musikalisierung der Theaterzeichen", August, unpublished Manuscript.

Wallace, C. (2008). *Violence and Formal Challenge in the Plays of Sarah Kane and Martin Crimp*, Praha, Print.

Woolf, B. (2013). "Towards a Paradoxically Parallaxical Postdramatic Politics", in Jürs-Munby Karen et al (ed.), *Postdramatic Theatre and the Political*, pp. 31-47.

Zimmermann, H. (2002). "Martin Crimp, Attempts on Her Life: Postdramatic, Postmodern, Satiric?" *(Dis)Continuities: Trends and Traditions in Contemporary Theatre and Drama in English* Eds. Margerete Rubik and Elke, Mettinger Schartmann. Augsburg: Wissenschaftlicher Verlag Trier, pp. 105-24.

---. (2003). "Images of Woman in Martin Crimp's *Attempts On Her Life"*. *European Journal of English Studies* 7: 1, pp. 69-85.

RESUME

Name Surname: Mesut GÜNENÇ

Place and Date of Birth: Tavas/ 01.09.1985

Email: mesut.gunenc@gmail.com

Education:

- **Bachelor :** 2007, Ataturk University, Faculty of Education, Department of English Language and Education
- **Master :** 2009, Ataturk University, Faculty of Education, Department of English Language and Education
- **Phd :** 2016, Istanbul Aydın University, Faculty of Science and Letters, Department of English Language and Literature.

PUBLICATIONS (INTERNATIONAL)

- **GÜNENÇ MESUT**, BİÇER AHMET GÖKHAN (2016). The Paradox of Contemporary Life and War in Mark Ravenhill's Shoot/Get Treasure/Repeat. International Journal of Humanities and Social Science, 6(3), 36-43. (No: 2822016).

- **GÜNENÇ MESUT** (2015). Ophelia and Gertrude: Victimized Women in Hamlet. The Journal of International Social Research, 8(41), 164-172. (No: 1677489)
- BİÇER AHMET GÖKHAN, **GÜNENÇ MESUT** (2015). BETWEEN COMEDY AND CRUELTY: TIM CROUCH'S I MALVOLIO. The Journal of International Social Research, 8(41), 120-125. (No: 1774912)
- **GÜNENÇ MESUT** (2015). Against Society: Women's Language, Body and Madness in Wide Sargasso Sea and Sula. The Journal of International Social Research, 8(38), 208-214., Doi: http://dx.doi.org/10.17719/jisr.20153813637 (No: 1677482).

ABSTRACTS in PROCEEDINGS BOOKS

- **Mesut GÜNENÇ**, Arzu KORUCU. Against Society: Antoinette's Madness in Wide Sargasso Sea. 13.Uluslararası Dil, Yazın ve Deyişbilim Sempozyumu: Basit Üslup (Full Text) (No:107728)
- TAKKAÇ MEHMET, **GÜNENÇ MESUT (**2009). Revenge in Euripides' Heroine: Medea. Batı Kültürü ve Edebiyatları Araştırmaları Sempozyumu Ekim, Denizli (Abstract) (No:1677523)
- BİÇER AHMET GÖKHAN, **GÜNENÇ MESUT** (2015). Betwwen Comedy and Cruelty: Tim Crouch's I Malvolio. Batı Kültürü ve Edebiyatları Araştırmaları Sempozyumu Ekim 2015, Denizli (Abstract) (No:1677502)