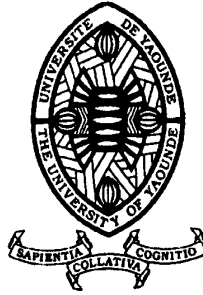


REPUBLIQUE DU CAMEROUN

Paix – Travail – Patrie

UNIVERSITE DE YAOUNDE I
ECOLE NORMALE SUPERIEURE
DEPARTEMENT DE DÉPARTEMENT
D'ANGLAIS



REPUBLIC OF CAMEROUN

Peace – Work – Fatherland

UNIVERSITY OF YAOUNDE I
HIGHER TEACHER TRAINING COLLEGE
DEPARTMENT OF DEPARTMENT OF ENGLISH

POSTMODERN MIRRORING AND SYMBOLIC (DIS)ABILITIES : A STUDY OF SARAH KANE'S 4.48 PSYCHOSIS

A Dissertation Submitted in Partial Fulfilment of the Requirements for the
Award of a Postgraduate Teacher's Diploma(DIPES II) in English

Par :

ETHELBERT KFEBAN NANGSIN-NYUY
B. A. in ENGLISH

Sous la direction
DR. DAVID TOH KUSI
Senior Lecturer



Année Académique
2015-2016



AVERTISSEMENT

Ce document est le fruit d'un long travail approuvé par le jury de soutenance et mis à disposition de l'ensemble de la communauté universitaire de Yaoundé I. Il est soumis à la propriété intellectuelle de l'auteur. Ceci implique une obligation de citation et de référencement lors de l'utilisation de ce document.

D'autre part, toute contrefaçon, plagiat, reproduction illicite encourt une poursuite pénale.

Contact : biblio.centrale.uyi@gmail.com

WARNING

This document is the fruit of an intense hard work defended and accepted before a jury and made available to the entire University of Yaounde I community. All intellectual property rights are reserved to the author. This implies proper citation and referencing when using this document.

On the other hand, any unlawful act, plagiarism, unauthorized duplication will lead to Penal pursuits.

Contact: biblio.centrale.uyi@gmail.com

ABSTRACT

This work, entitled, “Postmodern Mirroring and Symbolic (Dis)abilities,” examines the challenges surrounding the postmodern world in Sarah Kane’s *4.48 Psychosis* from the perspective of Postmodern discourses. It projects the disabilities and abilities of the postmodern man and the mishaps that define the society we live in. From the point of view of postmodernism and psychoanalysis, the work focuses on the contention that there is a flash of possibility that keeps the postmodern man alive and hopeful. Kane displays the symbolical presence of hope at the end of the tunnel. It has been demonstrated that the values of peace, unity, love and friendship have been completely wiped out from the postmodern society leaving man in an unprecedented state. From the point of view of Postmodern and Psychoanalytical theories, the study further reveals the writer’s attempt to limit the chaos in the world. It, equally, examines how postmodern drama can be integrated in a language class. The study concludes that Sarah Kane not only focuses on the complexities of human nature but advocates human values like love and friendship that will refine the postmodern world. It could as well be said that, because of the lack of such values, she lost her life.

RESUME

Ce travail intitulé "Postmodern Mirroring and Symbolic (Dis) abilities" étudie les défis dans le monde postmoderne dans *4.48 Psychosis* de Sarah Kane sur le plan du discours postmoderne. Ce livre met en surface les incapacités et les capacités de l'homme postmoderne et les incidents qui définissent la société dans laquelle nous vivons. Il cherche à démontrer que la futilité dans l'expérience postmoderne qui questionne le rationnel de l'homme et la disparition des valeurs humaines sont des actes déshumanisants qui ne doivent pas définir l'existence de l'homme mais la renaissance de l'amour et de l'amitié qui peuvent aider à surmonter ces défis. C'est sur la base de ces objectifs majeurs que l'étude est guidée d'abord par l'affirmation hypothétique que Sarah Kane est une écrivaine dont les impressions et rédemptions raffinées ont données la voie à une juste fermeté contre un background déjà écroulé. Il a été démontré que la paix, l'unité, l'amour et l'amitié sont des valeurs qui ont été complètement effacées de la société postmoderne laissant l'homme dans un état sans précédent. Cette étude révèle ensuite la tentative de l'écrivaine de limiter le chaos dans le monde dans le domaine des théories postmodernes et psycho analytiques. Il va aussi examiner les moyens d'intégration du théâtre postmoderne dans une classe de langue. L'étude nous présente en définitive que Sarah Kane se base non seulement sur la complexité de la nature humaine mais aussi des valeurs humaines telles que l'amour et l'amitié qui vont raffiner le monde post moderne. Il pourrait aussi s'avérer que elle a perdue sa vie à cause du manque des tel valeurs.

ACKNOWLEDGEMENTS

This work has reached this stage because of the unconditional assistance of many people to whom I must acknowledge. I am so grateful to my supervisor, Dr David Toh Kusi, who sacrificed time and energy to orientate me in the course of writing and for the relevant material he provided for the research. I am most indebted to him for his guidance, great ideas and support that helped me write this work.

I also want to acknowledge the help given to me by the staff of the English Department of the Higher Teacher Training College, Yaounde. Indeed, I say thank you to all my teachers who did not hesitate to ensure that I obtain the training required for my career as a teacher.

I equally wish to thank my father, Dor Adalbert Kfeban, my mother, Ngah Serophine Bongkela, my sisters, Carine Ghanso, Pamela Jaila, Clarice Berinyuy, my brothers, Pascal Ndzeduh, Leonard Yuven and Blaise Sunjo, who supported me financially and their unending love kept me in school.

Finally, I would love to express my gratitude to Medard Shwehmbom, Fabian Formujong, Mkong Linda, Mkong Cynthia, Ndoh Sidonie, Wirngo Irlin, Mbiydzenghe Lucille, whose love and friendship made me happy and steady. To my mates, Muke Njeba Bianca, and Enow Njang Arrey, I thank you for the support and encouragement you gave me. To all those who helped me in one way or the other but whose names I have not mentioned, I thank you all.

DEDICATION

I dedicate this work to my father,

Dor Adalbert Kfeban

And my mother, Ngah Serophine Bongkela

CERTIFICATION

I hereby certify that this work entitled “Postmodern mirroring and Symbolic (Dis)abilities in Sarah Kane’s 4.48 Psychosis” was carried out by Kfeban Ethelbert Nangsinnyuy in view of obtaining the Postgraduate Teacher’s Diploma (DIPES II) in the Department of English, ENS Yaounde.

Supervisor :

Dr KUSI TOH

TABLE OF CONTENTS

ABSTRACT.....	i
ACKNOWLEDGEMENTS	ii
DEDICATION.....	iii
CERTIFICATION.....	iv
GENERAL INTRODUCTION	1
CHAPTER ONE: FUTILITY IN POSTMODERN EXISTENCE: QUESTIONING RATIONAL THOUGHTS.....	16
CHAPTER TWO: SYMBOLIC (DIS)ABILITIES AND THE COLLAPSE OF HUMAN VALUES	31
CHAPTER THREE: SYMBOLIC REGENERATION	46
CHAPTER FOUR: POSTMODERN DRAMA IN A LANGUAGE CLASSROOM	61
GENERAL CONCLUSION.....	74
WORK CITED.....	78

GENERAL INTRODUCTION

The global catastrophe of the Second World War created avenues for the challenge of modernist ideals. This devastating war led to scepticism and to the questioning of some of the values and tenets propagated by those who upheld modernism. The beliefs in progress through reason and science, freedom and equality and the depiction of reality, sustained by artists and intellectuals and embraced by those it benefitted were equally challenged. These ideologies are the bases of postmodern scepticism. Therefore, questioning notions of experimentation and the creation of a better human society; finding out whether the world was a better place as compared to that which existed before the modernist period; questioning notions of truth and challenging ideas of structures or rational thought as projected by the modernist period, are all issues that have constituted what we attribute in this work as postmodern mirroring. Such mirroring has resulted to new forms and varieties where frustration, anger and a general sense of futility have been expressed. The different varieties and forms of arts such as postmodern drama, postmodern novel and postmodern poetry, language and society, have opened doors for all latermodern and later postmodern critiques about the foundation of knowledge.

In the face of desolation and depression, post-war two individuals began thinking of alternative means of living a fulfilled life in a postmodern world. Thus, there was the birth of several postmodern theorists and theories which have concentrated a lot of efforts in depicting societal experiences surrounding postmodern realities. Postmodern writers like John Whittings, John Osborn, Samuel Beckett, Harold Pinter, Johnn Arden and Arnold Westers wrote at a time when the world was characterized by the wreckage of the two wars and therefore, the minds of the writers can be said to have been very traumatic. Given the prevailing circumstances, the writers became existentialists dealing with human experience, trying to redefine the place of human existence.

Notwithstanding, the mid-90s saw a divergent group of young writers emerged whose plays addressed violence and sexuality in an unflinching manner like Sarah Kane, Mark Ravenhill, Anthony Neilson, Martin McDonagh, Joe Penhall, Jez Butterworth and Judy Upton. These playwrights re-envisioned theatrical representation to reflect cultural shifts. The political and technological upheavals of the last quarter century desolved the old, and endangered the hope of a new freedom governing social relations, a culture less hierarchical. In other words,

these writers wrote mostly with a satirical intention, questioning the authenticity of some characters and institutions.

As is illustrated in this work, Sarah Kane is one of these postmodern writers who wrote against a background of moral depravity, violence, social injustice and sexual abuses. Her short career began in January 1995, with *Blasted* which provoked critical outrage with its explicit sex and violence, and its innovative structure: after a naturalistic first half, Kane exploded theatrical convention by making the second half richly symbolic and early nightmarish. This nightmarish style is Kane's way of bringing reality and human disability to the audience. In her subsequent plays *Phaedra's love* (1996), *Cleansed* (1998) and *Crave* (1998), Kane did much to change this image of a provocative enfant terrible and after her suicide, revival of her works in Britain and its widespread appreciation on mainland Europe have secured her a place in the canon of 1990s.

Sarah Kane's first play is infamous as the most shocking example of ninties *In-Yer-Face* theatre. The movement according to Alex Sierz seeks to question current ideas of what is normal, what it means to be human, what is natural or what is real *In-Yer-Face* derives from directly confronting its audience with shocking scenes, leaving them with the feeling "that your personal space has been invaded" (Sierz 4). In other words, the use of shock is part of a search for deeper meaning. Sarah Kane admired Samuel Beckett's works but what she admired most about Beckett was his sense of overcoming darkness. Mirroring Beckett's way of surmounting darkness is what Kane projects in most of her plays. She said that she was essentially interested in love and affection: "I don't like my plays depressing or lacking in hope" she said. "To create something beautiful about despair or out of a feeling of despair, is for me the most hopeful, life-affirming thing a person can do" (qtd in Sierz 6).

Perhaps, most symbolic of all is that Sarah Kane committed suicide on 20th February after completing her final play, *4.48 Psychosis*, which attracted more interest because of its subject matter. It refers to suicidal depression. This suicidal image portrays the world right now whereby killing and suicide are seen by terrorists as honourable. This perverse attitude towards life constitutes what in this work is termed symbolic disability. After having observed the disturbing background within which Sarah Kane wrote, it is important in this work to examine the tendencies characterizing postmodern mirroring. Kane projects a society which is void of compromise and this makes the struggle for survival in a postmodern era an illusion. That is why critics like Mel Kenyon and Jack Tinker tend to see Sarah Kane as a pessimistic

writer who has lost faith in existence. However, the postmodern world is a world of complexities and characterized by disabilities where life is more distasteful. This accounts for the numerous atrocities committed by the postmodern man. Sarah Kane seeks to illustrate that although life has become questionable, the combination of rational thoughts, understanding and love, tolerance and spiritual reconnection with the Supreme Being can help redefine man's life and eradicate most of the abnormalities in life.

The aim of this work is to study Sarah Kane's work: *4.48 Psychosis*, in the light of postmodern mirroring and symbolic (dis)abilities. The work, equally, examines the inabilities that characterize the way Sarah Kane presents human pain and suffering. There seems to be no hope for the future generation but Kane suggests that there is ability in every disability. This work probes into the psyche of characters to see how the realities of the new world affect them and whether they think hope can still reign amidst chaos in this postmodern world. It explores the characters' struggles to negotiate a new model of place and identity from devastation. Finally, the work demonstrates how this play can be used by teachers and students of literature and other social sciences as material. It can be used to enhance discussion on taboo subjects in the African context, such as suicide and the use of violent language, which have become so overt and common place. The objective is to cultivate a sense of self-dignity in the students by conscientising them with cultural values.

In view of the preceding objectives, the following research questions have been designed to guide this endeavor:

- How does Kane's postmodern experience reveal postmodern mirroring?
- How does the collapse in human values enforce man's abilities or disabilities in the postmodern society?
- How does interpersonal relationship and self-reflexive consciousness help in searching for purpose in a complex world?
- How can the teaching of postmodern drama in a language class be used to enrich or support the morals of students?

This work operates on the hypothetical contention that the text, *4.48 Psychosis*, demonstrates a symbolical awareness whereby Sarah Kane sublimates redemption in her craving to create a world void of disaster and disabilities. There is an underneath meaning in life beyond the violence that Kane projects. In her sense impression, she sublimates fortitude

against a background of hopelessness. Having in mind that in every disability there is ability, Kane emerges from calamity with the possibility that there is a glimmer of hope in the future.

This work is significant in that it handles aspects of human dignity which have become very controversial in the postmodern world. The argument is that chaos should not define man's action. Instead man should carve his way out of the chaos and make meaning out of the disorder that surrounds him/her. This study also creates awareness in the mind of the postmodern man and even the younger generation, who are still unaware of the complexities in life, to be prepared to face the challenges that exist and those that are yet to come.

The work focuses on Sarah Kane's *4.48 Psychosis* from a postmodern and psychoanalytical perspective. However, references are made to other critical and fictional material related to the study and to other works by the author.

For a better understanding of what this study sets out to investigate, some key terms need to be defined to situate the context in which they are used. The key terms are: "postmodern", "mirroring", "symbolic", "disability" and "ability".

The term "postmodern" is a very controversial and complex term and the proponents disagree on even the basic precepts and for this reason, it has been defined in different ways. But the terms, postmodern, postmodernity and postmodernism are used interchangeably in this work since they all represent a particular period in history and literature. Jean Francois Lyotard's "The Postmodern Condition" is one of the highly influential works on postmodern society. The work was a critic on the current state of knowledge among modern postindustrial nations. Lyotard defines postmodernism as "incredulity towards metanarratives" of finding one story that explains the world and all others (84). That is, postmodernism is dynamic and defines a world which is flawed. He points out that no one in the postmodern period seemed to agree on what is real and everyone has their own perspective and story. Lyotard made a number of notable arguments one of which was that the postmodern world suffered from a crisis of representation in which older modes of writing about the objects of artistic, philosophical, literary and social scientific languages were no longer credible. Lyotard suggests that:

The postmodern would be that which in the modern invokes the unrepresentable in presentation itself, that which refuses the consolation of correct forms, refuses the consensus of taste

permitting a new presentation- not to take pleasure in them, but to better produce the feeling that there is something unrepresentable. (Lyotard, 85)

The postmodern aesthetic that emerges from Lyotard's work can be thought of as an investigative aesthetic. This ties with the works under study because we are going to investigate new forms of presenting today's realities, which differ from the traditional methods. He dismisses subjectivity in writing and in truth.

"Mirror," according to *Cambridge Advanced Learner's Dictionary*, is a noun which refers to an object, person, or event that reflects or gives a picture of another. Therefore, "mirroring," otherwise known as projection, exposition, and reflection, presents and questions the values upholding the society of today. Mirroring of the society presents the postmodern excesses and the dilemma in a world where meaning lies in an incomprehensible order and consequently, we find ourselves caught as individual subjects. Therefore, postmodern mirroring exploits the postmodernist reflection of the society; satirising, questioning and exposing the postmodern society and the truths controversial about human nature today. It mirrors the contemporary society in a platter of confusion and irrationality, examining the decayed values of postmodern man. It would be noticed from analysis that humans have become the most irrational creatures in the universe today.

"Symbolic" is an adjective derived from the noun "symbol" which refers to something with an implicit meaning and pertains to a symbol. *The Penguin Dictionary of Literary terms and Literary theory* defines a symbol as an object, animate or inanimate, which represents or stands for something else. Symbolism helps reveal the reality of the world which had been evident from the start of the 20th century. It is in favour of a language that can evoke states of consciousness and experience. An author uses symbolic meanings to permit the reader distinguish the true meaning through the images he/she uses. Sarah Kane's use of symbolic meaning brings to the limelight a lot of controversial and complex issues about humanity, especially the idea of human dignity which has become fragmented. The idea of disabilities in Kane's work is brought about through the image of death and suicide which is symbolic of the challenges that characterise the postmodernists. Henri Regnier, in his *Lendemains*, made the additional point that a symbol is a kind of comparism between the abstract and the concrete in which one of the terms of the comparison is only suggested (12). Symbolic meaning of an object or an action is understood by when, where and how it is used. To develop symbolic

meaning in a work, a writer uses other figures of speech like metaphors, similes, allegory, as tools.

The definition of “disability” is highly contentious for several reasons. First, it is only in the past century that the term “disability” has been used to refer to the distinct class of people. Disability has been used either as a synonym for inability or as a reference to legally imposed limitations on right or power. Disability generates philosophical debate about some of our most familiar ethical, political and epistemological concepts. Disability thus refers to the inability of the postmodern man to overcome his/her challenges and also refers to psychiatric disorders like schizophrenia and bipolar disorder, pain and discomfort. These incapacitate the mind and lead to immorality and deficiency which are symbolic of the disconnection of man from his Supreme Being. In other words, the idea of “symbolic disability” expresses man’s inability to confront the challenges of life. He/she has completely been disintegrated from the soul, God, and becomes an irrational being.

On the contrary, “ability” refers to the aptitude and the capacity to do what is expected. Although postmodernism was characterised by a lot of challenges and incoherence in the presentation of ideas, it brought about some positive changes such as democracy, endurance and the introduction of multiple interpretation. Postmodern man keeps searching for those skills that can make suffering bearable and life more meaningful. Even in turmoil, life can still be made worth living through different means of cooperation and interaction. The ability to fully understand brings forth the prerequisite skill of one another to coordinate. Thus, newfound postmodern ability refers to the will, desire or determination to face challenges in the society as can be seen in the manner Sarah Kane depicts her characters in her play *4.48 Psychosis*. The presentation of symbolic abilities in Kane’s play is very symbolic of postmodern man’s craving to attain liberty and peace.

The critical tools, which this study employs for a clear examination and analysis of postmodern mirroring and symbolic disabilities in Sarah Kane’s work, are postmodernism and psychoanalysis.

That postmodernism is undefinable is a truism. However, according to George Marcus, it can be defined as a set of critical strategic and rhetorical practices employing concepts such as differences, repetition and hyperreality to destabilize other concepts such as identity, epistemic certainty and historical progress. Instead of following the standard modernist literary quest for meaning in a chaotic world, postmodern literature tends to

eschew, often playfully, the very possibility of meaning (81). Where modern literature was characterised by its commitment to the value of a unified, coherent work of art employing symbol and myth, exhibiting alienation from ordinary life, postmodernism celebrates Postcolonial studies, incoherence, discontinuity, parody and popular culture. Some major postmodernist theorists and critics are: Jean Francois Lyotard, Jean Baudrillard, Fredric Jameson and psychoanalysts like Sigmund Freud, Jacque Lacan and others whose philosophical theorizing will enhance our analysis, interpretation and understanding of Sarah Kane's text.

Since postmodernism is an eclectic and complex literary theory, it is important and imperative to focus only on postmodern concepts deemed relevant for this study. Relativism and indeterminacy are major characteristics of a postmodern reading of a text, which reject the concept of a unifying underlying reality. With regard to this, this study examines and discusses prominent postmodernist figures and how their literary theorizing contribute to the analysis and understanding of Sarah Kane's works, in general and postmodern mirroring and symbolic (dis)abilities in particular, within the postwar era. Focus will be laid on the conscious and the unconscious state of the characters discussed by the psychoanalysts and the concepts of playfulness, intertextuality, pastiche and ambiguity discussed by postmodernists.

Jean Francois Lyotard regards postmodernism as the unwillingness to succumb to metanarratives. As a result, one of the most appropriate definitions of postmodernism has been presented by Lyotard. According to him:

The postmodern would be that which, in the modern, puts forward the unrepresentable in presentation itself; that which denies itself the solace of good forms, the consensus of a taste which would make it possible to share collectively the nostalgia for the unattainable; that which searches for new presentation, not in order to enjoy them but in order to impart a stronger sense of the unrepresentable. A postmodern artist or writer is in the position of a philosopher: the texts he writes, the work he produces are not in principle governed by preestablished rules, and they cannot be judged according to a determining judgment, by applying familiar categories to the text or to the work. (Lyotard, 81)

A postmodernist writer like Sarah Kane, in projecting the realities of her society and the world at large, does not succumb to the universal paradigms or rules established during the traditional period but brings in her style that permits her to bring the truth right before our

very own eyes. In his famous essay “The Postmodern Condition,” Lyotard announces that “the grand narrative has lost its credibility” (37), and praises local and contemporary knowledge instead. This is the stage which the postmodern artist or writer emerges and contributes his/her own mininarrative in the form of liberating postmodern expressions. Kane’s works lack coherence and she uses a style that is unique and language that is vulgar to symbolize the breakdown in communication and in the human mind in particular.

Another important postmodernist contribution came from the French theorist Jean Baudrillard, who appeared in the early 1980s. Although he never really discussed postmodernism by name, his writings have been instrumental in shaping our understanding of postmodernism. In his book *Simulacra and Simulation*, Baudrillard describes the problems we are facing in contemporary reality in which the distinction between what is real and what is imagined continuously blurs meaning. According to Baudrillard, signs have lost their association with the underlying reality and simulations of reality end up becoming “more real than the real,” pointing to Disneyland as a hyperreality which tries to convince us that the rest of America is real (20-21). This idea, when applied in the postmodern world, exposes the controversy over suicide. Suicide, which was once seen as a sign of disrespect for life and humanity and an insult to God, is now seen honourable especially by terrorists or suicide bombers. People commit suicide and pepertrate murder and consider it a way of freeing the soul from suffering. Following Baudrillard’s concept of *Simulacra and Simulation*, this work questions the rational thought of man in a world seemingly characterised by irrationality often expressed through the concept of playfulness.

In 1984, Marxist theorist, Fredric Jameson, emerged as one of the most prominent critics of postmodernism with the publication of *Postmodernism, or the Cultural Logic of Late Capitalism*. In the work, Jameson talks about the postmodern aesthetic whereby everything is merchandised and even art itself is meant for the market. In this regard, a work of art or artistic creativity loses its aesthetic value because attention shifts from genuine creativity to producing what will please the consumer. But with Kane, she produces what she experiences in the society. In *Postmodernism and Consumer Society* (1983), Jameson notes a shift in the private style, whereby instead of creating our own unique styles we look to the past and imitate old, dead styles. According to him, the postmodern artists cannot invent new perspectives and new modes of expression; instead they recycle previous works and style (48). For instance, *4.48 Psychosis* follows the traditional structure of exposition, the climax and the resolution. This is what the postmodernist term pastiche. Thus, Jameson offers a

totalizing perspective of the postmodern and then seeks to approach postmodernism “dialectically, as catastrophe and progress all together” (86).

Under postmodernism, we will discuss the notion of playfulness and ambiguity which are inherent tenets in postmodern literature. In contemporary literary study, play has become a virtual synonym for Deconstruction. Play is a dominant feature of literary Postmodernism. According to *Cambridge Advanced Learner's Dictionary*, play functions as an expression of irresistible vitality and the dance of language. Playfulness is a central issue in postmodernist literature, used to lighten mood and defer meaning. In this regard this concept is evident in Sarah Kane's plays. According to Daniel Chandler in *Semiotics for Beginners*, ambiguity, which can also be called multiple meaning and plurisignation, is the use of single word or expression to signify two or more distinct references, or to express two or more diverse attitudes or feelings (10). Undecidability for postmodern critics, by contrast, radically undermines the very principle of unity: these critics celebrate multiplicity, heterogeneity and difference. Undecidability splits the text, it haunts (24).

According to *A Dictionary of Literary and Thematic Terms*, intertextuality is a term which rejects the idea of a text as a single autonomous entity created by a single author. It says that any given work contains a chunk of prior texts. Citational intertextuality is a prominent feature of postmodernist literature, which relies heavily on reference to earlier styles, conventions and allusions that its knowing audience will recognize. Chandler says:

No- one today- even for the first time- can read a famous novel or poem, look at a famous painting, drawing or sculpture, listen to a famous piece of music or watch a famous play or film without being conscious of the context in which the text had been reproduced, draw upon, alluded to, parodied and so on. Such contexts constitute a primary frame which the reader cannot avoid drawing upon in interpreting the text. (Chandler, 15)

Chandler says texts owe more to other texts than their own makers and this brings about the possibility of multiple interpretations. Every reader is entitled to their interpretation as long as they suit their context (16). Going through Sarah Kane's works, there is a lot of intertextuality especially excerpts from the Bible.

Upon examination of the writings of Jameson, Baudrillard and Lyotard, a number of postmodern characteristics can be outlined in Sarah Kane's work such as the representation of the real, her style, structure and exposition of the underlying reality. These concepts will help

in the analysis of her work. Such theoretical investigation raises questions like; what prompted her to write in the way she did? Does she sound defeatist or victorious? These questions guide the reader through out the analysis and enable him/her judge the text from multiple perspectives.

Psychoanalysis is used in this study in the light of postmodernism. It is often said that Sigmund Freud came up with the unconscious, but it is more accurate to say that he and other psychoanalysts mapped its spaces and mechanisms. The findings of psychoanalysis have filtered into literary and cultural criticism and theory, providing a battery of terms, concepts and problems that reach beyond those critics who describe themselves as psychoanalysts. The keys to the dark and inaccessible unconscious lie, psychoanalysts say, in free association, fantasies, slip of the tongue and especially dreams, all of which reveal deeply buried, repressed, and self-censored wishes. Psychoanalysts like postmodernists, assert that nonsense is meaningful and that distortion is inescapable and creative especially since literary discourses are often as seemingly nonsensical and the distorted ideas are seemingly dreams. Thus, this study focuses on the conscious and the unconscious aspect of human life otherwise known as the id, the ego and the superego. Some of the leading proponents were Sigmund Freud, Carl Jung and Jacques Lacan.

Carl Jung was influenced by Freud's approach of the delicate problem of dream interpretation. It is known that Freud interprets dreams on the object level: that is, according to the relationship between the dreamer and the persons or situation in his real life. Jung introduces the subject level, that is, the fact that the dream reveals a symbolic way and some features of individual psychological life or of his/her internal psychological transformation. Jung departs from Freud because he regards great literature as a disguised form of libidinal wish-fulfillment that to a large extent parallels the fantasies of a neurotic personality. According to Jung in *Analytical Psychology: Its Theory and Practice*, the more closely a symbol conforms to the unconscious material organised around an archetype, the more it evokes a strong, emotionally charged response as he observes:

The symbol has a very complex meaning because it defies: it always presupposes a lot of meanings that can't be comprehended in a single logical concept. The symbol has a future. The past does not suffice to interpret it because germs of the future are included in every actual situation. That's why, in elucidating a case, the symbolism is spontaneously applicable for it contains the future. (Jung, 148)

Summarily, Jungian psychology focuses on establishing and fostering the relationship between conscious and unconscious processes which involves dreams. Dialogue between the conscious and the unconscious aspects of the psyche enriches the person's understanding and Jung believed that without this dialogue, unconscious processes can weaken and even jeopardise the personality. This accounts for the reason some characters resort to destruction and suicide like the unnamed character in *4.48 Psychosis*. Therefore, the theory enhances the search into the unconscious and enables understanding of most of the actions carried out by the characters.

Jacques Lacan, the French Freud, developed a semiotic version of Freud's view of a mental working of dream formation into textual terms of the play of signifiers, converting Freud's distorting defense mechanisms into linguistic expression and interpretation. In *Seminar, Book VII. The Ethics of Psychoanalysis*, Lacan states that the unconscious is structured like a language, which is one of his most famous claims. For Lacan the biological concept of need is largely displaced by the concept of desire. A need can be gratified, but desire is irrepressible. Thus, once one's desire is uncontrollable, he/she tends to act irrationally which is what causes the challenges the postmodern man faces. The patient in *4.48 Psychosis* faces this problem of irrepressed desire and that is why he/she is full of hatred for him/herself and those around and consequently, finds life meaningless. Eventually, the patient commits atrocities that end up terminating his/her life.

Sigmund Freud's commentary in his masterpiece, *The Interpretation of Dreams*, is on the nature of dreaming. Literary works involve conscious labour while dreams do not. In his *The Dynamic of Literary Response*, the American critic, Norman Holland, following Freud, sees works of literature as setting in motion in the reader and interplay of unconscious fantasies and conscious defenses against them. Freud's concept of the unconscious distinguishes psychoanalysis from other psychologies. The unconscious has an energy, logic and ethics of its own, radically incongruent with the contents of consciousness. Alongside his interpretation of double meaning of symbols, Freud continues to discuss affects – rage, love, envy, hate – in terms of the energies which are organized as a natural science like physics. These energies are simply on a separate level of psychic organization from the symbol of desires

According to Freud, the human personality was structured into three separate parts: the id, the ego and superego. The id, which is the most primitive structure,

functions unconsciously. The ego operated with reason and the superego was the most modern structure, operating on moral principle.

The ego wants above all to be loved (...) but it only becomes the id's love object by diverting, or sublimating, part of the drive, and repressing the remainder. Ultimately, the id will not reward the ego for managing and inevitably frustrating, then the superego emerges as an incorporation of the father whose strength is to bolster the ego against id. (Freud, 33)

Sigmund Freud's compassion for the ego is a compassion for the human race, laboring under the almost intolerable demands placed upon it by a civilization, built upon the repression of desire and the deferment of gratification. Freud in his later works comes to see the human race as languishing in the grip of a terrifying death drive. The final goal of life is death, a return to that blissful inanimate state where the ego cannot be injured. We strive onwards only to be constantly driven backwards, struggling to return to a state before we were even conscious. The advancement in the whole has caused a lot of harm. The ego is a pitiable, precarious entity battered by the external world, scourged by the cruel upbraiding of the superego and plagued by the greedy insatiable demand of the id.

Summarily, Freud's, Lacan's and Jung's influence are immeasurable. Their impact upon contemporary theory is part of the larger climate of postmodern uncertainty and ambivalence, while the disagreement concerning their ideas is compatible with the general environment of postmodern fragmentation. The concept of the conscious and the unconscious expressed by the three proponents of this theory permit us to be able to analyse some actions carried out by the characters. Since the unconscious is like language, it must be interpreted to be able to dissect the behaviour of the various characters and why they act the way they do. This makes psychoanalysis an indispensable theory in the analysis of Sarah Kane *4.48 Psychosis*. Psychoanalysis can therefore be summarized in one of Freud's own slogan which says where the id was, then there shall ego go (19).

For a successful study of a work of this nature, it is relevant to review works of other critics in order to access what has been done or left undone in relation to postmodern mirroring and symbolic (dis)abilities in Sarah Kane's work. Even though the drama text *4.48 Psychosis* was written some years back and has received criticism from many critics, these critics have not touched all the sensitive sections or events in this play. Sarah Kane is a celebrated and controversial writer who indulges herself with complex issues that plague man

in the postmodern world. She writes in a fascinating manner that grasps every reader's attention and the work can be assessed in different ways. Therefore, it is not surprising that her texts in general and the one under study, in particular, are quite pertinent as they address most of the contemporary concerns of our time like sexuality, sexual abuses, frustration, violence and suicide.

According to David Greig in his *Introduction to Sarah Kane: Complete Plays*, Kane's life and works were dominated by the way her career began and the way it ended. Her suicide and the posthumous production of her last play *4.48 Psychosis* created a lot of controversy. The critic is of the opinion that too much attention to the myth of Sarah Kane tends to detract from the virtues of her writing, and especially the explosive theatrical, the lyricism, the emotional power, and the bleak humour of its best passages (4). In his introduction, Greig usefully points out that much of Kane's works can be read in terms of the triangular relationships between a perpetrator, a victim and a bystander and argues persuasively in favour of understanding Kane's works not for what it says about her, but for what it tells us about ourselves. His opinion ties with that of Evelyne Pieiller who presents Kane's projection of human suffering in the world and the violence that characterize the postmodern period.

According to Evelyne Pieiller in *Sarah Kane: The Notion of Cruelty*, Sarah Kane breaks what is habitual, expected, acceptable, because she knows she lives broken and in a broken world. She sees the battlefield in humans, "minesfield in the world and she wants to tear the plastic bag that envelops the whole to contain it in order to bring out the pain, the stupid pain, the deep pain of our taste for destruction" (1-1). In her work, Kane describes a world built on violence and points out that we are responsible for the creation of the circle of violence. She observes that Kane breaks the model form so that we can feel our own breaks like open wounds. To convey her message, Kane needed to push the limits: the limit of language (5). According to Pieiller, she adopts an efficient style of short and cutting lines which bombard the spectator with both tenderness and cruelty (5). This view of Sarah Kane's works is pessimistic, yet relates to the work based on postmodern mirroring and symbolic (dis)abilities which expose the world and the challenges that come with postmodernism.

Michael Billington, a critic of *Guardian*, takes on a different dimension to the analysis of Kane's work by drawing a parallel between *Blasted* and Pinter's *Ashes to Ashes*, praising the setting of a country house outside of London against a "background of barbarism and cruelty" (375). The similarities between the two plays are numerous to list but include the

symbolic deployment of a body in their closing moments. Death, as presented by these authors, is symbolic of the disability that surrounds the society. In a play which forces men to examine their own sexual constrain and women their own guilty compliance, Billington sees Pinter pointing out the same controversial issues Kane projects. To be fair, Billington extols the values of setting and the values that define human behavior. Billington examines both the cruelty and victimization of Kane's characters who end up either death or rendered helpless.

Aleks Sierz's opinion is discussed in line with Michael Billington's idea in *In-Yer-Face Theatre*. He says the real reason the media went out of control was that Kane's work "touched a nerve" by taking an insight look in to serious anxieties about the problem of violence (1- 7). Sierz adds that Kane does put violence on stage because she wants to underline the cruelty of human nature and her work only reflects the reality of our modern society. What was shocking was to face this reality. This is what this work sets out to present; the reality and projection of the postmodern society. He also says *4.48 Psychosis* contained not only disturbing emotional material but also adopted a deliberately unusual and provocative form like a poem. Like Sierz, Caryl Churchill, author of *Cloud Nine*, who can be said to have occupied a similar, if not so shocking place in a previous generation of playwrights, was quick to answer and praise the wit of the new talent. She found *4.48 Psychosis* to be a tender play that could move into the surreal to show connections between local, domestic violence and the atrocities of war, that is, the mirroring of the post war society and the casualties inflicted on the human mind. Thus, Churchill's and Sierz's opinion both conform to the work because it actually projects the postmodern world in its chaotic state.

Still in his *Introduction to Sarah Kane: Complete Plays*, David Greig brings in a different attitude to Sarah Kane's work by re-evaluating the shape-shifting consciousness, suggesting that Kane's *4.48 Psychosis* is about the human self struggling to retain autonomy and a self that becomes increasingly abstract. The question of self is important because it forces a distinction that must be made between Kane the author and Kane the embedded character of *4.48 Psychosis*. It is Kane the ingenious author that controls the play's protean voice but it is also Kane, the tormented "bisected soul" (6) that speaks and suffers within the voice. Thus for Greig, the difficulty of staging action and imagery based on poetic fragments rather than naturalistic logic is its own reward, advancing the cause of theatre.

The above discussions on Sarah Kane's *4.48 Psychosis* reveal the different views of other critics. As already examined, critics like David Greig and Evelyne Pieiller look at

postmodernism as characterized by human pain and suffering. Michael Billington, on his part, examines Kane's view of life in the light of victimization of human beings. Aleks Sierz and Caryl Churchill view Kane's work as an exhibition of human cruelty and casualties. What these critics and examiners do not look at or ignore consciously or unconsciously is the examination of symbolic disabilities, abilities and regeneration. Sarah Kane writes against a background that has collapsed but seems to suggest that all hope is not lost. Human suffering and pain are by-products of the horrible effects of postwars and the challenges man faces either disable him or empower him. It is on this note that the significance of this study is drawn.

This study consists of an introduction, four chapters and a conclusion. Chapter One talks about the futility in postmodern existence: questioning rational thought and man's honour and pride which has been pushed to the background. Chapter Two discusses the dangers that bring about subtle social collapse in the postmodern society and how anger, fear, aggression and violence rise in societies that do not live by moral values.

Chapter Three focuses on symbolic representation: the possibility of redemption and spiritual regeneration on the part of man's identity. Chapter four examines postmodern drama in a language classroom. It delves into how postmodern drama text can be used to moderate the violent use of verbs in the postmodern society and enrich the morals of students.

The conclusion provides the summary of the work and the findings drawn from analyses in the different chapters.

CHAPTER ONE

FUTILITY IN POSTMODERN EXPERIENCE: QUESTIONING RATIONAL THOUGHT

This chapter discusses the concept of futility in postmodern experience in relation to man's irrational thought in Sarah Kane's *4.48 Psychosis*. It depicts how the play reflects the hopelessness of man in the postmodern period. In order to enhance a critical and conceptual perspective in the analysis of the text under study, references are made to critics like Michel Foucault, Frederic Jameson and Jean Baudrillard. It is necessary to mention that Sarah Kane is often seen as a cynical writer who questions the existential concerns of life. She is regarded as shattering the glimmer of hope on human existence. This perception from critics like Mel Kenyon has given the impression that the basic thrust of Kane's thought is radically negative and pessimistic. Such misgivings in this chapter are examined in the light of fear and insecurity, the horror of death, loneliness, boredom and alienation.

The postmodern world is surrounded by insecurity, fear, war, worry and stress. The fear and insecurity that characterise the postmodern period are motivated by actions of depression and man's attempt to be liberated. Freedom becomes questionable in the postmodern life and because of this, man becomes desparate. In desparation, he carves a space for himself in isolation from the world that surrounds him. Instability, brought about by the two World Wars, intensified this fear and man was left in an insecured environment. This instability was heralded by violence, turbulence, chaos and anarchy thereby presenting the postmodern period as purposeless and unsubstantial. Never in the history of the world has the human race been in such great need to be free from the conflict, ill feeling, selfishness, injustice and strife. Insecurities and mishaps are integral and pervasive part of the postmodern man, threatening them and making them anxious, fearful and miserable. This has brought a lot of disabilities both in the postmodern man's actions and thoughts projected through his actions like killings and suicide. This is why this work questions man's cohesive thoughts and rationality as everything seems to be hopeless.

In Sarah Kane's *4.48 Psychosis*, the postmodern man is projected as one who is tortured by the inability to verbally express his physical fear and terror and as a result, the mind and the body become disjunctured and separated. Therefore, increase in insecurity and vulnerability result in pervasive fear, despair and torment. In *4.48 Psychosis*, the patient's inexplicable torment frequently occurs in his/her painful disjuncture of body and mind. The

doctor ruthlessly informsthe patient about an objective truth that his/her “body and mind are one” (5). Unable to find an adequate verbal expression for the illustration of his/her mental situation which haunts the mind, the patient rejects what the doctor says about the union of body and mind, describing his/her painful disjuncture twice as being drowned in the devouring sea of reason:

I will drown in dysphoria
 in the cold black pond of myself
 the pit of my immaterial mind
 drowning in a sea of logic
 this monstrous state of palsy
 still ill. (Kane,19)

The patient’s mind is in a fatal state of paralysis that fails to sustain or to explain the insufferable pain imposed on his/her body. Drowning in dysphoria shows that the patient keeps sinking day by day into a state of depression because of the insecurity and restlessness that characterize his/her environment. This fatal state of paralysis is metaphorically described as a “pond” or a “sea” in which the patient is placed. “Drowning in a sea of logic” expresses the inability to reason; reasoning becomes blur which enforces the urge to question man’s rationality in the phase of this chaos. The inability to think logically is as a result of the fear that defines the patient’s life. This reinforces the restlessness of the postmodern man and his unwillingness to overcome challenges. The patient not only lives in fear but lets fear overshadow his/her ability to reason. Looking at the concept of ambiguity or indeterminacy, Kane provides an ambiguous state of logic which instead drowns the patient. The patient is unable to reason even when reasoning is presented in an exaggerated quantity, “sea.” Kane uses this exaggeration to indicate that no amount of logic can save postmodern man from imminent downfall.

Unable to quench the fear that characterizes the environment, the postmodern man is definitely in dire need of peace not only in his/her personal life but also at the global level. The tension, anxiety and fear arising from the terror are not only disruptive but continue to exert a constant drain on man’s well being, mentally, psychologically and physically. In their

desire to completely dominate everything around them, humans have become the most violent and irrational beings in the world. They have succeeded to some extent but in so doing, have paid a huge and terrible price. Man has sacrificed peace of mind for material comfort and when there is no peace, there is pressure, fear and uncertainty. This material comfort came about as a result of the Industrial Revolution. Sarah Kane places her characters in positions where they can hardly escape technological advancements: “I gassed the Jews, I killed the Kurds, I bombed the Arabs” (21). Technology has brought nothing but destruction on man and his environment. Humanity is left at the verge of extinction: “the only thing that’s permanent is destruction/ we’re all going to disappear” (29). The patient utters these statements because he/she is certain of the end times whereby everything will disappear from the surface of the earth. In his/her fear, the patient prophesies doom on all humanity. There seems to be no hope in the future because of the insecurity characterizing the world. Therefore, science and technology have indeed made human life more insecure than ever before. If there is no spiritual improvement in the way problems are handled, then humanity is in danger of being wiped out. The patient finds pleasure in killing people as he/she confesses and this expresses nothing but the irrationality of man, the inability to distinguish what is right from what is wrong and the extent to which this has turned man into, a beast.

Sarah Kane also uses paradoxical statements to situate the patient in an ambivalent position that rejects a calm state of thought. The patient’s mind is crowded by what can be termed the inabilities of the self. In the fragment of the patient’s prolonged account, paradox that creates the ironical effect is found in several pairs of sentences:

I cannot be alone

I cannot be with others

My hips are too big

[...]

I do not want to die

I have become so depressed by the fact of my mortality that I
have decided to commit suicide

I do not want to live

I am jealous of my sleeping lover and covet his induced

unconsciousness

When he wakes he will envy my sleepless night of thought and

speech unslurred by meditation. (Kane,4-5)

Possessed with conflicting thought of life and death, the psychotic patient expresses his/her fear of “being alone” (4). The patient’s thought of fear is closely followed by another statement illustrating his/her resistance of “being with others” (4). The paradoxical statements are significantly juxtaposed and only through the form of distinct pairs can the inherent meaning be conveyed; that of the patient’s fear knowing the fact that he/she cannot get along with anyone including him/herself. Fear of the self is another way of mirroring postmodern man’s disability, unable to face him/herself. Freud emphasizes that death is the ultimate end of human life and the patient’s depressed state has made him/her envy death as the solution to his/her suffering. However, Sarah Kane proposes a community in which everyone lives in harmony and in peace instead of being led by fear, insecurity and isolation.

Fear is evident in the patient’s repressed thoughts which express the individual’s chaotic mind. This is what Sigmund Freud terms as the manifestation of the id. The disorderly design of numbers describes the process of suppression, depression and repression of the patient’s thoughts from systematic count down to chaotic displacement of numbers. One predominant example lies in a fragment where the patient counts the numbers in decrements suggesting a great deal of interpretations:

100

91

84

81

72

69

58

44

42

37

38

21

28

The dispersion of numerals occupies the entire page and the spacing and spread-out create a visual effect of chaos and a visual manifestation of the id. The postmodern theory examines this idea through the concept of ambiguity. The numeric layout is ambiguous at first sight and this accounts for the numerous possible interpretations. It may imply the patient's weakening desire of living that is in a continual process of shrinking once again into desperation. It may symbolize the patient's gradual loss of control and dissolution of his/her mentally rational condition. It may represent the numeric figures that constantly appear in the patient's daily life such as the doses of drugs or the number of doctors that have attended to him/her, the room numbers in the rehabilitation institution that the patient has stayed in. Most of all, this dispersion simply explains the sense of fear induced in the character's unstable mind. Notwithstanding, this state of mind, whereby the patient can hardly place thoughts logically, only reinforces the patient's irrationality which eventually expose the futile struggles in the postmodern society. This reiterates the weaknesses that define the contemporary world and how disabled the postmodern man's mind is.

The images Kane uses in relation to the hall in which the patient is confined are those of darkness and terror which persistently remind the postmodern man of the inescapable situation that entraps his/her mind. The dark images of the banqueting hall symbolize the desperation and fear that the patient is currently fighting against. A continuous reminder of the patient's miserable situation only plunges him/her in to serious darkness and despair:

All I know

Is snow

And black despair

[...]

Warm darkness

Which soaks my eyes

[...]

Black snow falls

In death you hold me

Never free. (Kane, 30-33)

Besides the images of “darkness” evident above, the unstable floor in the banqueting hall also produces images of instability and insecurity which in turn torment the patient and force the patient to live in perpetual fear: “[h]ere am I/ and there is my body/ dancing on glass” (21). The ground on which the patient stands on is either fluctuating or fragile. The instability of the stand ground is metaphorically compared to “a blanket of roaches” (19) that induces the embedded fear inside the patient’s mind or the “glass” (ibid). His/her reasoning is unstable and the whole body seems to dangle in an inexplicable manner and causes excruciating pain, torturing the body and tormenting the mind. This reiterates the postmodern concept of ambiguity and uncertainty about what the future hold. In these moments of torment and insecurity, the patient can only think about taking away his/her life which mirrors man’s unfounded and baseless thoughts in the phase of torment. Such thoughts form the basis of postmodern experience and disability.

Therefore, fear and insecurity surround the postmodern society. Unable to predict the future and difficult to distinguish what is right from what is wrong, the postmodern man indulges in activities that alienate him/her from the outside world. Projecting man in such a desperate situation, Sarah Kane exposes the mind of the character in a state of despair because everything seems futile. The fear of the unknown causes nothing but insecurity and consequently, man is forced to retreat. The fear of being with the outside world is what leads to alienation and loneliness which form the basis of the next notion to be analysed.

The postmodern condition is seen as thwarted and lonely which spurs confusion. Evidence of this alienation was evident in the 20th century and this incited the disconnection and confusion inherent in life in the late 20th century. The crisis of the 21st century ushered in new suspicions in human relationship, just as nations became suspicious of one another. Besides the suspicions brought about by the wars, pain, misery, insecurity and fear were also some of its by-products. Human bond was replaced with material interests which instigated feelings of complete loneliness. This strain in human relationship made man withdraw, wondering on the essence and meaning of existence. These feelings of loneliness, alienation and boredom are aptly projected in the literature written in the postmodern era. These notions are expressed to project and expose the postmodern condition which has been destabilized by the wars. Man is left alone to face the turbulence. This is when boredom and alienation step in and in such a position man is forced to commit atrocities like murder and suicide.

Sarah Kane's world displays a close resemblance to Albert Camus' world depicted in *The Myth of Sisyphus*. It presents a universe suddenly divested of illusions and lights where man, stripped off the privileges, is seen as an alien. Man's exile is without remedy since he/she is deprived of the memory of a lost home or the hope of a promised land. Most characters in Sarah Kane's works are individuals who have detached themselves from the society. They act as observers detached from the things they describe. They simply ponder and brood on some existentialist issues and an intense longing to be loved. In such a state, anger prevails which culminates to feelings of emptiness, boredom, loneliness and dissatisfaction; dissatisfaction which entails tormenting ideas of meaninglessness, guilt and in most severe cases, suicidal thoughts. The most striking evidence in support of postmodern isolation and depression is their exclusion of romantic love.^{4.48} *Psychosis* represents intense human despair and loneliness, written by a dramatist who took her own life shortly after completing it which is evidence enough to ignite a feeling of pity in the audience:

I am sad

I feel 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

I used to be able to cry but now I am beyond tears

I have lost interest in other people. (Kane, 4)

The repetitive use of "I am" lays emphasis on the fact that the patient is alone in his/her suffering and the dissatisfaction with his/her whole being brings about the pessimism that characterizes this period. The patient does not believe in what the future holds for mankind and all he/she thinks of is death. The contrast drawn between the past and the present; "I used to be able to cry but now I am beyond tears" shows the increase in deterioration of the human condition. The patient's call for destruction, "I would like to kill myself" is not as a result of his/her incapacitated state but the rejection he/she receives from the society that discriminates against the mentally unstable people. These people are discriminated against and relegated to the background and in such a state, the victim might start nursing weird thoughts. It is as a result of this that the patient is lonely and confesses his/her desire to die.

To do an in-depth understanding of the significant content of the patient's protest, a thematic study on his/her dissent language is required. Some important themes that frequently reoccur in his/her narration should be examined, that is, the patient's alienation from the cruel society, and the protesting act of committing suicide. As an echo to a postmodern writer Antonin Artaud in *The Theatre and Its Double*, the patient confronts the violence in a complex and indirect way of expression rather than a simplified mode of offense. In order to facilitate a secured stand for protest, the patient puts him/herself in a distanced position away from society, a position that designates his/her difference from others:

Some will call this self-indulgence

(they are lucky not to know the truth)

Some will know the simple fact of pain

This is becoming my normality. (Kane, 5)

The society is divided into different groups: there are those who cruelly criticise the patient's psychotic situation as "self indulgence" and those who recognise the real suffering as "the simple fact of pain" (5). This is the simple reason why they do not understand and treat the patient like he/she deserves. The patient narrates his/her painful alienation not only as an active observer but also a passive object experiencing the reaction of others. He/she is situated in a position of being sensually watched or observed by the nameless doctors: "watching me, [...], smelling the crippling failure oozing from my skin" (6). The patient is paralyzed as an immobile prey that loses the ability to reject the penetrating gaze from society. Pain and loneliness have become a part and parcel of the patient; his/her "normality." When he/she narrates him/herself as an alienated observer, the language which appeals to the senses describes the external environment that causes pain in his/her sensitive mind. Postmodern alienation not only distances a postmodern man from the society but also traumatises the mind. In this trauma, the patient cannot reason rationally and what occupies his/her mind is death and suicide, the ills that disqualify the ability of postmodern man to overshadow his tormented spirit. Sarah Kane criticizes this action in a bit to redeem mankind's situation. To her, one should try to avoid violence by associating with others rather than staying alone.

The idea of boredom and loneliness is linked to the concept of identity and belonging: the cruel rejection, denial and the longing to be accepted in the society. The patient's desire to establish a balanced relationship, maybe friendship or love relationship, is rejected by the

doctor. What the doctor approves is a “professional relationship” (26), a distanced connection from which the emotional attachment is eliminated. The repeated fragment signifies the essential cause of the patient’s psychological breakdown:

-(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?

-(Silence.)

-We have a professional relationship. I think we have a

-good relationship. But it’s professional. (Kane, 26)

The doctor clearly states the boundary of their relationship, making the patient feel rejected and unwanted and this plunges him/her further into the sea of loneliness and despair. The patient feels the world is unfair to him/her and that he/she is only a tool in the hands of the doctors. The patient states : “[y]ou know, I really feel like I’m being manipulated.” The patient comes to terms with the reality of his/her solitude and realises that nobody cares about his/her feelings. He/she also expresses the loneliness, the painstaking and diligent search for identity and belonging in a compilation of sentences with a similar grammatical pattern. In the following fragments, the continuous use of “I” is provided with a lengthy space to express the patient’s loneliness and depression:

I am guilty, I am being punished

I would like to kill myself

I used to be able to cry bu now I am beyond tears

I have lost interest in other people

I can't make decisions

I can't eat

I can't sleep

I can't think

I cannot overcome my loneliness, my fear, my disgust. (Kane, 4)

These sentences describe a continuation of pain, comprising the repetitive use of "I am..." to approach the patient's own identity in a persistent quest to come to a compromise with his/her incapacibilities. With the absence of full stops, the compilation of sentences suggests a dispersed self that is constantly described by negative terms and expressions. Instead of using the "I am" sentences to describe a state of being formed by negation, some other sentences are uttered in a negative form to convey an extreme pessimistic and defeatist view of life, the fear that invades man's heart and a world that has been reduced to a bunch of insensitive human beings whose desires are never ending:

I cannot make love

I cannot fuck

I cannot be with others

I dislike my genitals. (Kane, 4)

Sex is what keeps the patient happy and the inability to do so causes him/her to detest the very essence of life: "I cannot fuck". Postmodern man has reduced life to sexual activities and the inability to do so pushes the patient to want to end his/her life. Sex becomes the act that brings happiness and this explains the collapse in values and how sensible behaviours have been pushed to the background. The combinational uttering of "I am" and "I can't" sentences show the fractured mind of the patient and what isolation and loneliness has caused to his/her psychology. By using the "I am" sentences, the patient uses a positive assertion to describe the essential quality of his/her existence to be "sad", "guilty", "a complete failure" and "dissatisfied with everything" (4). By using the "I can't" sentences, the patient employs the negative statement to acknowledge his/her lack of power to act. In this manner, the multiple use of sentences in a similar pattern demonstrates the process of how this patient constructs his/her own self, isolating him/herself in a continual negation, with no one to

confide in. The inability to believe in a better world projects the decadence, disconnection and turbulence that characterize it.

Thus desolation, boredom and loneliness enforce the postmodern man's incapacities because loneliness only makes him/her commit all sorts of atrocities like killings and suicide. The patient does not only feel neglected but lives a double life. Living with the idea that he/she was born in the wrong body, it is evident that he/she is unsatisfied with existence. Dissatisfied with him/herself, nothing seems rational than putting an end to a life he/she considers not a perfect one to live. Determined to get rid of these negative reactions, the patient prefers to isolate him/herself as a means of escaping from the realities that threaten existence. Isolation does not prove to be the best means of handling such a desperate situation. In an attempt to escape from the world, the patient ends up in a terrible state of depression and this leads to his/her desire for death which forms the basis of the next notion to be analysed.

Death, as evident on numerous gravestones, is often equated with sleep and this idea was initiated by Socrates. May Hope, in *On Socrates*, notes that Socrates saw death as a dreamless sleep and as migration of the soul to another world (32). Every piece of writing was associated with some form of death, whether its suicide, war or murder. Some writers express themselves through the death of others, their characters or themselves thereby trying to portray the pain and anguish in their lives and relay it back to the reader. The most frequently treated topic in the postmodern world, death – present as a theme, symbol or plot device- exists as one of the defining elements in the writing of postmodern novelist and dramatist. Intertwined with the origin of literature itself, human consciousness of mortality (death) has for centuries provided the impetus for reflection of the causes, meaning and nature of existence. The postmodern world presents varied forms of death as well as causes of these death and eventually the consequences of such an existence. Death has become common place in the contemporary society and has made postmodern man prone to destruction and no longer feels remorse for all the terrifying actions carried out.

The protagonist in *4.48 Psychosis* offers a persistent symptom of sad or sorrowful mood, feelings of hopelessness, pessimism and worthlessness, decreased energy, fatigue, difficulty in concentrating, remembering or making decisions, insomnia, appetite loss or overeating, suicide attempts, irritability and persistent physical symptoms. These symptoms do not respond to treatment such as headache, disorders and above all, an extremely abnormal feeling of guilt which is sarcastically displayed in a passage:

I gassed the Jews, I killed the Kurds, I bombed the Arabs, I fucked small children while they begged for mercy, the killing fields are mine, everyone left the party because of me, I'll suck your fucking eyes out sent them to your mother in a box and when I die I'm going to be reincarnated as your child only fifty times worse and as mad as all fuck. (Kane, 19)

This bitter confession by the patient of his/her killings and abominable acts reveal the hostile feeling that the patient nurses against humanity as a whole. Postmodernist writers and critics like Sigmund Freud have frequently presented death as the ultimate existential dilemma, one which arouses terrible anxiety as it offers a platform toward authentic self discovery. Death in literature carries with it a large symbolic implication of escape and alienation. Postmodern writers write with an almost obsessive concern with human mortality in a chaotic society, which produces states of alienation, anxiety and a potential retreat into the self in order to escape the omnipresent forces of death and deceit.

The title of Sarah Kane's play, *4.48 Psychosis*, refers to a specific time before dawn when the playwright (victim of chronic insomnia and depression) used to wake up. Statistically, these early morning hours are supposed to be the time in which a larger number of suicides are committed: a time recorded as an instant of extreme clear-sightedness, although, paradoxically, to those observing from outside and the audience, it may be considered as a moment of radical madness:

At 4.48,
 when depression visits
 I shall hang myself
 to the sound of my lover's breath. (Kane, 4)

The patient confidently states his/her desire to commit suicide by hanging ironically "to the sound of [her] lover's breath." A sight which is supposed to keep the patient alive will instead urge him/her to commit suicide. From the perspective of Kane's death, it is almost impossible not to see this chronicle of depression, unsuccessful therapy and endless medication as a suicide note. There is no doubt that suicide is an overwhelming presence in all the plays by Kane, and especially in *4.48 Psychosis*, which can also be read as an existential work. The anonymous speaker says, "I would like to kill myself" (4) or "I have resigned myself to death this year" (5). At first, the patient is calm, seen in his/her concise way of expressing the desire to kill him/herself, then to a blatantly aggressive way, "Take an overdose, slash my

wrists then hang myself” (7). The inability to control the mental state has made the patient vulnerable to the postmodern acts of suicide and death.

According to Sigmund Freud in his book, *Beyond the Pleasure Principle*, one of the major factors that contribute to the mental anguish of the time is the alteration in the people’s attitude towards death (121). While humans are aware that death is the eventual outcome of their lives, in reality, their own death is unimaginable to them. However, even though they cannot fathom their own deaths, humans are still deeply affected when it occurs to other people. The two World Wars have taken away the ability to ignore death. In *4.48 Psychosis*, death embraces both aspects of Kane’s dissected self: death-hating and death-loving. The protagonist’s confession “I have no desire for death, no suicide ever had” (33) reflects the ambivalent status of death-drive as is formulated by Freud: “Death is the ‘true result’ and to that extent, the purpose of all life while the sexual instinct is the embodiment of the will to live” (322). Death drive is primarily turned not towards outside but towards the subject, that is, it is radically not a drive to murder but a drive to kill oneself. Suicide has been a crisis that plagues postmodern society and Sarah Kane denounces this idea in her play by displaying transcendental contents of love and friendship.

As the protagonist of the play constantly denounces depression, patients have to fight not only death but also the social stigma associated to it. The patient has been placed in a position where he/she is constantly being observed by the doctors. He/she is separated from the other members of the society because of the mental state:

Dr This writes it down and Dr That attempts a sympathetic murmur. Watching me, judging me, smelling the crippling failure oozing from my skin, my desperation clawing and all-consuming panic drenching me as I gape in horror at the world and wonder why everyone is smiling and looking at me with secret knowledge of my aching shame. (Kane, 6)

Obviously, the patient is not only suffering from the thought of death which awaits him/her but the manner in which the society treats him/her. The patient expresses how the society feels about his/her intense suffering and despair, how he/she has been recklessly abandoned by loved ones. This provokes the patient to inflict pain in a bid to invite death. Undeniable, self-inflicted pain is evident along the entire play which is tailored towards committing suicide. Postmodern characters have become a bunch of nerves and nothing really seems rational to them even the idea of hurting themselves is nothing but an act of pleasure. The

postmodern man scorns at everything even him/herself and that is why he/she sees death as the only means of freedom from the suffering he/she is experiencing. The quotation above is one of the instances of self-loathing and self-destruction.

According to Jean Baudrillard in *Symbolic Exchange and Death* (1983), “death is meaningless,” “civilised life as such is meaningless”(5). Contemporary culture is formed out of the attempt to dissociate life and death. The question of the meaning of human experience gains its true and practical importance through man’s total discovery of death. Baudrillard’s division of life and death can be questioned, for not only does one involve the other but they can occur simultaneously in the same being. Braudrillard writes that the repression of death in contemporary society leads to the repressive socialization of life.^{4.48} *Psychosis* is often regarded as experiential, that is, the author did experience mental illness, social exclusion and eventually committed suicide. At one moment, the patient is willing to take his/her life and the next, he/she denounces death. However, this does not allow audience or readers to just sitback and contemplate the play self-indulgently but forces them to confront the reality of the feelings shown to them. The reality is that death and suicide are meaningless and should not be used as means of escaping from the challenges that arise from postmodernism.

Excluded from the group of sanity, the patient understands his/her permanent incompatibility to society and resolves to carry out his/her final protest through the deliberate act of suicide. As an embodiment of what Antonin Artaud proposes as the ideal language that conveys the mental torment “[w]ith plowshares of anguish, with the keen edge of a stubborn obstinacy”(98), the patient demonstrates his/her suicidal death by using segmented sentences and dislocated phrasal entities. Rejecting the paralysed state of life, the patient recognizes death as the only rescuer while he/she decreases the use of vocabulary to express his/her near-death psychology in a language form of simplicity. In the fragment of a soliloquy, the patient expresses the reason to put an end to his/her life because death crucially provides the peaceful mind that he/she longs for:

Find me

Free me

From this

Corrosive doubt

Futile despair

The sentence of the request is segmented into entities and its form of simplicity builds up a desperate cry for help. The patient points out the fatal situation of being killed by torment of life. His/her horror is equated as “repose” with a connotation of death in peace which implies his/her current situation as a dead-like person that prolongs his/her last gasp in society. This ties with what Jean Baudrillard holds that anxiety in life is linked to death and anxiety, the latter causing a person to become as though dead, yet still alive.

Dreams as Carl Jung states reveal our conscious desires. They symbolize the inner desires and one’s psychological torments. The patient in *4.48 Psychosis* has always desired death because he/she sees life as meaningless and unredeeming and therefore, cannot be saved from the whims of destruction. Dreams are a revelation of the patient’s desire to end life because of the inability to overcome the challenges of loneliness and boredom. The patient says: “I dreamt I went to the doctor and she gave me eight minutes to live. I’d been sitting in the fucking waiting room half an hour” (14). The patient’s dream projects his/her unwillingness to live a life of trauma and depression and in the statement “the sword in my dream” (8), the “sword” is a symbolical representation of the patient’s depressed thoughts and the sword literary pierces him/her to an inevitable end. The dream the patient has is a recap of his/her inner desires to end his/her existence and this is what Carl Jung analyses as the object level.

In a nutshell, this chapter has examined the futility that characterises postmodern experience through Postmodern and Psychoanalytical theories. Fear that defines human existence forces man to go on self exile. In this state, the mind is fraught with a lot of negation and eventually, postmodern man succumbs to the challenges that threaten his existence. These challenges and disabilities of fear, loneliness and death increase the state of despondency that surrounds the postmodern society. Sarah Kane exhibits these disabilities to expose how hopeless life is seen in the postmodern society. In the chapter that follows, we will focus on the collapse of human values in the postmodern society, Sarah Kane’s attitude towards man’s ways of handling the challenges and the disabilities of postmodern experience.

CHAPTER TWO

SYMBOLIC (DIS) ABILITIES AND THE COLLAPSE OF HUMAN VALUES.

This chapter handles the collapse of human values and the causes that bring about subtle moral collapse in the postmodern society. Unlike the previous chapter which discussed the hopelessness of human experience in the postmodern world, this chapter examines how human values have been pushed to the background. It is a continuation of the examination of the postmodern condition characterised by uncertainty, atrocities and individual destruction. Anger, aggression and violence are characteristic of symbolic disabilities because man has created societies that do not live by religious moral values where people turn away from moral attributes such as affection, compassion, forgiveness, patience and tolerance. The postmodernist is the very prototype of an unprincipled man, a man without any fixed principle that cannot be rigged in his/her favour. Analysis are done from a Postmodern and Psychoanalytical perspective with particular attention on concepts like consumerism, self-mutilation and spiritual sterility as postmodern concerns which help our understanding of the society depicted by Sarah Kane.

Consumerism has become one of the organising principles of modern life, of postmodernity. Consumerism emerged during the early modern period, between the 16th and the 18th century. The rise in demand associated with consumerism drove forward technological innovation and new forms of production. Consumerism was a cause and not a product of industrialisation. Industrialisation grew out of consumerism. It was a way of life. According to Gilles Lipovetsky, the “drug foods” (sugar, tea, coffee, drugs and tobacco) became the focus of consumption (35). The addiction of consumerism only emerges when the scale of consumption reaches a sufficient level that it becomes a defining part of life for the consumer. This is exactly what Sarah Kane presents in *4.48 Psychosis* and she uses the concept of playfulness to indirectly criticize the medical personnels who administer unrequired drugs to helpless patients. Drug consumption gets the consumer a victim of depression and consequently leads to psychological trauma which leads to death. In the play, it becomes evident that drugs are not able to help the patient and the character of the doctor is quite problematic. The doctor’s actions at one moment trigger the patient to commit suicide.

Peter Conrad in *The Medicalisation of Society* brings up the concept of medicalization which is a process by which non-medical aspects of human life gain diagnostic labels and become treated as medical problems (209). The first theorists to conceptualize social control

to drug consumption was Zola Irving and Talcott Parson, whose book, *The Sociological Review*, published in 1972, argues that drug consumption has become a “major institution of social norm” (847). Conrad lists secularisation of the Western world and the rising status of the medical professions as the two most important factors that have enabled medicalisation to take place and eventually the increase in suicide because of high drug intake. Characters engage in drug consumption, taking overdose just to flee from their problems. Postmodern writers examine this ill through the gross use of exaggeration to indicate the extent to which the postmodern man has become drowned in this undeniable threat. Drug consumption kills the mind and in turn controls the characters actions. This accounts for the uncountable atrocities in the play^{4.48} *Psychosis*. The medical professionals are unable to diagnose diseases but issue drugs that derail the patient’s mind even more than before.

In the play, the patient receives eight different types of medicines for his/her illness until he/she refuses further treatment and tries to commit suicide by taking loads of aspirin combined with wine. The crisis of the patient shows how he/she reacts to each drug, and the side effects include, “wants to die,” “increase in suicidal thoughts,” “delusional ideas,” “paranoid thoughts,” “short term memory loss” (16-17). The side effects of the drugs are both psychological and physical and in most cases they are quite severe and worsen the patient’s state even further. Sarah Kane criticizes social institutions especially rehabilitating institutions like the medical institution, whereby each depression case is handled by administering drugs rather than getting to know the patient’s mental state in order to know which help to offer. Pills and drugs liberated sexuality and even caused victims to hate existence. Drugs brought a lot of challenges and disabilities in life causing its victims to engage in activities like self-mutilation, contemplate suicide and inflict pain on themselves

On the one hand, a cynical person viewing the situation might argue that new disorders and diseases are being created just so that the drug industry could sell more products and gain more profit, and on the other hand, a positive one argues that new disorders and diseases are merely being found all the time because of the development of medicine and drugs, resulting in worse states of the conditions of people suffering from these diseases. Which ever way one thinks, it is undeniable that nowadays there are far more known diseases and disorders than there were some decades back, before social critics started examining the situation. This is because human beings especially medical personnels engage in experimental activities rather than thinking about the well being of their patients. They increase illnesses instead of curing them and this indicates collapse in human relation, ethics as well as values.

Thomas Szasz, another critic in his *The Manufacture of Madness* (1997), lists cruelties such as dehumanisation, oppression, persecution and the stealing of personal dignity as side effects of their treatment with drugs. In *4.48 Psychosis*, the doctor does not give a proper diagnosis to the patient but he offers the patient psychiatric treatment and several psychoactive drugs which according to him can treat his/her illness. This abominable act performed by the doctor gives a cynical view of his incapacity to save souls. This is why at one moment, the patient loses hope in the treatment the doctors give and even after taking the drugs, he/she say:

unpleasant

unacceptable

[...]

irrational

irreducible

irredeemable. (Kane, 15-16)

The dissatisfaction the patient receives symbolizes the ineffectiveness of the drugs and the inability to cure or heal the patient. Patients are often prescribed various kinds of drugs unnecessarily, for example, sleeping pills, anti-depressants, anxiety medication that they can even become addicted to. The play takes a strong stand against it by pointing out the problem of doctors administering ridiculous and unreasonable amounts of drugs to a patient instead of trying other possible ways of treatment before administering drugs first, because medication to them, offers quicker and more quantifiable results than, for example, therapy. Lack of personal relationship brings about nothing but negligence and this pushes the patient to want to commit suicide. These drugs end up deforming one's mind and body and even incite horrifying thoughts like suicide and self-detachment. These are the disabilities in the postmodern society that claim lives. Sarah Kane presents this unwillingness to commit suicide through her structure which does not respect the narrative structure of writing, what Jean Francois Lyotard terms metanarratives. Drugs just facilitate the process of the patient's death:

Please don't cut me up to find out how I died

I'll tell you how I died

One hundred Lofepamine, forty five Zopiclone, twenty five

Temazepam, and twenty Melleril

Everything I had

Swallowed

Slit

Hung

It is done. (Kane, 21-22)

As a means to escape from trouble, the patient takes an overdose drugs to disable him/herself and end his/her life. Sarah Kane in *4.48 Psychosis* pays emphatic attention on the use of drugs as a tool to escape from the realities in the society. To criticize the paralyzed system of medication operated by a language of science and reason, the patient illustrates the cruel process of psychiatric therapy that he/she has suffered. Without the involvement of human emotions, the scientific language cruelly simplifies the patient's mental tortures into doses of medication and records of overt behaviour.

Symptoms: Not eating, not sleeping, not speaking, no sex

drive, in despair, wants to die.

Diagnosis: Pathological grief.

Sertraline, 50 mg, insomnia worsened, severe anxiety,

anorexia, (weight loss 17kgs,) increase in suicidal thoughts,

Plans, and intention. Discontinued following hospitalization. (Kane, 14)

In the detailed list of his/her external behaviours, the mute patient is recorded as a motionless body that loses the ability to maintain his/her psychological functions. The patient's lifeless state of stupor and physical condition is described in a list of side effects that he/she has suffered after taking some drugs. The paradox here is that the drugs, which are supposed to cure the patient, plunge him/her in to an inexplicable state of depression.

The nightmare of drug consumption has a negative and depressing effect on the patient because it brings unpleasant memories and images in the patient's mind. This retrospection helps the reader understand the effect of the drugs on the patient's mental state:

It wasn't for long, I wasn't there long. But drinking bitter black coffee I

catch that smell in a cloud of ancient tobacco and something touches me

in that still place and a wound from two years ago opens like a cadaver and a long buried shame roars its foul decaying grief. (Kane, 5)

The “black bitter coffee” is compared to tobacco which revive the old embers and remind the patient of darkening effects of drugs. The alliteration, “black bitter” reminds the reader of the patient’s resentment and unwillingness to consume more drugs because of the negative effects they have on him/her. The patient uses a similie to express how the thought of drugs keeps hunting him/her just “like cadaver and a long buried shame”. The decaying images used reveal the hidden fears and trauma the patient undergo as a result of drugs intake. Drugs, instead of curing the patient, increase his/her desire for death.

Graham Saunders in *Love me or kill: Sarah Kane and the Theatre of Extremes* explores the other alternative of trying to reconcile the perceived separation between mind and body through the use of prescribed drugs in *4.48 Psychosis*. However, Kane also understood that this course of action is best relieving and brings about a crucial loss of self-hood:

I think to a certain degree, you have to deaden your ability to feel and perceive. Inorder 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. I mean, look at Artaud. That’s your choice. Go mad and die or function but be insane. (Kane, 114)

In the play, the patient finally calls for medication in a gesture of last resort. He/she thinks the drugs will finally provide the solution needed to free him/her from the depression that torments his/her existence:

Okay, let’s do it, let’s do the drugs, let’s do the chemical

lobotomy, let’s shut down the higher functions of my brains and

perhaps I’ll be a bit more fucking capable of living

Let’s do it. (Kane, 14)

Ironically, the patient thinks that the consumption of drugs will determine his/her free escape from the depressing state and make life “fucking capable of living.” At the apex, the patient lists a number of things he/she wants freedom from: social restriction, constriction, constraint, convention, pain, shame, humiliation, fear and weakness. Looking at this list, it is clear that

no amount of drug is going to lift the weight of those things from one's mind. Once the patient takes the drugs, he/she says: "[b]ehold the Eunuch/ [o]f castrated thought" (30). According to the patient, using the drug to subdue his/her mind is a form of castration. An increasing dosage of medicine leads to the worsening situation of his/her indignation. Thus, the patient's history of medication ends with a fake prescription by him/herself, which is actually his/her plan of attempting suicide by drug overdose. This is very significant to this study because it brings to the forefront the disabilities of the postmodern man, symbolic of man's decreasing powers and inability to control his/her urge to commit atrocities.

Therefore, Sarah Kane's summation of the process is not one in which the pills cure an illness but rather they create one in order to narrow off the pain of reality. The pills make us devoid of true feeling. Kane displays a great deal of bravery, courage, self awareness and fortitude. She shows that simply throwing drugs at the problem is not going to cure it. It is a system of oppression that is the source of depression and drugs will not change reality, only our perception of it. Oppression by the doctors only renders the patients helpless and reinforces their actions of suicide and murder. Thus, drugs should not be seen by both doctors and patients as the lone solution to one's illness.

Self mutilation is the commission of deliberate harm to one's own body. The injury is done to oneself without the aid of another person and the injury is severe enough for tissue damage to happen. Self mutilation is one of society's unusual taboos. Although self mutilation has a marked presence in some of the earliest literature, it is only recently with the impetus of popular culture, new approaches to psychiatry and time have the works begun to emerge, treating the subject with a liberal creativity. The advancement in the psychological understanding of self-mutilation has been rapid since the surge of interest in the 1960s. Sigmund Freud's subsuming of the mutilative activity into suicidal ideation has been overwritten. Karl Menninger in his *A Psychiatrist's World* was the first psychiatrist to posit self-mutilation as a form of self-healing in that a person may ward off total self-destruction by substituting the destruction of the body in a non-fatal manner (34). In this sense, it represents a victory, even though sometimes a costly one of the life instincts over the death instincts.

The concept of destroying something in the self through physical damage is a fairly common element in literature concerned in some way with self injury. Consequential to the social regulation of eliminating irrationality and insanity, a cruel process of denying one's abnormality, the patient embarks on his/her confrontation against normality by reclaiming

his/her existence through the deviated and psychopathic behaviour of self-mutilation. The image of self-destruction is brought together by fragmented visual components, that is, dismemberment of organs and the patient's devastated body. These components are conveyed in various tones to help lead the spectators into the patient's psychological world, that is, emotionless instructions, weak pleadings and rational description. The dynamic tones of language provide readers with a flexible position of spectatorship to observe the inner conflict of the patient from a multi-dimensional perspective.

Unlike the graphic presentation of physical violence in Kane's early theatre, the image of self-mutilation in *4.48 Psychosis* is essentially narrated in various forms of language and actions, combined by emotionless instruction and furious imploration. An obvious example illustrating the images of self-mutilation appears in a fragment where the patient cruelly treats his/her body as a mere object for experiment:

A dotted line on the throat

CUT HERE

DON'T LET THIS KILL ME

THIS WILL KILL ME AND CRUSH ME AND

SEND ME TO HELL. (Kane, 18)

The "dotted line on the throat" is a metaphorical stance that expresses the manner in which the patient desires to die. The phrase "CUT HERE," with its connotation of cruelty, is physically presented as an image implying the brutal action of slashing one's throat, the crucial organ that connects one's mind and body. The capitalised phrase, "CUT HERE," emphasizes, amplifies and enforces the heartlessness of man not only to his fellow man but to himself and also shows the patient's desperate signal for death. This is an indication of the disabilities of postmodern man that symbolize the unwillingness to continue living in this chaos. These shocking images Sarah Kane presents are not to encourage such absurd behaviour but she presents this play as a police tool that will help bring order to the society.

While claiming of being murdered by the mere thought that "walks away with a killing smile" (10), the patient finds him/herself the most appropriate way of presenting his/her ravaged mind that "roars" with "discordant anxiety" (10) through an image of a skull with an absent tongue and consequently, a speechless self. The personified thought of death that slowly "walks away" murders the patient symbolizing his/her tortured mind. The

mind that “roars” is a metaphorical symbol of the torment that explode the patients mind. The image of an animal that roars just like the patient’s thoughts presents a vivid picture of his/her suffering. Lacking the ability to formulate pain in rational language, the patient visualizes his/her protest in the brutal images where a violent removal of his/her voicing power is effected. When the doctor asks, “why did you cut your arm?” the protagonist answers, “[b]ecause it feels fucking great, because it feels fucking amazing” (12). The character derives pleasure from inflicting pain and torture on him/herself which in turn gives sexual satisfaction which he/she is unable to get from the lover. Inflicting pain on him/herself brings about that libidinal urge. The inability of language to communicate symbolizes the decadence that surrounds the society. There is no value for the body and self-destruction seems to be the only means of communication. This shows how degrading life has become and the inability to save one’s soul.

The images narrating the rigorous act of self-mutilation is also combined with the patient’s weak pleading, intermingling with a tender tone of enthusiasm. Combined with the tender narration, the violent image of the patient’s dismembered body subverts readers’ traditional experience of perception. In a fragment where the patient humbly pledges his/her body to protect the unknown love:

Cut out my tongue
 Tear out my hair
 Cut off my limbs
 But leave me my love
 I would rather have lost my legs
 Pulled out my teeth
 Gouged out my eyes
 Than lost my love. (Kane, 21-22)

Self value and respect have been pushed to the background. The use of violent words by the patient is characteristic of the postmodern violence. Drawing from Jean Baudrillard, Kane’s presentation of violence is just a simulation of what actually pertains in the real world. The patient’s lust for the doctor/lover causes him/her not to reason logically and this is the reason why he/she is pushed to commit several atrocities like self-mutilation. The loss of

“legs” and “limbs” symbolises the patient’s immobility and the physical as well as psychological disability. The absence of “tongue” and “teeth” implies that the patient is deprived of the ability to utilize language to express his/her pain and it is symbolic of man’s inability to control him/herself in the face of challenges. Blinded by society, the patient loses the vision to perceive the reality in which he/she is found. Readers perceive the visual presentation of the patient’s body being dismembered as though they witness a prisoner being executed but looking at the postmodern world, we are all prisoners who await execution. Therefore, the patient is just a prototype of the postmodern man in a destructive stage. Sarah Kane uses fragmentary language to symbolize one’s loss of values and expose the most represented taboos of killings and self-mutilation.

Gradually losing his/her body, the patient is dehumanized by society, which continually deprives him/her of the ability to act. As a dismembered body without organs, the image of the patient’s body turns out to be a vacuum that is filled with love, the one and only thing that he/she is not willing to give up. Unfortunately for the patient, this love is unrequited. In the presentation of a limbed body, the absence of organs symbolises that the subject is stripped of vitality, like an animal that is ready to be slaughtered. This re-enforces the brutality of human beings on their fellow human beings. Identifying him/herself as a “[f]lattened up” animal that is “[s]hored up” and “[s]hoved out” (29), the patient resigns him/herself to death and objectifies the lifeless body as a powerless prey slaughtered by “those brutal hands” of the doctor or the lover. He/she does so by pointing out the decayed and disintegration of the body, that is, “my body decompensates/ my body flies apart” (29). The patient is a victim not only in his/her own hands but also in the hands of the doctors.

The doctor’s interrogation of the patient proves that self-mutilation is not the best option to take in order to feel relieved. The patient claims hurting him/herself makes life more bearable than ever before but the truth is he/she does not ease the pains but adds to his/her discomfort:

-Oh dear, what’s happened to your arm?

-I cut it.

-That’s a very immature, attention seeking thing to do. Did it give
you relief

-No.

[.....]

(Silence.)

Did it give you relief?

-No. (Kane, 10-11)

From the discussion above, it is apparent that self destruction does not give the patient the peace he/she needs but he/she plunges deep into embarrassment and distress. The doctor's critique of the patient's "immature" way of attracting help and his emphatic repetition of the question "[d]id it give you relief?" are cautious measures taken to ensure that the patient does not continue with this contemptible and worthless act of destroying the body. The patient acknowledges the fact that he/she does not find pleasure in doing what he/she does through his/her consecutive response "[n]o." Though self-mutilation is evident through out the text, Sarah Kane is calling on all to take responsibility of their actions and self-mutilation should not be the language of communicating one's pains and anguish.

As the patient points out the three essential components that constitute a violent act, that is, "Victim, Perpetrator, Bystander" (15), Kane offers her readers dynamic positions to observe the patient's brutal act of self-mutilation from different perspectives. The scenic image of a dotted throat earlier mentioned presents the patient as a victim that invites readers to activate the violent action of slashing. The motion picture of cutting off the parts of the body presents the patient as a perpetrator and allows readers to watch the violent act as a bystander. The readers' position is not fixed in one perspective. They dynamically move between active participators and by-standing observers. Kane uses this method to be able to evoke emotional reaction in the reader and a sense of guilt over the cruelty of man to himself and to others. This is because if one lives with the feeling that survival can be taken for granted instead of the feeling that survival is uncertain, it influences almost every aspect of one's worldview guided by violence. Every human being is a perpetrator of evil and sin because the moral code which guided human values has been broken with the coming of the postmodern period.

Postmodern spirituality refers to new forms of spirituality in the context of postmodern societies in a globalised world. Former universal worldview of modernity became contested. Old explanation and certainties questioned. Postmodernism is a philosophy that affirms no objective or absolute truth, especially in matters of religion and spirituality. Immanuel Kant's

The Critique of Pure Reason which appeared in 1781 argued that true knowledge about God was impossible so he created a divide of knowledge between “facts” and “faith” (53). When confronted with the truth claim, regarding the reality of God and religious practice, postmodernism’s viewpoint is exemplified in the statement “that may be true for you, but not for me” (87). According to Kant, “facts have nothing to do with religion” (89). The result was that spiritual matters were assigned to the realm of opinion and only the empirical science was allowed to speak of truth. While modernism believed in absolute science, God’s special revelation was evicted from the realm of truth and certainty. Sarah Kane criticizes a society that is void of spiritual belief and not ruled by the whims of God.

In the wake of catastrophe in the 20th century, no thinking was rational and mankind had failed in his attempt to create a space for unity and understanding. Collapse of moral values gave rise to decadent writing and vice versa. Moral contamination was often signified by the hint of homosexuality, man killing his fellow man. The world is characterised by the presence of decayed values accompanied by intolerance, conflicts, terrorism and wars which make life unbearable. Humanity is no longer cohesive in its thoughts and actions and tends to destroy one another. Christianity can no longer solve the needs of man. In the midst of chaos created by man himself, he has lost contact with the sacramental, lost contact with God. Postmodern writers present man in a godless, dimensionless and meaningless world. The changes in religion are largely as a result of the wider society, such as greater individualism and consumerism and collapse of religious institutions like churches and better educational institutions that can cultivate good values in man.

In the midst of violence and oppressive life, decadence surrounded humanity and the society. Jean-Francois Lyotard’s *The Postmodern Condition* explains postmodernism as a denial of form, taste and nostalgia. It “searches for new presentation not in order to enjoy them but in order to impart a stronger sense of the unrepresentable” (81). There is a great shift or change in the way human beings in the postmodern society think and process ideas regarding moral values. There is equally a shift in the way human beings view life and the mere existence of humanity. Therefore, postmodernist writers become interested in presenting man who is living in a void, in an attempt to bring awareness to the risk that befall a society that sleeps its way through the insensible effect of this ever unbelievable deception that has taken over the postmodern man and his society.

Sarah Kane admitted that most of the lines in *Crave* were written in a way that they have been more than just one meaning (Sierz, 2001). This seems to be equally as true for *4.48 Psychosis*. The way the text is organised and segmented only enhances the possibilities of reading the lines and “between the lines” (9). Kane gave up her faith in God when she was about seventeen years old. She plays with the concept of light and darkness, her character turns to God in moments of uncertainty and vigorously resents God for causing pain. She even creates almost biblical passages in her play as if to warn the God fearing people with a clue of sarcasm and contempt as a means of satirizing Christianity. When mingled with the aspect of suicide discussed in the previous chapter, it is certain that man has lost contact with the spiritual. Kane’s recurrent plea to “Remember the light and believe the light”(21) at first, combined with following “[a]n instant of clarity before eternal night” (22), strongly evoke a person’s last moments whereby the “eternal night” (ibid) means death, suicide and the ultimate escape.

Since suicide is usually frowned upon in some religious environments, Kane creates this irritating discrepancy in the play. The patient has “resigned [him/herself] to death this year” (5) and since “nothing can restore[his/her] faith” and “this is not a world in which [he/she wishes] to live”(11) suicide seems to be the preferable option. Faith here can be interpreted as lack of faith in humanity, in recreational institutions and religion. This reiterates the idea of hopelessness and despair which defines the life of postmodern man. He has lost faith in himself, in his fellow human being and even in God. And even though the protagonist has apparently lost faith in God, he/she still keeps mentioning Him: “I just hope to God that death is the fucking end” (7) as if making sure that he/she will not be surprised by some kind of afterlife and through that punished further. Sarah Kane’s ambiguous and uncertain representation of God is an indication that the postmodern world has gone beyond spiritual reconstruction and personal salvation (through suicide) is the only means of survival. What Sarah Kane’s text seems to suggest that death is the only means to gain personal salvation but taking a closer look at it, Kane denounces such incompetent physical and moral impotence.

Eventhough the postmodern man is aware of the existence of hell, he/she still goes ahead to cause the chaos that plagues the society. Towards the end of the play the patient worries that he/she “shall freeze in hell” (26). He/she recurses to God once again, asking “Dear God, dear God what shall I do?” (29) only to fortify the decision to kill him/herself moments later in denying the Christian wrongness of his/her actions: “I know no sin” (30). The patient considers this action void of sin and this is as a result of his/her spiritual

separation from the Supreme Being. Such relationship with one's creation is already a significant symbolism of the lack of divine intervention in one's life. As a result of this, postmodern man can never be able to rise above this chaos. Thoughts of committing suicide only weaken not only the mind but the body and the soul. These deficiencies better define what has been termed symbolic disabilities.

Sarah Kane was a fervent believer, however she did not believe in any god. With regard to Kane's renouncement of faith, these little opposing details and her use of language can be seen as a striving force for the achievement of some social and religious change. Her religion was simply the religion of truth. She wanted to be completely honest in her plays; her aim was to tell the truth and to attack hypocrisy especially religious hypocrisy and paradoxically, that is what shocked some people. But defending the truth is a difficult and painful task in a world ruled by hypocrisy and appearances. She considers religion as "spirit filled horn-again lunacy" and linked her religious upbringing to the violence in her writing. For her, the Bible is incredibly violent; "it is full of rape, mutilation, war and pestilence" (3-4). That is why most of the religious references in her works are found in violent scenes or have been distorted. In *4.48 Psychosis*, the patient says "[m]y love, my love, why have you forsaken me?" (3). This distortion of the Biblical version enforces the collapse in spiritual belief and the twist from spiritual reliance to unorthodox beliefs.

For Sarah Kane, religion seems to have lost its meaning in a world ruled by violence. She emphasizes that there is no God and denounces religious fanaticism which reinforces violence in the postmodern world. According to her, there is no God who chooses who is going to live eternally or not; man's life is only defined by the fact that we are all meant to die someday either natural death or through other means like suicide. The patient has an apocalyptic vision of human destruction; the patient perceives the light as the condemnation of being cast into hopeless isolation. By referring to humans as "anathema" and "pariahs of reason" (20), the patient as a prophet reveals his/her "vision of God" in which the humans "depose our leader/ and burn incense unto Baal" (21). Tortured by psychotic hallucinations, the patient condemns his/her situation of mental breakdown as humans in the doomsday, who fail to pass the Last Judgment and suffer from the punishment of being "broken in pieces" and "driven to darkness" (20). The only chance of survival is to "[b]ehold the light of despair" and "the glare of anguish" (20). Therefore, the images of light, which are often associated with hope and life, in the patient's prophecy contains contradictory connotations: humans are blessed with the light of salvation which also appears to be a condemnation of

despair. But since salvation is personal, postmodern man can twirl his desperate situation and attract divine grace by believing in God.

The ambiguity of light is intensified when its images are combined with a horrifying landscape of a psychiatric hospital. Unlike the light of salvation and the apocalyptic light, the light in a normalizing hospital essentially signifies the psychiatric violence that constantly threatens the patient's sensation. In several fragments, the patient expresses his/her vision of seeing the "[s]tark light" shining through the "hatch" that confines him/her (17, 22, 31, 32). The fragments are presented in a schematic design that is occupied by abundant blankness. For example, in a fragment where the patient narrates the sight of seeing the light, he/she describes a terrifying gaze of close observation from society.

Hatch opens

Stark light

The television talks

Full of eyes

The spirits of sight. (Kane, 17)

The vast space of blankness on the page creates a visual effect of barrenness and sterility which is a major characteristic of postmodernism. This raises questions like, what is Christianity's response to these challenges especially the fact that God's words have no real authority over mankind?

Nothing matters to Sarah Kane than the truth. This is the reason why she spares no chance in bringing the truth before the audience. In *4.48 Psychosis*, truth, which is Kane's own religion is symbolised by the light:

Remember the light and believe the light.

Nothing matters more.

Stop judging by appearance and make a right judgment.

-It's all right. You will get better.

-Your disbelief cures nothing. (Kane, 21)

The idea of "light" signals that there is a glimmer of hope at the end of the struggle. The patient makes a witty statement calling on the audience not to base their judgment on

appearance because appearance is different from the reality that exists. The patient feels the treatment he/she is given by others is unjust. The societal stigma towards disabled patients only revives the old wounds of loneliness and despair. The way he/she treats others is not the way he/she is treated by others. Patients with mental disorder are treated differently, with a lot of contempt: “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” (10). Sarah Kane calls on humanity to treat one another with respect, humility and dignity because everyone is equal no matter one’s health state. Apart from preaching love, Kane also propagates equality. Evidently, this will make life worth living and unity will lead to progress in the postmodern society.

This chapter has highlighted the fact that the postmodern world view is schizophrenic and there is the mad rush whereby man no longer reasons logically but does what he deems fit. Moral degeneration constantly increases. Behaviour that was disapproved of, scorned, forbidden or condemned a few generations before gradually became accepted, and widely practiced. Characters commit all kinds of immorality and cause all kinds of disruption in society; may cheat people, hurt them and engage in much similar behaviour. These misbehaviours are the disabilities that symbolize postmodern man’s incapacities. Sarah Kane presents a perverse world and attributes the essential need to embrace the truth and stand by it. Kane sees the world as a world of decayed value characterised by intolerance and one which makes life unbearable. Humanity is no longer cohesive in thoughts and actions and tends to destroy one another. The collapse in moral values has rendered postmodern man heartless and irrational in every situation he/she finds him/herself in.

CHAPTER THREE

SYMBOLIC REGENERATION

The previous chapter of this work expressed the fact that the violent behaviour of the postmodern man is as a result of the hopelessness that is typical of a postmodern society and this enforces man's irrationality. The question that needs to be addressed now is, can there still be bliss in the midst of this futility? Though the future is perceived to be a miserable one and cannot be salvaged neither by God nor man, Sarah Kane offers the possibility of acquiring harmony and tranquility. This chapter therefore examines the possibility of reawakening and rejuvenating the peace and harmony that characterised the world before this postmodern era. The analysis in this chapter is based on the Postmodern and Psychoanalytical concepts the main concerns being the quest for liberty and the search for self and fulfilling existence.

In an attempt to search for liberty, each postmodern individual invents his/her own private world, his/her own self, his/her own values and his/her own preference in an attempt to gain personal salvation. Although violence remains a part of us, the idea of innocence, the possibility of redemption and the connection with regeneration is part of man's identity. Life without meaning does not necessarily lead to the fact that life is not worth living. The characters deny neither love for unity nor the apparent disorder of the world. But the knowledge of violence is necessary towards the creation of a better future. Such knowledge of the present situation of the world enable them to easily find their way out amidst the chaos. This is because, inventing new strategies that can help avoid this violence is beneficial to all mankind and this starts with the self recognition and self liberty. Thus, instead of losing hope, man keeps basking under a thousand suns of hope. This chapter explores other contents and transcendental aspects of *4.48 Psychosis* apart from the obvious parallel to Sarah Kane's own troubled mind when writing the play and committing suicide shortly after she finished the play. These rejuvenating contents such as quest for liberty and search for self and fulfilling existence express great expectation in the the future.

Sarah Kane's characters are trapped in situations in which they derive dissatisfaction and some sort of enclosure as concerns their aspirations and free will. They, therefore, embark on a mission which is to serve as the route to get their intended aspirations. This freedom can be exile, death or discovery of what they really need to attain which is sanity. Coming to terms with what he/she needs, the individual is able to resolve the bewilderment and disarray that surrounds him/her. This helps the individual to initiate a new beginning and regenerate.

The needs of love, understanding and friendship help the patient get out of his/her shell and embrace reality. This reality spurs liberty and help the patient get out of the unfriendly walls that surround his/her existence. Sarah Kane's use of characters who are trapped in unbearable situations and who seek liberty shows how preoccupied she is to see that man lives a life void of constraints, an obstacle that can impede one's progress of aspiring for a less chaotic environment. Even though he/she sees death, alienation and exile as best conditions for freedom, the patient must first create for him/herself a world of his/hers in total psychological and physical liberty to be able to reason.

In a repeated fragments of suicidal announcement, the patient connects the essential moments of four forty-eight to a mixed consciousness of "depression" (4), "sanity" (20), and "clarity" (3). In every attempt of killing him/herself, the patient approaches the happy hour in which the mind and body can finally be united and he/she equally discovers the inner peace that accompanies death. This is also the moment defined by Antonin Artaud as an ideal death, a "complete and permeable state" in life (51). And this hour of lucidity is not defined by logical thoughts approved by social normality but its the patient's unique way of attaining freedom. In other words, the patient regains peace of mind due to the deliberate and conscious act of committing suicide. The patient considers this act of suicide as the final achievement of liberty and a moment of warmth: "warm darkness/ which soaks my eyes" (Kane, 30) and "[b]lack snow falls/ in death you hold me/ never free" (33). The black colour is metonymically described by the patient as warm tears that soak the eyes and snow that gently fall upon him/her when facing death. Snow is a symbol of purity thus, death to the patient is the final achievement of the purity, that purity that will free him/her from the torments that life has to offer. Therefore, death is a final stage of liberty where everything seems to be stable and full of happiness, peace and tranquility.

Disappointed with human relationship, the patient in *4.48 Psychosis* considers all efforts towards liberty as an individual task which he/she must undertakes. To him/her, people in general turn down the expression of one's points of view to suit theirs. The patient's expression is interpreted by the medical personnels in a manner that will best suit the therapy they want to carry out instead of attempting to draw close to him/her and understand the mental condition. In the absence of freedom in the room, the patient resents this atmosphere of uneasiness. In order to freely express him/herself, death appears to be the only pillar to lean on. The patient describes his/her peaceful mind while facing death, he/she identifies death as the key to his/her spiritual defect, " but nothing can fill this void in my heart/ [t]he vital need

for which I would die'' (13). The patient is unable to measure the his/her own spirituality since the deadly space in the heart can only be filled when he/she courageously puts an end to his/her life. In other words, the patient welcomes death because it can free him/her from the terrifying war inside of the soul and reach the tranquil state of lucid awareness. The desire to attain liberty through death is an incapability and a weakness of postmodern man. This weakness leads to fear, paranoia and the uncertainty which symbolise postmodern disabilities.

The pertinent question to ask is, can death be the only solution to one's misery? There is more to life than just death. The patient though in need of death discovers what he/she needs to free him/herself from drowning in despair. The patient's desires are listed in a sequence of positive desires and cravings:

to achieve goals and ambition

to overcome obstacles and attain high standard

to overcome opposition

to have control and influence over others

to defend myself

to defend my psychological space

[...]

To feed, help, protect, comfort, console, support, nurse or heal

to be forgiven

to be loved

to be loved. (Kane, 24-25)

The patient discovers what has been lacking in his/her whole life and this identification is a step ahead to free him/herself from the uncertainty that threatens the happiness in the environment. Discovering these desires are what can make the individual happy. This recognition is a symbol of an inner rebirth and the desire to search for liberty. The final statements in the need list of the patient are the most important ones "to be forgiven/ to be

loved/ to be free”(25). These needs are expressed in the simplest manner out of those in the need list and this could be taken to mean that these needs are the most urgent ones the patient has to search for. The fact that the patient cites “to be loved” two times in the play might suggest that this would be his/her most important need, love which has formed the basis of the play. The second time the need emerges is at the very end of the play, where the patient states “this vital need for which I would die/ to be loved” (31). The love the patient craves for is what can be nominated as the sole item that can save the patient from drowning in despair and desperation. The patient can die for love and ridiculously, the lover is unknown to the reader. Kane taunts the reader with the idea of love in this play because she sees love as the only weapon that can save humanity and wants her audience to understand that what is unknown to us is definitely what can save us. Therefore, the patient gives the impression that the need to be loved would indeed lead to his/her liberty which is what the patient needs. Sarah Kane complements the fact that love frees every human being from the clutches of unhappiness and imminent death.

Interestingly, there is a part of the need form in which the patient has turned the need the other way round to signal that mutual care can liberate human beings from their chains: “to be fed, helped, protected, comforted, consoled, supported, nursed or healed,” (25) whereas the original which she stated was “to feed, help, console, protect, nurture another”(25). It could be read that in this part, the patient clearly states his/her need of help from others in a situation of mental illness. One can conclude that allowing him/herself to feel helpless and recognize the fact that he/she needs outside help in this state is a cry for help to be liberated from that depressed state. Note should be taken that this is the only time in the play she admits needing help and thus can be concluded as a sign that the patient is desperately searching for liberty and calls for help from the outside world.

Looking at liberty as a necessary remedy for Sarah Kane as an author, it is remarkable that her characters embrace liberty in their endeavour to aspire for a new beginning. The quest for personal sensual pleasure separate from relationship is evident. Relationship and ties are of little importance in the postmodern period. This is not the case with Sarah Kane in *4.48 Psychosis*. The split from confinement to the open world is the experience of something new. This is the reason why the doctor does apologize for their behaviour, saying they were trying to “explain...” and the reader can relate this to the fact that on the previous page they were trying to explain the state of their relationship with the patient and that it is only professional(27). The confessional, personal and interactive mode of the doctor now allows

the reader to understand that they are not acting fully professional with the patient. With this knowledge paired with the previous analysis on their behaviours during therapy, the reader can draw a conclusion that the personal relationship the doctor has with the patient can grant freedom from the torment that traumatises the patient and freedom from this torment means total freedom of the self, an ideal necessary for advancement. Therefore, Sarah Kane intercedes and advocates love and personal friendship as necessary remedies for liberty. The ability to love discards everything chance of disability and consequently love conquers.

Although the doctor tries to convince the patient and perhaps themselves too that their relationship is purely professional, some of the doctor's reactions towards the patient's distress does invite the audience to believe the doctor cares for the patient in a way that is more than just professional. For example, the doctor tells the patient there is nothing to worry about because "I'm here" and tells him/her "I like you" and "I'll miss you" (27,37). These exemplify how the doctor crosses the line between the professional relationship they think they have with the patient to a personal relationship with him/her. The doctor's opinion of the patient should not matter, only the fact that he/she is getting better because of the treatment given and this is possible because of the way they treat the patient. This treatment given by the doctor contrasts what obtained before; the professional relationship. The love and friendship is a step ahead to fulfilling life and existence as a whole. Perhaps now, he is just ignoring the guidelines of professional behaviours or maybe convince the patient that the patient is well-liked because they themselves like him/her. Therefore he/she should feel better. The doctor uses this fondness of the patient as a sort of reason for their knowledge that the patient will eventually get better and eventually be free from the torments in life. This is symbolic of a new life, a new beginning for the patient. The ability to overcome this challenge together with the medical professionals indicate the postmodern man's capacity to overcome disabilities.

The patient does mention some of the previous doctors. On many occasions the patient's attitude towards his/her current doctor seems overly affectionate and the patient seems to be quite invested in their ability to cure or save him/her. Believing in the doctor is one way of accepting the possibility of a new life. This is shown in many of the patient's statements such as "I trusted you, I loved you" "I beg you to save me from this madness that eats me," "I came to you hoping to be healed," "you are my last hope" (6,18-19, 21, 24, 26). It is evident that the patient has high expectations of the doctor, which could be explained by the patient's experience that the current doctor is the first that has truly cared about his/her

well-being. This is shown in statements such as the following: “the only doctor who ever touched me voluntarily, who looked me in the eye, who laughed at my gallows humour [...] who took the piss when I shaved my head” (6). The love and treatment the patient receives from this current doctor makes it possible and evident that all hope is not lost. There is a possibility of regaining psychological as well as physical freedom.

A significant and important factor when taking into consideration the citations of the patient is that he/she seems to have an understanding of his/her healing or recovering as something the doctor would do or perform on him/her rather than him/herself taking an active part in it as one does in therapy, a miracle. This is quite an essential clue if one is to examine why the patient does not seem to benefit from the therapy. Overall, it should be noted that the patient considers the current doctor to be totally different from the previous ones, the reason why he/she expresses him/herself freely to this current doctor as he/she states “I was believing that you were diferent” (6). It seems as the doctor was the first one to actually take interest in him/her or seem like a trustworthy medical professional, as the previous doctors are described as:

Inscrutable 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 cogenital anguish and cover each other's arses until I want to scream for you. (Kane, 6)

This memory of doctors being so clinical and coldly professional helps the reader to understand why the patient seems so fond of the current doctor, one that shows emotions towards him/her. It might be that the patient feels this way because he/she has formed an emotional bond towards him. Mixed feelings aside, it would seem the patient is hopeful for his/her treatment with the current doctor, whomhe/she seems to hold in an almost god-like position with a unique ability to cure him/her but then again, he/she realizes the doctors have no personal interest and that for them he/she is just another patient to be treated. Still, the patient states: “ofcourse I love you” and “I've always loved you, even when I hated you” (29). Nevertheless, this present doctor as earlier stated is more friendly than the previous doctors the patient had encountered. Sarah Kane projects love as the only solution to human problems and challenges as opposed to the acts of suicide and killings. Love, as earlier mentioned in the previous paragraphs is the one solution in attaining liberty or freedom and this is what Kane uncovers in the play.

Indeed, when explaining how he/she feels about the current doctor, the patient seems to be in agony and the only way to be free from this agony is to express his/her feelings:

Sometimes I turn around and catch the smell of you and I cannot go on I cannot fucking go on without expressing this terrible so fucking awful physical aching fuckng longing I have for you. And I cannot believe I can feel this for you and you feel nothing. Do you feel nothing?

(Silence)

And I go out at six in the morning and start my search for you. (Kane, 9-10)

The patient finds solace in his/her love for the doctor who appears to be the only one who cares about him/her. The overt confession the patient makes about his/her love for this doctor relieves a great burden and ties their friendship bond. This profession liberates the patient both physically and emotionally. The “terrible” and “aweful” pain is as a result of the patient’s prior inability to express him/herself but with this confession, he/she finds freedom. The doctor’s love can metaphorically be the tool that cures the patient’s trauma and that is the reason why the latter keeps searching for the doctor’s love.

As the actor Daniel Evans has noted in his interview with Graham Saunders, it seems there is an “incredible craving to find the beloved” and that the “unbearable” for the patient is that her love is not reciprocated (173). The patient keeps searching for love in order to be liberated from the crisis of unrequited love. As the patient realizes he/she has fallen in love with the image he/she has of the doctor rather than an actual person, the patient suddenly realizes the love is without foundation. Questions crop up in the patient’s mind

Where do I start?

Where do I stop?

How do I start?

(As I mean to go on)

How do I stop?

How do I stop?

How do I stop? (Kane, 18)

The patient realises that in order to be free from these rhetorical questions which at times trouble his/her thoughts, it is better to be where he/she can freely express his/her own thoughts and find solutions to these questions which might come up. These questions symbolize the dialogue between the conscious and the unconscious as a step to fulfill the wishes of the unconscious. Asking these questions is a signal that the patient needs to start afresh, be a new being and forget about the infatuation he/she has for an unknown lover. The patient aspires to move on with life since his/her love cannot be reciprocated but the only obstacle is the starting point. But then, the most important thing Kane wants her audience to realise is the necessity to identify one's problems and negotiate a new beginning.

Finally, Sarah Kane does not miss out the joy and peace that resides in God though she sometimes presents situations that christianity cannot resolve. Nevertheless, spiritual belief continues to be the center of her propaganda in a postmodern world that has killed the existence of the Supreme Being. She never ceases to bring to the notice of her audience that when everything seems irrational, there is the possibility of applying relevant knowledge in an insightful way to bring back what has been lost in moments of despair:

Come now, let us reason together

Sanity is found in the mountain of the Lord's house on the

horizon of the soul that eternally recedes

The head is sick, the heart's caul torn

Thread the ground on which wisdom walks

Embrace beautiful lies –

the chronic insanity of the sane. (Kane, 20)

The patient calls the audience- perhaps the doctor/lover- after a keen observation of the atmosphere that characterises their relationship. He/she patient realises that human relationship which is a vital asset in a postmodern society and faith in the Lord can restore the peace and freedom which he/she seeks. Through confrontation and reasoning only then are the boundaries broken and the patient moves freely as is desirable in a particular moment of despair. In this play, freedom is given in a seemingly hopeless environment but the patient's ability to overcome these disabilities of death and suicide is what this work sets out to preach.

Thus, liberty which is the ability to overcome one's challenges and obstacle is an ideal that most postmodern writers and Sarah Kane in particular project. Obstacles and predicaments are part of man's life but the greatest challenge lies in overpowering these impediments. Kane involuntarily casts doom in man's life but desperately prays he succeeds in his endeavours. She equally suggests that if one's successful strategy will bring more chaos to the society than his/her calm would have done, then it is better to stay calm and do self examination. Therefore, liberty can be secured in different ways and the play *4.48 Psychosis* offers bountiful ways of attaining this liberty through love and friendship in a bit to make life more meaningful and less hopeless.

One of the most important issues in life is the quest for self. In life, the attempt to understand self is predominant. All human activities are perhaps centered on these endeavours to coming in terms with the self. The self is something not simple. It is a constant struggle going on inside every human being to find coherence among and amidst the internally fighting selves. There are equally changes going on mentally that reveal a natural search for self which eventually will lead to one's desired existence. There are several ways an individual can get in touch with his/her inner self to realise the true being hidden inside of him/her. This will make existence worth desirable. The search for self is expressed through a nostalgic yearning for various values which have been lost for various reasons. Sarah Kane depicts the struggle between the self of an individual and the public self the individual is compelled to put up.

The self can be examined from many perspectives: as a philosophical, psychological and a social category. The importance of individualism has been considerable in the 21st century, but in postmodern theory and literature, identity and the experience of the self have been questioned, deconstructed and then reconstructed. Peistern Schmidt argues: "the Modern notion of an original unity of the self and of dramatic character as a given entity has been lost in both postmodern drama and postmodern discourses at large (47). In general, the fragmentation of the self is already quite evident in drama because of the "actor/character split", meaning that there is a certain actor performing as a certain character, and therefore neither the actor or the character as themselves are whole but they need the other to become fully embodied. Postmodern drama, however, dives even deeper in to the matter of self and regards it not as a "given entity but a construct [...] contingent upon its cultural context" (45). Carl Jung's theory of individuation is greatly related to self-consciousness. Individuation is a psychological growing up, the process of discovering those aspects of one's self, which one

has been formerly unaware of that make an individual different from other members. It is essentially the process of self-recognition. This self-recognition requires extraordinary courage and honesty for it is absolutely essential if one is to become a well balanced individual.

The play *4.48 Psychosis* begins with a revelation of the patient's capacity to maintain a sane state and relationship with others. The light of hope on the part of the patient signals the strong will that characterises the atmosphere at the end of the play. The patient's relationship with the outside world and friends is acknowledged by the doctor who thinks the patient's friends are so supportive. The doctor ponders over the patient's relationship with friends because he thinks the patient's friends are very supportive, "[w]hat do you offer your friends to make them so supportive?" This signals to the reader that the patient has a good relationship with the outside world and perhaps that is what encourages him/her to keep on searching for a fulfilling existence. Even the doctor's confession of the love he has for the patient and confidence that the patient will be fine enforces his/her ability to strive for a better living. Encouragement, friendliness and understanding of one's problem is a step ahead in solving the postmodern disabilities and the possibility of this redemption lies in the belief in one another.

Sarah Kane begins the play on a note of hope and confidence just as she ends it with the promise that there is hope at the end of the tunnel. The play, *4.48 Psychosis* might seem to shatter the glimmer of hope that is left in the postmodern society but Kane plays over her use of language, which is highly metaphorical, to implore meaning where there seems to be no hope:

a consolidated consciousness resides in a darkened banquet hall
 near the ceiling of a mind whose floor shifts as ten thousand
 cockroaches when a shaft of light enters as all thoughts unite in an
 instant of accord body no longer expellent as the cockroaches
 comprise a truth which no one ever utters. (Kane,3)

The conflict between the "consciousness" and the "darkened banquet hall" (3) in the patient's mind indicates the struggles to attain a fulfilled and ideal life. Sarah Kane begins the

play with an aspect of simile in which she presents the fight by the patient to gain sanity and peace within the turbulence that occupies his/her mind, “whose floor shifts as ten thousand cockroaches” (3). The image of cockroaches is a metaphor for the obstacles the patient has overcome and this is what Kane advocates; a fight against the challenges that pop up to derail man’s life.

Sarah Kane’s protagonist experiences epiphanic moments in life. This situation is attained through the process of self-realisation. Philosophically, the word realisation refers to the process or act of becoming real. Thus the verb “realise” derived from the noun ‘real’ which signifies a change from what is imaginary or fictitious to what is real and factual. It equally means bringing into concrete existence and having a keen awareness of the meaning or implication of life. In *4.48 Psychosis*, the procedure, manifestation and perception of existence and the essential nature of the human character is unique, yet unchangeable for the protagonist of the play. It involves the final revelation to the hero/heroine that makes him/her become aware of their true nature and the true character of the existence they are living. From the beginning of the play, we are presented with a character who lies in ignorance, have false impression and unrealistic beliefs about life in general. Sarah Kane’s character finds him/herself in unacceptable and unsatisfactory situations. This leads him/her to meditate on the meaning and consequences of actions, God’s love for mankind and existence. This painful and plodding process brings them to the understanding of the absurd realities of life, the complexity of existence and their innate potentialities to gain a fulfilling life.

Motivated by the determination for self-fulfilment and the invisible hand of grace, Sarah Kane’s characters take decisions from unsatisfactory alternatives. The promptitude and seriousness with which they take decisions inform the reader of the nature of the reality they perceive in the process. The citation “Sanity is found at the center of convulsion, where madness is scorched from the bisected soul” indicates that even when everything seems to be in disorder, there is still a degree of rationality and sanity (23). The patient states: “I know myself” (23) indicating the lucidity of his/her mind. It is clear that a psychiatric practice has affected the patient so that he/she analyses him/herself in the same manner as the test does. In this particular section, the patient proves the positive effects of the therapy carried out on him/her which has helped in discovering the self and a true existence. This improves the relationship the patient has with the doctor since he/she is responding to treatment.

It is worth noting that the doctor repeatedly reminds the patient that he/she is not the cause of the depression just to make existence meaningful and enable him/her find meaning in life. In an attempt to relieve the patient's pain, the doctor repetitively reminds the patient that he/she is not at fault:

-It's not my fault

-No. It's not your fault. I'm sorry.

(*Silence.*)

-I was trying to explain- (27)

- It's not your fault, that's all I ever hear, it's not your fault, it's an illness, it's not your fault. I know it's not my fault. You've told me that so often I'm beginning to think it *is* my fault.(Kane, 14)

The statement "It's not your fault" is repeated with an increasing frequency for a reason. The doctor indeed tries to make the patient believe it is not his/her fault to make a judgement or evaluate his/her illness by putting the blame on him/herself. At the verge of committing suicide, the patient takes in what the doctor has always preached and encouraged in him/her, "It's not your fault". This statement by the doctor is another way of bringing hope and sanity back in the patient's life who now believes the illness can be treated.

Contrary to the previous scenes, the patient's language seems to be coherent and fluent indicating that there is restoration of life and hope. The language is dominated by logic. Free from the breaks and silences that characterized the patient's speech before, his/her language now depicts sanity. The patient is even in a position to give advice, "look after your mum now." His/her language changes his/her position of self recognition and gives up using language in his/her battle against society. Abandoning fragmentary language in soliloquies is a better tool for the patient to illustrate the subtle consciousness of how life is meaningful. By showing the patient's retreat, Sarah Kane proposes that language in a logical mechanism of conversation is a way of assurance.

As opposed to the unsystematic layout of numbers in the beginning of the play, the patient begins to gain sanity as the play moves to an end.

“and a saner life tomorrow”

100

93

86

79

[...]

23

16

9

2. (Kane, 23)

The numeric indication of the patient’s state would allow the reader to interpret that the patient’s mental capacity is lucid and sane. The placement of this second serial presents the patient’s thoughts in a rationalized arrangement, purposefully indicating the achievement of a fulfilled life. The change from the irrational to the rational, from dullness to uniqueness signals the change from constrain to liberty. Therefore, the numerals signal the patient’s final achievement of his/her sanity and freedom.

The patient in *4.48 Psychosis* often gives long lists of depictions of his/her mental and physical state, “[i] have become so depressed by the fact of my mortality that I have/ decided to commit suicide” (4), and these provide an important means of understanding how he/she sees his/herself and the illness. Particularly important are the parts where his/her self-assessment intertwines with medical models of assessment. As the self-relective abilities of the patient often develop during therapy, he/she can start thinking about him/herself and the current mental well being. Ofcourse, the knowledge and understanding of the self that is essential totherapy will help the patient determine his/her mental state and eventually have a fulfilling existence he/she needs.

In spite of the main theme in *4.48 Psychosis* being quite bleak and somewhat depressing, Sarah Kane manages to balance the gloom with flashes and glimmers of hope here and there. Apart from its biblical sense and the possible reference to death, the recurring line “[r]emember the light and believe the light” (21) can also be seen as a general hopeful and positive element in the play, light symbolizing all things bright and beautiful. Even though the patient passes through some moments of tribulations where he/she says, “no hope no hope no hope...” (12), Kane always mitigates the dreariness by giving her characters some hope at the end of the day to signal that life is worth living and also to criticize the idea of suicide as the only solution to trauma and depression. Therefore, one should not ignore the positive tone implicit in the final line “Please, open the curtains” (35) which invites the postmodern man to open the window shutters and let the light and sounds of the street in; an ending that suggests the possibility of a reconciliation with the outside world and turns the whole play into a complex meditation on mortality and suggests that the only thing that will survive us is love although it might seem frustrating that the lover remains unrequiting, unknowable and unexisting, “Fuck you God for making me love a person who does not exist” (10). But the hope the patient possesses does not stop him/her from wishing for a clearer and brighter tomorrow.

In the final moments, the patient expresses his/her disgust for death, “I have no desire for death/ no suicide ever had” (33). In spite of the gravity of the situation, the patient still does not want to embrace death as earlier stated in the previous scenes. In one of his favourite songs “Redemption”, the singer, Bob Marley calls for the emancipation of the mind from mental slavery. This is because we are the only ones who can liberate our minds and liberating the mind from all sorts of constraints will definitely lead to a more fulfilling existence. This is very significant because it differentiates the hopelessness in the beginning of the play and the hopefulness at the end. This shows that the patient has had a symbolic start which is definitely fulfilling. Therefore, the play ends by suggesting a new start, perhaps a new performance of a hopeful society, or symbolically interpreted as any window curtains drawn open to let some light in the room and brighten it

In a nutshell, symbolic regeneration is informed by the concepts of love, understanding and friendship in the play. The patient in *4.48 Psychosis* can only attain liberty and a fulfilling existence if he/she is able to search deep into the self. By so doing, the patient is able to gain spiritual, emotional, physical and psychological freedom. The poetic image of light which opens and closes Kane’s work can be taken as a redemptive metaphor, one that

would explain why, after all the display of destructive feelings about him/herself and the emotional chaos brought about by depression, the patient culminates the elegy by asserting his/her need for affection and self-recognition. Because, in the end, beneath so much rage and brutality, beneath the crack of “these bewildered fragments” (6) there lies a lyrical crave for love, one in which most of us will recognize ourselves. Therefore, it is certain that Kane does not just place a curse on humanity but projects violence as a means of making man aware of the state of things so that he can be able to bridge the gap between violence and justice.

CHAPTER FOUR

POSTMODERN DRAMA IN A LANGUAGE CLASSROOM

Language is very much an important issue in a postmodern world which has become a global village. It is directly and implicitly discussed in both literature and English language classes. This chapter examines why and how drama which reflects postmodern ideals can be made suitable in a language class and how language can be moderated and innovated to suit the context in which it is used. To look at the more implicit ways language is infused in a language class, some cultural, social and moral aspects will be brought to the limelight especially ones that are reflective of the Cameroonian context and how postmodern language can be used to enrich the morals of students.

One of the most interesting aspects of postmodernism is how language is viewed. This is different from the normal positivist view on language. From a postmodern perspective, language has a completely different role in the process of acquiring the different skills in language. It creates the impression that reality itself is stable and preorganised but postmodern language brings about varied meaning and different realities. Thus, teaching contemporary drama in a language class means reading culture more broadly. Nevertheless, this is not to convey the impression that postmodern drama applied to language teaching is itself without inherent problems and paradoxes. Notwithstanding, literature, which is considered as life imitated, develops the senses, intellect, feeling, social awareness and religious awareness of those who study it. Therefore, almost everyone agrees to the fact that good literature, be it poetry, drama or prose, can implicitly instill a quality of awareness of what is good and what is bad and infuse enviable qualities such as humility, peace, patience, honesty, love and care. This is because literature is often considered as a social constraint.

Literary works help the reader or audience have a better grasp of the happenings in the world and the value of the world in a better and meaningful way. These literary works are not only for entertainment but also teach the reader a whole lot of things. Considering the world we live in today, it is necessary to use literature to educate not only students but the society on current issues that call for concern and attention. In our contemporary society, we tend to realise that so many topics are related and interrelated to each other like Biology, Geography, Economics and literature just to name a few in an English language class. This creates a conducive atmosphere for acquisition of more knowledge while studying a language point. This is because knowledge will cut across the different social domains in life through the

various connected subjects. Our focus will be on how drama as a branch of literature can facilitate the teaching and learning of verbs in a Form Three class.

In fact, drama as in plays has changed over time. The word itself comes from a Greek word meaning action. Of course, today, we have drama popping up all over the place. Drama is a way of relating to the world in which a person consistently overreacts. In literature, the word drama defines a genre or style of writing. It is a play that can be performed for theatre, radio or even television. These plays are usually written out as scripts or a written version. From the perspective of *Collins Thesaurus of the English Language*, drama is seen as life with the dull bits cut out to ensure liveliness. What makes drama stand out from the other modes of writing like prose and poetry is the fact that it is meant to be performed and involves a lot of action. This is the reason the text will be examined in a language class in relation to verbs and in a more precise manner, action verbs.

Sarah Kane's play, *4.48 Psychosis*, which has been studied in the light of postmodernism, deals with contemporary and universal issues which students can easily relate to. Drama from this perspective has much to offer in an English language class. It promotes not only action and body expression but promotes language acquisition. Literature and drama in particular can be seen as a reading and speaking activity which triggers the students to participate and interact freely. It is important to note that the use of drama in a language class can enrich an effective and collaborative means of language learning and of personal expression. Drama which is embedded with dialogues can promote and give students a structure for expressing ideas that are meaningful to them without the constraint of grammatical accuracy. Postmodern drama proposes ways of making English language a means of personal expression, creativity and development and serving to reduce affective barriers in a nonthreatening learning environment. With the active participation of students, the teacher can engage them in different activities that will enable collaboration and ease understanding.

This chapter, therefore, proposes that a wider view on the use of drama in the language classroom can lead to meaningful and successful language learning. It also attempts to indicate how postmodern drama can enhance grammar learning in a Form Three class. It is possible that while focusing on the beauty of the words students are at the same time groomed in the usage in grammatical context also. Therefore, drama is an important tool for practicing a specific grammatical structure like action verbs since drama deals mostly with action. A

good teacher will understand that a conventional English class hardly gives the learners an opportunity to use language in this manner and develop fluency in it. The aim of grammar teaching through drama text is for communication which involves ideas, emotions, feelings, appropriateness and adaptability. Using the traditional method of teaching will hinder communication as development of skills is unfortunately neglected. As far as grammar is concerned, parts of the play, *4.48 Psychosis*, lack punctuation and capitalization, the phrases and sentences are not separated from each other by full stops and capital letters, but rather by diverse spacing, gaps, repetition and indentation. The lines appear to be broken into pieces or as if randomly scattered on the page. These passages in particular have a certain poetic quality and contribute to the possible multiple meaning of individual lines.

Obviously, the conversational use of language promotes fluency especially with the use of didactic material. There are different appropriate methods for teaching especially in a postmodern context. These different methods develop the skills of the students. No one learns in exactly the same way, learners all have different methods of processing information; through writing, speaking, listening and seeing visual pictures. Using appropriate didactic material can ensure smooth learning in the classroom. In fact, using drama to teach English results in real communication involving emotions and feelings; in short an opportunity to use language in operation which is absent in conventional language classrooms. Such activities add to the teacher's repertoire of pedagogic strategies giving wider option of learner-centered activities to choose from for classroom teaching, thereby augmenting their efficiency in teaching English. It also increases their strength of writing good essays and making potential suggestions. As James Davison (1993) states in *Learning English in the Secondary School: A companion to School Experience*, "the drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation."

Teaching English using a drama text fulfills socio-affective requirements of the learners. Moreover, this learner-centered approach makes the syllabus personally fulfilling and gets the students interested. To quote John Dougil in *Drama Activities for Language Learning*, "drama is a unique tool, vital for language development" as it stimulates reality and develops self expression (34). Language teaching using a drama text is equally successful in making learners experience language in operation and provide motivation to use language embedded in a context and a situation. This can be done using didactic materials like pictures, realia, pantomime and dramatisation. The simple acting-out requiring the learners to adopt a

newposition involves them creatively. This chapter adapts a communicative approach to teaching and sensitizing students about postmodern ideals in a language class and explains how Postmodern drama can be used to encourage interaction and collaboration as well as accuracy in the language classroom. Therefore, students/learners should be made to understand that action verbs assist one in describing one's experience and accomplishment and also these verbs can be used to determine one's skills and accomplishments.

Here, we will indicate the basic concept of drama in relation to the teaching of action verbs in a Form Three class. Action verbs used in a postmodern context are symbolic representation of postmodern man's attempt to negotiate and create meaning out of frustration and injustice which are very common nowadays. In a bid to escape from the challenges that threaten the peace and security of his/her environment, postmodern man resorts to violence as a means to cover up for the incapacities and this is projected through the use of violent action verbs. The kind of language in the postmodern context symbolises the violence that typically depicts the period. Characters encounter horrible situations in the contemporary society and they are compelled to seek pleasure in things that will destroy their existence instead of advocating peace and love in a world that is seemingly being wiped out by violence and wars. It is absolutely relevant and important to bring such usage to the attention of Form Three students especially as the world is fast becoming a global village. The knowledge of such violence and aggression will help students understand the society they find themselves in and moderate their use of violent words in their day to day interaction. It is for this reason that the play *4.48 Psychosis* is necessary and indispensable in our schools today especially in the lower classes. This will enable students learn and be able to express themselves positively even when faced with challenges.

A challenging issue is directing students towards the right direction when teaching English language through literature (drama). Students are the young generation of the postmodern era and perhaps they are likely to be even more alert to the conditions of postmodern life than the teacher can be. A key feature of these conditions is uncertainty. The ways in which students can be made to understand the world is by letting them gain access to such texts so that they can easily relate to other people, other cultures and other ways of seeing. This is to make them sensitive to their immediate experience of a world of fragmentary structures and identities, rapid changes and the struggle for a sense of unity and justice. This is very demanding and a significant demand upon any pedagogy. Therefore, it is necessary to explore postmodern ideas so that these can inform the planning and

implementation of the most beneficial methods of working in the classroom which can address the interests and hopes of the students in the coming future.

Some dramatexts administered in most secondary schools today do not handle postmodern issues like sexuality, irrationality, depression and violence. As earlier mentioned in the previous paragraph, these are contemporary issues that need to be brought to the limelight so that students will have knowledge of such societal ills. Books that deal with such contemporary issues enable the learners/students come face to face with the reality that surrounds the world today. *Bethrodal Without Libation* by Bole Butake deals with tribal prejudice in Anglophone Cameroon. Fointam, is from Kom, a tribe in the North West Region of Cameroon while Elisa is from Bayangi, a tribe in the South West Region of Cameroon. The text presents the family's struggles to overcome tribal prejudice which retards unity among tribes. Unlike this play by Bole Butake, Sarah Kane's *4.48 Psychosis* deals with contemporary issues and it is essential to bring to the notice of students these postmodern prejudices through the use of action verbs. These action verbs reveal the frustration of postmodern man. It is evident that the students have not been aptly introduced to postmodern drama and its notions.

The two texts, *Bethrodal without Libation* and *4.48 Psychosis* explore varied ideals and issues. While the latter deals with tribal conflict and marriage, the former projects a different dimension of contemporary violence. *Bethrodal without Libation* does not expose the learners to the vulgar use of language in the postmodern world. This is the reason why this work suggests that the text, *4.48 Psychosis*, should be added as a compliment to the already existing text. This will enable the learners to get acquainted with the different presentation of content in a work of art. Bole Butake presents language in unified and coherent manner. Considering the context in which he finds himself, he uses non violent words to expose the problems the African society faces. *4.48 Psychosis* is undoubtedly a British text but its realities define the world at large. The recent happenings in the world call for the examination of issues such as violence and suicide. Thus, *4.48 Psychosis* is an ideal text that can expose the learners to the contemporary realities of the world and in so doing, the students will analyse not only language points but give their opinions on taboo topics like suicide and killings.

Sarah Kane's *4.4 Psychosis* deals with the realities of life such as the disabilities and inabilities of man to tame the chaos and violence that torment his/her everyday life. This text exposes the reader to all sorts of prejudices and violence as a means of bracing him/her against the inevitable destruction that awaits him/her in the nearest future. The text presents a

patient who is unable to handle his/her psychological and physical torments. The torment is not only inflicted by those from the outside world but the patient him/herself. This is very common nowadays especially in the cases of suicide and suicide bombing. The patient does not seem to find a visible solution to his/her trauma and seeks death as the only means of attaining peace of mind. This book is very vital in today's society because it will serve as a forum to discourage such acts of violence. Sarah Kane's presentation of fragmented language is symbolical of her desire to project the fragmentary structures of the society. The language parallels the disabilities of the postmodern society and symbolise the inability of postmodern man to negotiate peace in life.

Postmodern language, which is quite different from that of the traditional period, is a language of multiple interpretation. Reading Sarah Kane's *4.48 Psychosis*, the reader can make out various meanings especially from the fragmented presentation of speeches. The language is not only fragmented but segments of sentences, phrases or words re-occur more than once. This triggers multiple interpretations and varied meaning that the reader can understand only by referring to the previous one. Otherwise stated, the reader can quickly grasp the meaning of the words or sentences if reference is made to the previous one, that is, retrospection. These fractures in postmodern drama text enable the reader to take part in the shattered and frustrated thoughts of the character. These fragments are also meant to challenge the reader's assumption just as a means of informing the reader to avoid judging the character's actions without due consideration. Postmodern language is definitely not concerned with prescriptions for how readers may act but it is more a coming together of diverse ideas which seek to interpret the human condition in the society.

The pattern used by Sarah Kane is typical of postmodern writers and void of coherence and cohesion, thus the need to analyse this text in order to reveal the underlying reality she is determined to unveil. Sarah Kane writes the way she does because she wants to reveal man's exceptional suffering in a world that is ruled by violence. The presentation of these action verbs by the playwright suggests, among other things, a break down in communication in the postmodern world, the inability of language to communicate but instead projects break down in relationships. The study of these action verbs is to help students to be able to interpret actions that take place in the character's mind and mirror the frustration in postmodern society so as to be able to deal with the situation in case they find themselves in. An analysis of a section of *4.48 Psychosis* by Sarah Kane will be useful in introducing the lesson on action verbs. In order to break the ice and make the lesson interesting, there are

certain actions the teacher should adopt in order to make the lesson interesting. That is, the teacher captures the students' attention with the following presentation using pantomime with basic emphasis on the action verb.

The excerpt chosen focuses on the psychological trauma of the patient who at times feels like to "pull" out his/her teeth (Kane 22). Kane makes enormous use of the personal pronoun "I" and "my" to refer to the patient and this is an indication of authenticity of the experience he/she goes through. The patient's psychological trauma increases when he/she thinks of losing true love as he/she states, "gouge out my eyes than lost my love" (22). The patient always feels like to "flash", "flicker" "slash" (22) him/herself to death. The repetitive use of these words on a whole page in the play is a symbolic acknowledgement of the act of suicide and the call for immediate termination of life so as to attain liberty. It equally signals the helpless, hopeless, frustrated situation and world the patient is living in and his/her incapacity to face the challenges. The patient feels that the morning which normally brings joy and happiness ironically brings "defeat" (22). The patient is not looking forward to a new beginning which should define a peaceful life but sees that "nothing's forever" (22) and therefore should "slash", "wring", "punch" (22) him/herself to death. Eventhough everything seems hopeless amidst this chaos, "the beautiful pain" (23) of existence, the patient still believes in "a saner life tomorrow" (23).

The great use of verbs in the story and a good performance by the teacher will guide students/learners to acquire valuable information on action verbs about the patient. They can be able to answer and describe the patient if asked the subsequent questions:

- Who does the except describe? The psychiatric patient
- What is the text mainly about? The patient's psychological trauma.
- What feeling does the patient express? The feeling of anger and frustration.
- What words used reveal the patient's anger and frustration? Wrings, slash, punch, flash, flicker, slash.
- What do we call such words that describe one's expericenc? Verbs or Action Verbs.

Here, it is necessary to define verbs and give the different types. Students might already know what verbs are in general but it is imperative to give a deeper view of what verbs are, how they function in a sentence and their different types. What would happen if we did not have verbs? Verbs are perhaps the most important part of speech in the English language. One cannot do anything or be anything unless a verb permits that. Verbs do a lot of work in

English language. When it comes to the most versatile part of speech in a sentence, one could say verbs rule. According to Max Morenberg in *Doing Grammar*, a verb is a word used “to express action or a state of being” (6). They say something about the subject of a sentence. There are many types of verbs and these verbs have different functions in a sentence. There are action verbs, modest helping or linking verbs. Action verbs consist of regular action verbs and irregular action verbs.

The extract from *4.48 Psychosis* is presented to the class which will help in identifying the different action verbs and how they are used in describing the action of a character as well as revealing a character’s true emotions. Each lesson has an objective and the objective of this lesson is to sensitize students about the need to avoid using violent words in their everyday life.

pulled out my teeth

gouged out my eyes

than lost my love

flash flicker slash burn wring press dab slash

flash flicker punch burn float flicker dab flicker

punch flicker flash burn dab press wring press

punch flicker float burn flash flicker burn

It will never pass

dab flicker punch slash wring slash punch slash

float flicker flash punch wring press flash press

dab flicker wring burn flicker dab flash dab float

burn press burn flicker burn flash

Nothing’s forever

(but Nothing)

slash wring punch burn flicker dab float dab
 flicker burn punch burn flash dab press dab
 wring flicker float slash burn slash punch slash
 press slash float slash flicker burn dab

Victim. Perpetrator. Bystander

punch burn float flicker flash flicker burn slash
 wring press dab slash flash flicker dab flicker
 punch flicker flash burn dab press flicker wring
 press punch flash flicker burn flicker flash

The morning brings defeat

wring slash punch slash float flicker flash punch
 wring dab flicker punch slash press flash press
 dab flicker wring burn flicker dab flash dab float
 burn press burn flash flicker slash

beautiful pain

that says I exist

flicker punch slash dab wring press burn slash
 press slash punch flicker flash press burn slash
 dab flicker float flicker dab press burn slash
 press slash punch flash flicker burn

and a saner life tomorrow (Kane, 22-23)

Before the lesson, the teacher creates sets of cards; each set should have a different colour to help differentiate from the other sets. Each card should contain an action verbs, visible to the students. At the introductory stage, the teacher introduces a game to grasp the learner's attention and introduce the lesson. A student is called up to the front of the class and draws a card from the stack of verb cards. The student then acts out or pantomime the word on the card. The other students call out the word the student is acting out. The teacher calls up another student who does same with another set of verbs. This is done to ensure interaction and to introduce the lesson. With this introduction, the learner will be able to say what the lesson is all about and the types of action verbs that will be introduced. The lesson dwells on the two types of action verbs: regular action verbs and irregular action verbs.

Regular action verb is any verb whose conjugation follows the typical pattern, or one of the typical patterns of language to which it belongs. In English, the usual rule is to add- ed or -d to the base form of the verb to create the past form. For example, in a sentence like, "They *punch* the little ones anytime they want," an action verb like "enter" when conjugated to the past form becomes, "They *punched* the little ones anytime they want." Most regular action verbs used in the text are in the base form while others are in the past tense. The other type of action verbs to be explained in this section is the irregular action verbs. The irregular action verbs do not conform to the rule of the regular action verbs. They form their simple past tense in a variety of ways. For example, in a sentence like "She wrings her dresses before drying them," an action verb like "wring" when conjugated to the post form becomes, "She wrang her dresses before drying them." With this presentation, the students are able to understand the different types of action verbs.

Among teaching the students the different types of action verbs, the students are given the opportunity to learn the different tenses in English language and how they are formed. When presenting a new language item, the teacher needs to express how the language item is made, that is, the form-focused instruction. This has to do with the grammatical structure of the form and how it is pronounced and written. The concept and context are very important issues to consider when teaching a language point like action verbs. Students are exposed to this through written texts or dialogues as examined in the excerpt above. With the presentation above, students are able to come up with the form and meaning of the verbs in the present tense and in the past tense. This guides them and enable them know when to use an action verb in the past or in the present. Notwithstanding, regular action verbs exhibit a lot of action. Examples of regular action verbs from the text include:

1 Pulled out my teeth (line 1)

2 Gouged out my eyes (line 2)

3 Flashflicker slashburnpressdab (4)

4 Punchfloatflash (line 7)

The above underlined words carry a great deal of information in the sentences and convey emotions and a sense of purpose that extends beyond the literal meanings. In the first line, we are informed of what the patient prefers to happen to him/her, “pulled” out the teeth rather than lose his/her true love. The patient longs for love from an unknown lover. In line 2, the patient expresses the same desire; he/she wants his/her eyes to be “gouged” out. These two action verbs have already been conjugated in the past form by adding the *-ed* form. Lines 4 and 7 show a great number of regular action verbs in the base form and the power of these action verbs lie in the meaning and intention that they contain and how they bring direction and force. The action verbs *flash*, *flicker*, *slash*, *burn*, *press*, *dab*, *punch*, *float* and *flash* express feelings of frustration, discomfort and anger of the character and that is why he/she negotiates suicide. The above action verbs signal the different unpleasant and severe ways the character can submit him/herself to because of the inability to deal with the postmodern disabilities and challenges. Nevertheless, the need to educate the students on such usage stays primordial as a means to regulate violent usage of words. In line 3, “lost” is the past tense of “lose” and expresses the patient’s inability to let go of his/her lover. The other verb is “wring” appears in lines 4,6,9,10,11,15,17,21,22,25,26,27,29 expressing the patient’s desire to squeeze life out of him/herself because of his/her inability to conquer fear and inner violence and trauma. With such a detailed explanation of verbs, students can work on exercises given to them by their teacher. With the above presentation, the students can be able to write essay topics and construct sentences if provided with a set of action verbs.

Understanding the types of action verbs make students better writers and communicators. Students can be asked to do exercises in groups and write dialogues on issues like violence or suicide bombing using some of the action verbs from the excerpt given. Violence is one of the problems the world is facing right now. The play understudy expresses the same issues characterising the society in which we live in. Our contemporary society has witnessed a lot of wars and suicide bombing which is claiming lots of lives both in Africa and the world at large. It will be wise and educative on the part of the students to write paragraphs

or dialogues on violence, suggesting different ways on which violence can be ameliorated in the postmodern society. Working in groups encourages interaction and promote peer tutoring as well and eases understanding. This also makes the lesson learner-centered which is what the Competency Based Approach advocates especially in the lower classes like Form Three. A topic like “Violence is a weapon used by terrorists to suppress nations in the world.”

Other exercises can be given to verify if students have understood the notion of action verbs and the objective of the lesson which is to sensitize students about the need to avoid using violent words in their day to day interaction. Students can be asked to come up with sentences using the violent words above:

1. Youths have decided to burn anybody they catch stealing.
2. Most teachers punch students as a means of punishing them.
3. While fighting with his neighbour, Peter had to press him against the wall.
4. Joan has threatened to slash her wrist in order to end her misery.
5. Anyone who commits a crime in the Kitu community will have his/her eyes gouged out.

The underlined words above symbolise the various ways violence is inflicted on an individual. With the knowledge of these action verbs, the students can write as many sentences as they can think of. This exercise can be done in groups to ensure interaction and students should be called up to read their exercises in front of the class. This is geared towards encouraging participation and making the lesson learner-centered. Having done all these, the teacher can give the students home work. The students can write a dialogue on violence in the world, sensitizing the audience about the need to avoid violence through dialogue. This is done for follow up and to encourage creativity at home. The teacher can ask students to write an essay on the effects of suicide bombing on man and his environment.

The use of these action verbs does not only express the violent action carried out by the character but they express the cultural and religious values of the other side of the world. As earlier stated, it is of utmost importance to expose students to such reality. Reality may now be seen to be a relative concept; it is in the eyes of the beholder. The excerpt offers alternative interpretations of reality and alternative realities become possible. The current and rapid evolution of technology is redefining what it means to be literate, to do work and where to do, to communicate, and to have access to the world. The above excerpt may not only present the patients anxiety to kill him/herself but can also reveal his/her essentially

oppressive nature in terms of the social control it exercises upon the individual and the subsequent life chances it determines. Such control serves the values and interests of the disabled in the society.

Going through the above excerpt step by step, scanning for action verbs, the students are able to learn not only the language point being taught but also analyse and criticise the excerpt in the process. Since the drama text under study is a postmodern one, it is beneficial to create awareness in the students about postmodern flaws and instill the right moral and behaviour in the students. It can even be seen as a means of sensitizing the students about the ills characterising our contemporary society. This is expressed through the character's use of words that only symbolise violence. These words are taught in a Form Three class in order to regulate students' ways of using such deformed words. Thus, humans should not resort to violence as a means of escaping from their distress but rather create a medium whereby a peaceful and conducive atmosphere can bring about understanding. By so doing, they will be able to handle most of their problems without necessarily resorting to violence.

In a nutshell, teaching methods adopted by a teacher in the classroom contribute enormously towards the success of the lesson. Postmodern drama is effective because it deals mostly with drama that expresses feeling and emotions through the use of plenty verbs. This chapter has made a successful attempt to express how the use of drama and drama related activities can ease English language learning in a Form Three class. It proposed that dramatisation with the focus on the target language point in drama can arouse learner's interest and grasp their attention which in turn eases understanding of the subject matter. Analysis done reveals that postmodern flaws projected in drama can be used to sensitize the learners against such usage of language and instill in them the values of love and the necessity of helping one another. By using drama techniques to teach English language, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares learners to face their immediate world better as competent users of the English language, because they get an opportunity to use the language in operation.

GENERAL CONCLUSION

This work aimed at examining symbolic (dis)abilities in Sarah Kane's *4.48 Psychosis*. It projected how Sarah Kane focuses not only on the disabilities that characterise the postmodern period but also how man embraces the challenges that come his way. She strongly establishes that in every disability there is ability. Postmodern drama exhibits a society fraught with violence and chaos. Themes such as death, brutality and violence are nothing new in postmodern world but have in fact been around ever since Greek drama. However, the way in which violence is presented in the postmodern world is essentially different from past styles because whereas in previous periods, violence has been often concealed from the audience. But postmodernist writers bring the shock right before the audience. Therefore, the work investigated if Sarah Kane's *4.48 Psychosis*, in displaying violence and brutality, is guided by Traditional ideals. Guided by several research questions, this study showed how and why Sarah Kane's *4.48 Psychosis* expresses postmodern ideals which expose violence and brutality, irrationality, death and rejuvenation in her text. It also examined how postmodern drama is useful in teaching a grammar lesson.

In line with the preceding statements, this work started by exploring works of writers and critics on the works of Sarah Kane using postmodern and psychoanalytical theories. It equally analysed major concepts and notions of the aforementioned theories. The work brought out the points of convergence with and divergence from the works reviewed. In the discussion at the level of the chapters, Chapter One depicted postmodern experience through Postmodern and Psychoanalytical theories, questioning rational thoughts as postmodern man engages in acts that push the reader to question his/her sense of rationality. Here, the postmodern man is seen as an architect of chaos in the society. Owing to the fact that Sarah Kane is a postmodern writer, the chapter focused on her attitude towards the postmodern man, his/her irrationality and how her text reveals the experience of man in an absolutely hopeless society. As a result of the chaotic situation the world is immersed in, the postmodern man goes into isolation. In isolation, the postmodern man commits atrocities because it is difficult to overcome the challenges. The moral and the spiritual values that society tries to impose cannot characterise an individual's existence. These presentations were drawn from works of key postmodern writers like Micheal Foucault, Frederic Jameson and Jean Baudrillard. Kane's exposure of violence in the society is to sensitize the audience towards the creation of a better society.

The study went forward to show how human comportment has precipitated the collapse of human values in Chapter Two. The analyses in this chapter reveal that man becomes an enemy to him/herself. Analyses are done from a Psychoanalytical and Postmodern perspective with particular interest on concepts like consumerism, self-mutilation and spiritual sterility. Instead of helping each other, postmodern man derial his/her fellow man. Moral degeneration constantly increases and behaviours that were disapproved of, scorned, forbidden or condemned a few generations before gradually became accepted, even sought after, and widely practiced. These behaviours include consumerism, lack of spiritual faith and self-mutilation. These atrocities intensify postmodern man's sufferings and plunge him/her into misery and depression. Sarah Kane presents a perverse world and writes against a background which has collapsed. Kane sees the world as a world of decayed value characterised by intolerance and war which makes life unbearable. Our analysis, guided by Postmodern and Psychoanalytical theories, projected that humanity is rendered hopeless, frustrated and helpless, causing the society to experience turbulence and chaos beyond expectation.

In Chapter Three, we examined symbolic regeneration as a possibility of restoring harmony and peace that existed before the postmodern period. The chapter therefore explored the attempt of man to search for liberty and redemption in Sarah Kane's *4.48 Psychosis* based on Postmodern and Psychoanalytical theories paying particular attention to ideals like liberty, love and self realisation and fulfillment. Suicide in this chapter was ironically presented as a means of redemption but the author proposes other means of self liberation through optimism. The chapter ended on the note that there is hope at the end of the tunnel and spiritual, emotional, physical and psychological freedom is man's only visa to achieving fulfillment.

Chapter Four entitled examined suitable methods a language teacher can adopt in a class to make a grammar lesson interesting and interactive for students. It was revealed that students learn a language point while analysing and criticizing a drama text in the light of postmodernism. Therefore, the chapter explained how and why drama, reflective of Postmodern flaws, can be suitable in a language class. The chapter ended on the note that the teaching styles of a language teacher is very essential towards the success of a lesson. It argued that dramatisation and the focus on the target language point in drama can grasp learners' attention and ease understanding of the subject matter. In fact, it expressed that the right teaching method will instill good morals in the students.

During the course of the analysis, the following findings were made. First, it unveiled that the world had started experiencing human flaws like violence, suicide and self destruction from the Classical period and Postmodern movement is just a continuous projection of this extreme violence. Second, postmodern drama proposes possible ways man can better handle this adverse situation through love and peace. Postmodern writers have different views on how to handle disabilities in the contemporary society. As such, while other writers and poets like T.S Eliot, John Osborn and Arnold Wester prefer to offer strategies to successfully eliminate such flaws from the society through total destruction, Kane offers humanity the choice of spiritual redemption.

Moreover, the study revealed that the ideals of love, peace security and friendship characterised the world since the beginning and therefore rather than committing suicide and murder, postmodern man should find refuge in one another's kindness. This is what Sarah Kane proposes in this play and even in her other plays like *Blasted*. The playwright should not be remembered the way she died but for what she expressed in her plays. Sarah Kane is a victim of her own society. While she proposes these ideals of love and friendship, she still finds herself in this trap of unreasonable atrocities. *4.48 Psychosis* gives a forum for the postmodern man to realise the strengths and weaknesses and make the best out of it. Weaknesses should not create a platform for humanity to lament over their loss but they should be able to take up from where they have fallen short. In short, man should keep searching the connection between him and his innermost sanctum in order to attain spiritual liberty.

It is significant to state again that unlike other critics who have had this nihilistic view about postmodernism and Sarah Kane in particular, the playwright does not totally ignore the idea of redemption in the postmodern world. Because she committed suicide, the positive view of her intentions projected through her plays, is neglected. Though the cause of Sarah Kane's death is still an issue that triggers criticism and not admired by these critics and the audience, the writer proposes ways in which man can attain liberty. The work helps the reader and other researchers to better understand the problem of violence Sarah Kane is grappling with. It simultaneously brings out the dexterity and incapability of postmodern man in Sarah Kane's *4.48 Psychosis*. Sarah Kane exposes the adverse and welfare situations anyone can find him/herself in just to reveal the two phases life has to offer and what one is required to do when faced with such situations. Postmodern man lives in perpetual fear and insecurity and

addressing this violence and insecurity using this vulgar language, Kane is determined to shun violence and prepare man for the worst to come.

Finally, the work revealed that though violence has existed for so long and has characterised almost all periods in literature like the Classical, Modern and Postmodern periods, there is still that need for ideals like love and friendship which the postmodern man keeps moving from one end to another searching for. As a matter of fact, Sarah Kane holds that violence is not always the remedy needed to escape from the realities of the New Worlds. The preceding findings confirm the hypothesis which states that Sarah Kane sublimates fortitude in the midst of hopelessness. She committed suicide as a result of her depression but beckons on the younger generation to fight and overcome this illness and defects. Her cry for perseverance is seen in the last page of the text, *4.48 Psychosis*, where the patient “open[s] curtains” (34). This is a metaphorical expression for a new beginning. Further research can be carried out on other postmodern concepts like gender in Sarah Kanes works.

WORKS CITED

Primary sources

Sarah, Kane. *4.48 Psychosis*. London: Methuen, 2000.

Secondary sources

Books

Artaud, Antonin. *The Theatre and its Double*. Trans. Mary Caroline Richards. New York: Grove, 1958.

— — —. “On Suicide.” *Anthology*. Ed. Jack Hirschman. San Francisco: City Lights Book, 1965.

Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. New York: University of Michigan Press, 1994.

— — —. *Symbolic Exchange and Death*. New York: University of Michigan, 1983.

Bennet, Andrew and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. 3rd Ed. London: Pearson Education Limited, 2004.

Brian, McHale. *Postmodernist Fiction*. London: Routledge, 1987.

Butake, Bole. *Bethrodal without Libation*. Yaounde: Edition Cle, 2005.

Camus, Albert. *The Myth of Sisyphus*. Trans. Justin O’Brien. Harmondsworth: Penguin Books, 1975.

Chandler, Daniel. *Semiotics for Beginners*. London: Routledge, 2002.

Connor, Steven. Ed. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge University Press, 2004.

Conrad, Peter. *The Medicalisation of Society*. Baltimore: The John Hopkins University Press, 2007.

- Cuddon, J.A. *A Dictionary of Literary Terms and Literary Theory*. 3rd ed. Oxford: Basil Blackwell Ltd., 1997.
- Davison, James. *Learning English in the Secondary School: A Companion to School Experience*. London: Routledge, 1993.
- Dougil, John. *Drama Activities for Language Learning*. London: Routledge, 2007.
- Evans, Daniel. "The Big Interview". Official London Theatre Guide, 18 May 2006.
- Foucault, Michel. *Madness and Civilisation. A History of Insanity in the Age of Reason*. Trans. Richard Howard. New York: Vintage Books, 2006.
- — —. *Aesthetics, Method and Epistemology*. New York: The New Press, 2006.
- Greig, David. "Introduction, Sarah Kane" *Complete Plays*. London: Methuen Drama, 2001.
- Greene, Naomi. *Antonin Artaud: Poet Without Words*. New York: Grove, 1970.
- Hassan, Ihab. *The Postmodern Turn. Essays in Postmodern Theory and Culture*. Christchurch: Cyberedition Corporation, 2001.
- Heidegger, Martin. *Phenomenological Interpretation of Kant's Critique of Pure Reason*. Bloomington: Indiana University Press, 1997.
- Holland, Norman. *The Dynamics of Literary Response*. New York: Macmillan, 1964.
- Kane, Sarah. *Complete Plays*. London: Methuen Drama, 2001.
- Kierkegaard, Soren. *The Concept of Irony: with Constant Reference to Socrates*. Bloomington: Indiana University Press, 1968.
- Jameson, Fredric. *Postmodernism or the Cultural Logic of Late Capitalism*. Durham: Duke Press University, 1992.
- Jencks, Charles. *The Language of Post-Modern Architecture*. London: Wiley Academy, 1991.
- Jung, Carl. *Analytical Psychology: Its Theory and Practice*. London: Oxford University Press,

1994.

Lacan, Jacques. *Seminar, Book VII. The Ethics of Psychoanalysis*. New York: Norton & Co.,

1960.

Lyotard, Jean-Francois. *The Postmodern Condition: A Report of Knowledge*. Trans. Geoff Bennington and Brian Massumi. Manchester: University of Manchester Press, 1999.

— — —. “The Postmodern Condition”. Paris: Minuit, 1979.

Malpas, Simon. *The Postmodern*. London: Routledge, 2005.

May, Hope. *On Socrates*. Belmont, CA: Wadsworth, 2000.

Menninger, Karl. *A Psychiatrist's World*. New York: Viking Press, 1959.

Morenberg, Max. *Doing Grammar*. London: Oxford University Press, 1997.

Norris, Christopher. *The Truth about Postmodernism*. Oxford: Blackwell Publishers, 1993.

Parson, Talcott. *The Sociological Review*. New York: Syracuse University Press, 1951.

Pinter, Harold. *Ashes to Ashes*. London: Faber and Faber, 1996.

Ranc, Gaelle. *Sarah Kane: The Notion of Cruelty*. Methuen: London, 2002.

Saunders, Graham. *Love me or kill me: Sarah Kane and the Theatre of Extremes*. New York: Manchester UP, 2002.

Schmidt, Kerstin. *The Theatre of Transformation*. Amsterdam: Editions Rodopi, 2005.

Sigmund, Freud. *Civilisation and its Discontent*. London and New York: Routledge, 2006.

— — —. *The Interpretation of Dreams*. New York: Macmillan, 1913.

— — —. *Introductory Lectures on Psychoanalysis*. New York: Routledge, 1981.

— — —. *Beyond the Pleasure Principle*. New York: Routledge, 1982.

Sierz, Alex. *In-Yer-Face Theatre: British Drama Today*. London: Faber and Faber, 2001.

— — —. *Modern British Playwriting: The 1990s. voices, Documents, New Interpretations.* London:

Methuen Drama, 2012.

Symons, Arthur. *The Symbolist Movement in Literature.* New York: New York Dutton, 1919.

Szasz, Thomas. *The Manufacture of Madness.* New York: Syracuse University Press, 1977.

The Bible. Authorized King James Version. Oxford: Oxford University Press, 1997.

Veblen, Thorstein. *The Theory of the Leisure Class: An Economic Study in the Evolution of Institutions.* New York: Macmillan, 1994.

Dictionaries

A Dictionary of Literary and Thematic Terms. New York: Routledge, 2002.

Cambridge Advanced Learner's Dictionary. Cambridge: Cambridge University Press, 2006.

Collins Thesaurus of the English Language. New York: Macmillan, 2003.

The Penguin Dictionary of Literary Terms and Literary Theory. New York: Routledge, 2005

Webster, Merriam. *Webster's New Encyclopaedia Dictionary.* New York: Black Dog and Leventhal Press, 1996.

Articles

Barthes, Roland. "The Death of an Author." *Image Music Text.* (1977): 142-148.

Billington, Michael. "How Do You Judge a 75-Minute Suicide Note? Review of 4.48 Psychosis." *Guardian* 30 (2000): 7-11.

Conrad, Peter. "Medicalization and Social Control." *Annual Review of Sociology.* (1992): 209-232.

— — —. "The Shifting Engines of Medicalization." *Journal of Health and Social Behavior.* 46.1 (2005): 3-14.

Constable, Catherine. "Postmodern and Film" *The Cambridge Companion to*

Postmodernism. Ed. Steven Connor. Cambridge: Cambridge University Press (2004):

45-47.

Foucault, Michel. "What is an Author?" *Aesthetics, Method and Epistemology*. New York:

The New Press (2006): 205-222.

Haberer, Adolphe. "Intertextuality in Theory and Practice" *Literatùra*. (2007): University of

Lyon 2.49(5).

Hamlyn, Sarah. "A Historical Overview of Psychotherapy." *Short Introduction to*

Psychotherapy. London: Sage Publication (2007): 6-31.

Kristeva, Julia. "Word, Dialogue and Novel." *The Kristeva Reader*. (2006): 34-37.

Sanders, Gramham. 'Love me or kill me.' *Sarah Kane and the Theatre of Extremes*.

Manchester: Manchester University Press (2002): 32-34.

Tycer, Alicia. "Victim, Perpetrator, Bystander. Melancholic Witnessing of Sarah Kane's 4.48

Psychosis." *Theatre Journal* 60 (2008): 23-36.

Urban, Ken. "An Ethics of Catastrophe: The Theatre of Sarah Kane." *A Journal of*

Performance and Art 23.3 (2001): 36-46.

Zola, Irving Kenneth. "Medicine as an Institution of Social Control." *The Sociological*

Review 20.4 (1972): 487-504.

Internet sources

Chandler, Daniel. "Intertextuality" *Semiotics for Beginners*. 04/10/2003 accessed date

22 August 2015. <<http://www.aber.ac.uk/media/Documents/S4B/semog.html/>>.

Esslin, Martin. *Artauds*. 5 November 2015. <<http://modern.lit.about.com/library/>>.

Greig, David. *Introduction to Sarah Kane: Complete Plays*. 27 August 2015.

<<http://www.megaessays.com/viewpaper/72424.html>>/

Kalpan, Ellen. *Images of Mental Illness Through Text and Performance*. 23 March 2016.

<http://search.yahoo.com/yhs/search>.

Kant, Immanuel. *The Critique of Pure Reason*. 11 November 2015.

<http://search.yahoo.com/yhs/search>.

Pieiller, Evelyn. *The Notion of Cruelty*. 16 December 2015.

<http://www.asle.org/assets/doc/Postmodern.pdf> 1-1.

Regnier, Henri. *Lendemains*. 1 January 2016. <http://www.buzzle.com/articles/periods-of-french-literature.html>.

Taylor, Paul. "A Suicide Note That is Extraordinarily Vital." 10 February 2016.

<http://www.independent.co.uk/>.

Tubbetts, Virginia. "Postmodern Disability" 27 April 2016. <http://www.mtsn.org.uk/>.

Witcombe, L.C.E. Christopher. "Modernism: Modernism and Postmodernism" Art History Resources, 24th October 1995 accessed on 21st August 2015.

<http://arhistoryresources.net/modernism/modpostmod.html>.