

PhD Thesis

The Empty I

Sarah Kane and the Aesthetics of
the New Tragic

Alexander C. Mangold

Submitted for the degree of

Doctor of Philosophy

Department of Theatre, Film and Television Studies
Aberystwyth University

July 2010

DECLARATION

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

Signed

Date

STATEMENT 1

This thesis is the result of my own investigations, except where otherwise stated. Where ***correction services** have been used, the extent and nature of the correction is clearly marked in (a) footnote(s).

Other sources are acknowledged by giving explicit references. A bibliography is appended.

Signed

Date

[*this refers to the extent to which the text has been corrected by others]

STATEMENT 2

I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

Signed

Date

Abstract

This study argues that Sarah Kane's work for the theatre proposes a new tragic aesthetic for the contemporary stage which in many ways transcends the limited genre definitions with which her work is generally associated. By realising a rudimentary tragic dialectic between the traumatised subject and an invariably unattainable 'other', it is argued that Kaneian theatre describes a new tragic mode which is primarily based on the psycho(patho)logical suffering it portrays. The study suggests that Sarah Kane's work introduces an aesthetic complex termed the 'empty I' which manifests itself through notions of 'empty space', 'traumatic loss' and 'impossible love'. Via an in-depth reading of the plays, it shows that the playwright's radical formal efforts are bound to an ongoing attempt to unite dramatic form with tragic content, and it is further argued that Kane's plays implicitly criticise a growing culture of missing ontological stability and problematic interpersonal relations. The new tragic aesthetic defined this way proves to be as much about aesthetised traumatic suffering as it laments a deficient form of contemporary subjectivity. The thesis concludes with the suggestion that Kane's work implies a social rather than a theatrical reconciliation of the tragic disposition it depicts.

there is a loneliness in this world so great
that you can see it in the slow movement of
the hands of a clock.

Charles Bukowski

Acknowledgements

Many people have contributed to and influenced my work in various ways, and I am grateful to every single one of them. Parts of my research were presented at conferences and symposia throughout the last couple of years, and I have always received valuable and much appreciated feedback. I am indebted to all of those who have taken an interest and showed enthusiasm for my topic on these occasions, but it will be impossible to list all of them here. Instead, I will single out a few people who I am particularly obliged to.

First and foremost, I would like to thank my supervisors David Ian Rabey and Karoline Gritzner for their support and their insightful remarks and comments throughout the whole process. Their critical reading was always appreciated, and their feedback has proven to be useful and constructive throughout. I would also like to thank Martin Middeke and the *Oberseminar* at the Chair of English Literature at the University of Augsburg (Germany) for their encouragement during the very early stages of this project. I am indebted to Aleks Sierz for his contagious enthusiasm and to Steven Barfield for his generous advice. Thanks are also due to Sven Döring for his friendly support. Last but by no means least, I would like to express my gratitude to Regina Hellmich. Her love, her support and her extraordinary patience have helped me through some difficult times.

This study is dedicated to my mother.

Introduction

There are only very few playwrights who could pride themselves on having revolutionised the landscape of British theatre (compare Urban 2001, 36); and there are even fewer who would be able to claim that they had done it by writing only the very small number of five plays. Sarah Kane, however, would certainly be one of them. Despite her untimely death in February 1999, Kane's work has had a major impact on the development of European and British drama;¹ her plays have so far been translated into several European languages, including German, Greek, Swedish, Polish and French, and they have become increasingly popular in both academia and in the theatre over the course of the past decade. The last two years have seen three major publications on the playwright and her work (with one more to be published in summer 2010),² and Kane's plays continue to be staged in the US, all over Europe, in Australia, in Israel, South Africa and in the UK.³ In short, more than ten years after her death, it seems that Sarah Kane is more popular than ever.

This recent growth in popularity, however, does of course not reflect the initial controversies the playwright's work had caused amongst both theatre critics and academics during the early stages of her career. When Kane's first play *Blasted* hit the British stage in January 1995, the play caused a public scandal which was only comparable to the premiere of John Osborne's *Look Back in Anger* in 1956,⁴ and it quickly became one of the most controversial and most talked about plays of the decade. Kane's explicit portrayal of violence and shocking abuse made it straight to the headlines of the tabloids, and in what is probably one of the best known reviews of the past twenty years, the *Daily Mail's* Jack Tinker notoriously named her debut a 'disgusting feast of filth' (Tinker 1995). For several years to come, the playwright was to be recognised more as the 'angry young woman' (Bayley 1995) who wrote *Blasted* than the talented young writer she was, and the initial scandal surrounding her first play would go on to influence the critical evaluation of her work for quite some time.

¹ Popular examples of Kane's influence are, for instance, Martin McDonagh's notorious depiction of trauma and traumatic memory in his 2003 play *The Pillowman*, Marius von Meyenburg's German version of explicit and abusive violence in *Feuer Gesicht* (2000) and David Gieselmann's highly acclaimed murder story *Mr Kolpert* (2000). All three plays depict abuse and violence in decisively traumatic environments, and all the aforementioned authors at least partially recreate some of the most defining characteristics of Kaneian style. Other plays which have arguably been influenced by Kane include Debbie Tucker Green's *Stoning Mary* (2005) and Ed Thomas's *Stone City Blue* (2004). On the reception of Tucker Green and her apparent similarities with Sarah Kane see especially Billington 2005.

² Saunders 2009, Saunders and DeVos 2010, Iball 2008. Megson 2010 is still forthcoming as I am putting the finishing touches to this study.

³ There have already been three professional productions of Kane's plays in the UK since the beginning of this year alone. www.ianfisher.com provides an excellent overview of the most recent productions of Kane's work in the UK and elsewhere. Also see Iball 2008, 56 for an extensive list of international *Blasted* productions in more recent years.

⁴ Sierz even claims that *Blasted* led to a 'revolution in sensibility like the one initiated in 1956' (see Sierz 2002, 9).

Today, Sarah Kane is mainly known as the figurehead of a whole generation of playwrights of the British nineties who sought to convey their social critique by employing explicitly shocking *in-yer-face* aesthetics (cf Sierz 2001a), and although her unexpected suicide in 1999 initiated a somewhat belated (re)appreciation of her work, in the majority of cases, that work is still more associated with the controversies it caused than with the numerous aesthetic challenges and formal innovations it entails. Despite the fact that recent years have indeed seen an upsurge in academic and theatrical interest, there is still a strong sense of the 'unappreciated artist' in the air when conferences or symposia are held, first nights of plays are usually still accompanied by whispering confirmations of Kane's suicide, and especially younger audiences have come to name Sarah Kane among their favourite playwrights not because they appreciate the unique quality of her work but mainly because they know of its notoriety. In other words, an appreciation of Kaneian aesthetics has been long overdue, yet in their traditional approaches to Kane's notorious reputation and to the circumstances rather than the particulars of her aesthetics, even the most recent studies hardly ever leave the critical framework set out by Saunders's (2002) and Sierz's (2001a) pioneering discussions on the subject. This study, to some extent, seeks to remedy this situation.

Contrary to the above, the main argument of the following chapters will be that Sarah Kane's plays propose a new tragic aesthetic for the contemporary stage which in many ways transcends the limited genre definitions with which her work is traditionally associated. By realising a rudimentary tragic dialectic between the traumatised subject and an invariably unattainable 'other', it is argued here that Kaneian theatre describes an aesthetic complex which I term the 'empty I' and that manifests throughout the plays' dystopic settings, their depictions of traumatic loss and the notion of 'impossible love' they dramatise. It will become apparent that there exists a clearly discernible line in Kane's work from her earlier plays through to her later and more experimental ones. It will be shown how the playwright's radical formal efforts are generally bound to an ongoing attempt to unite dramatic form with tragic content, and this study will argue that Kane's plays implicitly criticise a growing culture of missing ontological stability and problematic interpersonal relations. In keeping with the long standing connection between tragic theatre and philosophic reasoning, Kaneian drama will be identified as a theatrical means for the administration of an aesthetic 'overdose' which is aimed at illustrating that 'life is not as it should be, we are not as we should be' (Sands 2008, 84), and it will be argued that Kane's plays remind us of what we 'cherish in the act of seeing it destroyed' (Eagleton 2003, 26). The new tragic aesthetic this study seeks to introduce this way proves to be as much about aesthetised suffering as it laments a deficient form of contemporary subjectivity, and it will be concluded that Kane's work implies a social rather than an aesthetic reconciliation of the tragic disposition it depicts.

To this end, the following has been subdivided into four separate parts. Chapter one will first outline the long standing tradition of violence in modern British theatre since 1956, before then turning to a detailed introduction of the *in-yer-face* generation and its main characteristics and aesthetics. As will become apparent, Sarah Kane's theatre is as much indebted to the *avant garde* of modern drama and playwrights such as Howard Barker as it is related to the idea of illustrative social criticism in the plays of Edward Bond and Howard Brenton, and it is not least to these many-layered influences that her work stands out from the range of new plays by young writers who were produced during the British 'nasty nineties' (see Sierz 2001a, 30).

In a second step, chapter two will turn to an in-depth discussion of Kaneian theatre in relation to the idea of a new tragic aesthetic. In keeping with the tragic tradition, the chapter will start by introducing several philosophical approaches to the discussion and will go on to relate them to Kane's theatre in general. Introducing Eagleton's remarks on the notion of a new or contemporary tragic, the sections then seek to identify the new tragic aesthetic Eagleton speaks of as a theatrical 'mode' in Kane's plays, and they will outline how they draw on philosophical tradition while still introducing a new form of tragic theatre which is defined by a 'mutual confession of finitude and frailty' (Eagleton 2003, 288). In keeping with Eagleton's request for a contemporary notion of the tragic *pharmakos*, I will argue that Kane's particular form of tragedy positions an aesthetic concept of an 'empty I' at the core of all of its traumatic plot structures and settings. It will be shown how the Kaneian notion of tragic suffering perfectly complies with Eagleton's suggestions for the new tragic's return in the psychological and in the Lacanian Real, and the chapter will consequently outline a theoretical framework which relates trauma and the tragic dialectics of the deficient subject and the unattainable 'other' to aspects of Lacanian psychoanalytic theory. I will close with a preliminary overview of the empty I's numerous manifestations in Kane's idiosyncratic realisations of empty space, the perpetually unattainable 'other' and her notion of 'impossible love'.

As the first one of two chapters with extensive textual analyses of Sarah Kane's work, chapter three of this study will subsequently turn to a detailed discussion of her earlier plays *Blasted* (1995), *Phaedra's Love* (1996) and *Cleansed* (1998). As will become apparent, Kane's earlier plays already portray many of the defining characteristics of the new tragic aesthetic Kaneian theatre represents as a whole. Especially the plays' preliminary introduction of traumatic loss and empty space will be shown to portend much of the playwright's later and more experimental style, and while *Blasted's* second half can thus be seen to introduce the notion of abusive trauma in an ontologically unstable environment, *Phaedra's Love* proves to be the first one of Kane's plays to introduce the overall notion of 'impossible love' which defines her later work. The chapter will illustrate how *Cleansed* fulfils many, if not all, of the formal requirements of the new tragic mode Eagleton suggests, and I will show how it

provides a vital stepping stone for Kane's later and more abstract plays. It will be suggested that the play's illustrative portrayal of a deficient self and an utterly unavailable 'other' in fact describes the first instance in Kane's work in which the notion of the 'empty I' is realised as a genuinely tragic disposition.

Following the formal change Kane's work describes towards her later plays, chapter four will finally provide an in-depth analysis of the playwright's last two plays, *Crave* (1998) and *4.48 Psychosis* (2000). It will be argued that, far from qualifying as typical examples of 'postdramatic theatre', *Crave* and *4.48 Psychosis* prove to realise the new tragic aesthetic as an entirely introspective dramatic mode which further develops and substantiates the idea of a new tragic aesthetic. I will suggest that both plays describe a decisive turn inwards which illustrates a far more intimate and explicit realisation of the 'empty I' complex than in Kane's earlier plays, and in a second step, I will then go on to show how Kane's last play *4.48 Psychosis* successfully achieves a dramatic representation of the traumatic *aporia* which lies at the heart of the new tragic itself. It will become apparent that Kaneian theatre successively develops into an entirely experiential version of tragedy, and the chapter will close with the suggestion that, in its exceptional immediacy and its achieved style, *4.48* illustrates an active tragic disposition which is as devastating as it is socially relevant. It will be suggested that the (Kaneian) new tragic can only allow for one valid conclusion: to rectify the pathological dystopia it depicts via social rather than theatrical means.

Theoretical approach

This study makes use of a theoretical approach to Sarah Kane's work which is, for the most part, primarily based on psychoanalytic theory. Drawing on a combination of trauma studies and Lacanian psychoanalysis, the following chapters will make frequent use of Luckhurst's (2008) comprehensive overview on trauma and traumatic narratives, and it will be greatly indebted to Atze and Lambek's (1996) and in particular Caruth's (1991, 1995, 1996) and LaCapra's (2002) pioneering works on trauma and its applicability to literary criticism and to narrative genres in general. As will become apparent during the following, the notion of an 'empty I' and its relation to the idea of a new tragic dialectic between the traumatised self and the evasive 'other' in Kane's work draws heavily on Lacanian theories of psycho(patho)logy, and it is in particular Eagleton's claim that the 'traumatic horror at the heart of tragedy' returns from the Schopenhauerian metaphysical to the Lacanian Real in new forms of the tragic genre (compare Eagleton 2003, 225) which will influence many of the Lacanian readings of Kane's plays. Although the somewhat limited scope of this thesis will unfortunately not allow for a detailed overview of Lacan's extensive body of work, chapter two will provide a brief introduction to key concepts of Lacanian

psychoanalysis as they are used for the purposes of this study. The chapter will illustrate that trauma studies and Lacanian thought are in no way mutually exclusive, and both approaches will therefore form a valid basis for subsequent analyses of Kane's plays.

This thesis seeks to employ Lacan's descriptions and conclusions on the nature of the psychological subject descriptively rather than philosophically, and its analyses of the new tragic aesthetic in Kaneian drama thus generally try to see Lacan's ideas as an explicative tool rather than an opportunity for abstract reasoning. Secondary references to Lacan's work will mainly be made in relation to his underlying distinctions between the Real, the Symbolic and the Imaginary and the emergence of the symptom in psychoanalytical discourse. It will also be shown how *jouissance* is to a great extent denied in Kaneian drama due to the pathological disposition between the craving self and the unattainable 'other' it portrays. Together with a more general notion of trauma studies and a deliberately hermeneutic approach to the texts themselves, it will become apparent how Lacanian theory may serve as a pertinent means for aesthetic interpretations of Kane's plays.

Secondary literature

Drawing on but decidedly departing from the above mentioned views of Kane's work and her idiosyncratic style in general, this study proposes a critical (re)evaluation of Kane's plays which has as its primary objective the identification of their main aesthetic characteristics and their innovative formal idiosyncrasies. To this end, the following will make extensive use of especially Saunders's (2002 & 2009) and Sierz's (2001a) contributions on the plays' individual histories and circumstances, yet it will not provide a detailed overview of the limited secondary reading available on Kaneian drama in general. In addition to the abovementioned authors, individual articles, book chapters and the critical reception of particular plays will be introduced at the beginning of each individual chapter, and where this seems appropriate to the discussion, each section will also take into consideration the respective production histories of the plays. Newspaper articles, interviews, letters and occasional website references will further complement the range of secondary reading undertaken for the purposes of this study.

Unless stated otherwise, all quotations from Kane's work were taken from the *Complete Plays* (Kane 2001). References to individual plays generally first state the scene and then the page (e.g. 1:39). For plays without discernable scenes, references occur in the form of (*Crave*, 187) or are indicated by page numbers only.

Bibliography

Plays, Novels and Poems

- Barker, Howard. 1983. *Victory. Choices in Reaction*. (London and New York: John Calder, Riverrun).
- Beckett, Samuel. 1984. *Collected Shorter Plays*. (London: Faber and Faber).
- Berkoff, Stephen. 2000. *Collected Plays. Vol. 1*. (London: Faber and Faber).
- Bond, Edward. 2000 [1966]. *Saved*. (London: Methuen).
- Brenton, Howard. 1989. *Plays 2*. (London: Methuen).
- Büchner, Georg. 1999 [1837]. *Woyzeck*. (Ditzingen: Reclam).
----- . 1998. *Danton's Death, Leonce and Lena, Woyzeck*. (Oxford: OUP).
- Bukowski, Charles. 2007. *The Pleasures of the Damned: Poems, 1951-1993*. (Edinburgh, London, New York, Melbourne: Canongate).
- Cartwright, Jim. 1997. *I Licked a Slag's Deodorant*. (London: Methuen)
- Churchill, Caryl. 1984. *Softcops*. (London and New York: Methuen)
- Crimp, Martin. 2005. *Plays 2*. (London: Faber & Faber).
- Conrad, Joseph. 2007 [1899/1902]. *Heart of Darkness*. (London: Penguin).
- Eliot, T.S. 2004. *The Complete Poems and Plays of T.S. Eliot*. (London: Faber and Faber).
- Fassbinder, Rainer Werner. 1991. *Plays*. Transl. and ed. by Denis Calandra. (New York: PAJ).
- Ford, John. 1969 [1629]. *'Tis Pity She's a Whore*. (Menston: The Scholar Press).
- Gieselmann, David. 2002 [2000]. 'Herr Kolpert'. Tabert, Nils (ed.). *Playspotting 2: Neue Deutsche Stücke*. Reinbek bei Hamburg: Rowohlt.
- Griffiths, Trevor. 1976. *Comedians*. (London: Faber and Faber).
- Kafka, Franz. 2000 [1925]. *The Trial*. Transl. by Idris Parry. (London: Penguin).
- Kane, Sarah. 2001. *Complete Plays*. (London: Methuen).
- Lewis, C. S. 2001 [1953]. *The Chronicles of Narnia (6): The Silver Chair*. (London: HarperCollins).
- Marber, Patrick. 1997. *Closer*. (London: Methuen).
- Mercer, David. 1994. *Plays: Two*. (London: Methuen).
- Marlowe, Christopher. 1995 [1592]. *Edward II*. Ed. by Charles R. Forker. (Manchester: MUP).
- McDonagh, Martin. 2003. *The Pillowman*. (London: Faber and Faber).
- McPherson, Conor. 2004. *Shining City*. (London: Nick Hern Books).

- Meyenburg, Marius von. 2003. *Feuergesicht/Parasiten: Zwei Stücke*. (Frankfurt a.M.: Verlag der Autoren).
- Miller, Arthur. 2000 [1949]. *Death of a Salesman*. (London: Penguin).
- Neilson, Anthony. 2008. *Plays Two*. (London: Methuen).
----- . 1998. *Plays One*. (London: Methuen).
- Orwell, George. 1984 [1949]. *Nineteen Eighty-Four*. (Oxford: Clarendon Press).
- Osborne, John. 1978 [1956]. *Look Back in Anger*. (London: Faber and Faber).
- Penhall, Joe. 2000. *Blue/Orange*. (London: Methuen).
----- . 1996. *Some Voices/Pale Horse*. (London: Methuen).
- Plath, Sylvia. 1999 [1963]. *The Bell Jar*. (London: Faber and Faber).
- Ravenhill, Mark. 2006. *The Cut and Product*. (London: Methuen).
----- . 2001. *Plays One*. (London: Methuen).
- Ridley, Philip. 2002. *Plays One*. (London: Faber and Faber).
- Thomas, Ed. 2004. *Stone City Blue*. (London: Methuen).
- Shakespeare, William. 2003 [1601]. *Hamlet*. Ed. by Harold Jenkins. *The Arden Shakespeare*. (London: Thomson).
----- . 1996 [c 1599]. *As You Like It*. Ed. by H. J. Oliver. (London: Penguin).
----- . 1995 [c 1601]. *Twelfth Night*. Ed. by M. M. Mahood. (London: Penguin).
----- . 1995 [c 1590]. *Titus Andronicus*. Ed. by Jonathan Bate. (London and New York: Routledge).
- Strindberg, August. 1998 [1907]. *Miss Julie and Other Plays*. Transl. by Michael Robinson. (Oxford: OUP).
----- . 2003 [1900]. *The Dance of Death*. Trans. by Stephen Mulrine. (London: Nick Hern).
- Wedekind, Frank. 1980 [1906]. *Spring Awakening*. Transl. By Edward Bond. (London: Methuen).

Secondary Reading

- Abraham, Karl. 1971 [1912]. 'Ansätze zur psychoanalytischen Erforschung und Behandlung des manisch-depressiven Irreseins und verwandter Zustände'. Abraham, Karl. *Psychoanalytische Studien*. Vol II. Ed. by Johannes Cremerius. (Frankfurt a.M.: Fischer). pp. 146-62.
- Adorno, Theodor. 1989. *Kierkegaard: Construction of the Aesthetic*. Transl. by Robert Hullot-Kentor. (Minneapolis: UMP).
- American Psychiatric Association. 2003. *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*. Fourth Edition. Text Revision. (Washington, D.C.: American Psychiatric Association).
- Antze, Paul and Lambek, Michael (eds.). 1996. *Tense Past: Cultural Essays in Trauma and Memory*. (New York and London: Routledge).

- Aristotle. 1924. *The Works of Aristotle. Vol XI*. Ed. by W.D. Ross. (Oxford: Clarendon Press).
- Artaud, Antonin. 1999 [1970]. *The Theatre and its Double*. Transl. by Victor Conti. (London: John Calder).
- . 1988 [1947]. 'The Return of Artaud, Le Mômô'. Sontag, Susan (ed.). *Antonin Artaud: Selected Writings*. (Berkeley: UCP).
- . 1970. *The Theatre and its Double*. (London: Calder & Boyars).
- . 1968. 'On Suicide'. *Collected Works Volume One*. Transl. by Victor Conti. (London: Calder and Boyars). pp. 157-9.
- . 1968. 'Inquiry – Is Suicide a Solution?'. *Collected Works Volume One*. Transl. by Victor Conti. (London: Calder and Boyars). pp. 170-2.
- Aston, Elaine. 2003. 'Sarah Kane: The 'Bad Girl of Our Stage'?'. *Feminist Views on the English Stage: Women Playwrights, 1990-2000*. (Cambridge: CUP). pp. 77-97.
- . 2003. *Feminist Views on the English Stage: Women Playwrights 1990-2000*. (Cambridge: CUP).
- Aston, Elaine and Reinelt, Janelle (eds.). 2000. *The Cambridge Companion to Modern British Playwrights*. (Cambridge: CUP).
- Aston, Elaine and Savona, George. 1991. *Theatre as Sign-System. A Semiotics of Text and Performance*. (London and New York: Routledge).
- Badiou, Alain. 2003. *On Beckett*. Transl. by Alberto Toscano. (Manchester: Clinamen Press).
- Barfield, Steven. 2006. 'Review of Sarah Kane's *Phaedra's Love*'. *Didaskalia* 6:3 (Autumn). <www.didaskalia.net/issues/vol6no3/barfield/barfield.pdf>.
- Barker, Howard. 1997. *Arguments for a Theatre*. (Manchester: MUP).
- Barnett, David. 2008. 'When is a Play not a Drama? Two Examples of Postdramatic Theatre Texts'. *New Theatre Quarterly* 24:1 (February). pp. 14-23.
- Barthes, Roland. 2002 [1977]. *Fragments: A Lover's Discourse*. Transl. by Richard Howard. (London: Vintage).
- Battezzato, Luigi. 2005. 'Lyric'. Greogory, Justina (ed.). *A Companion to Greek Tragedy*. (Oxford: Blackwell). pp. 149-166.
- Benjamin, Walter. 2007. *Ursprung des deutschen Trauerspiels*. (Frankfurt a.M.: Suhrkamp).
- . 1997. 'Critique of Violence'. *Selected Writings Vol I, 1913-1926*. Ed. Bullock, Marcus and Jennings, Michael W. (Cambridge, MA and London: Belknap Press).
- Bergman, Gösta. 1967. 'Strindberg and the Intima Teatern'. *Theatre Research* 9:1. pp. 14-47.
- Bermel, Albert. 2001. *Artaud's Theatre of Cruelty*. London: Methuen).
- Billington, Michael. 2007. *State of the Nation*. (London: Faber and Faber).
- Blattès, Susan and Koszul, Bertrand. 2006. 'From Page to Stage: Construction of Space in Sarah Kane's *4.48 Psychosis*'. Rommel, Thomas and Schreiber, Mark (eds.). *Mapping Uncertain Territories - Space and Place in Contemporary Theatre and Drama*. (Trier: WVT). pp. 101-10.

- Bond, Edward. 2001. 'Letter to Sarah Kane'. *Letters 5*. Ed. by Ian Stuart. (London & New York: Routledge). pp. 167-9.
- . 1999. 'Sarah Kane und Theater'. *Theater der Zeit* Mai/Juni.
- Booth, Martin. 2001. *A Magick Life. A Biography of Aleister Crowley*. (London: Coronet).
- Booth, Stephen. 1983. *King Lear, Macbeth, Indefinition and Tragedy*. (New Haven and London: Yale University Press).
- Bowring, Jacky. 2008. *A Field Guide to Melancholy*. (Herts: Oldcastle Books).
- Boyle, Anthony James. 1997. *Tragic Seneca: an essay in the theatrical tradition*. (London and New York: Routledge).
- . 1987. *Seneca's Phaedra: Introduction, Text, Translation and Notes*. (Liverpool: Francis Cairns).
- Brater, Enoch. 1987. *Beyond Minimalism: Beckett's Late Style in the Theatre*. (Oxford and New York: OUP).
- Broich, Ulrich. 2001. 'The Theatre of Blood and Sperm: New Trends in British Theatre'. *European Studies* 16. pp. 207-26.
- Brook, Peter. 1995 [1968]. *The Empty Space*. (London: Touchstone).
- Brusberg-Kiermeier, Stefani. 2001. 'Re-writing Seneca: Sarah Kane's *Phaedra's Love*'. Reitz, Bernhard and Rothkirch, Alyce (eds.). *Crossing Borders: Intercultural Drama and Theatre at the Turn of the Millennium*. (Trier: WVT). pp. 165-72.
- Buse, Peter. 2001. *Drama + Theory: Critical Approaches to Modern British Drama*. (Manchester and New York: MUP).
- Bushnell, Rebecca (ed.). 2005. *A Companion to Tragedy*. (Oxford: Blackwell Publishing).
- Camus, Albert. 1970 [1955]. 'On the Future of Tragedy'. *Lyrical and Critical Essays*. Ed. by Philip Thody. (New York: Vintage).
- . 1955. *The Myth of Sisyphus*. Transl. by Justin O'Brian. (New York: Vintage).
- Carney, Sean. 2005. 'The Tragedy of History in Sarah Kane's *Blasted*', *Theatre Survey* 46:2 (November).
- Carson, Anne. 2003 [1986]. *Eros the Bittersweet*. (Princeton: Princeton University Press).
- Caruth, Cathy. 1996. *Unclaimed Experience: Trauma, Narrative and History*. (Baltimore: John Hopkins).
- . 1995. *Trauma: Explorations in Memory*. (Baltimore: John Hopkins).
- . 1991. 'Unclaimed Experience: Trauma and the Possibility of History'. *Yale French Studies* 79.
- Chiesa, Lorenzo. 2007. *Subjectivity and Otherness. A Philosophical Reading of Lacan*. (Massachusetts, Cambridge, London: Massachusetts Institute of Technology).
- Cohn, Ruby. 2008. 'Sarah Kane, an Architect of Drama'. *Cycnos* 18:1. <<http://revel.unice.fr/cycnos/index.html?id=1668>>.
- . 2001. 'Sarah Kane: an architect of drama.' *Le Théâtre Britannique au Tournant du Millénaire*. Chevallier, Geneviève (ed.). *CYCENOS* 18.1. pp. 39-49.
- . 1980. *Just Play: Beckett's Theater*. (Princeton: Princeton University Press).

- Davidson, Harriet. 1994. 'Improper Desire: Reading *The Waste Land*'. Moody, David A. (ed.). *The Cambridge Companion to T.S. Eliot*. (Cambridge: CUP). pp. 121-31.
- Davies, Eden. 2006. *Beyond Dance: Laban's Legacy of Movement Analysis*. (Oxon and New York: Routledge).
- Deleuze, Gilles and Guattari, Félix. 2004. *A Thousand Plateaus: Capitalism and Schizophrenia*. (London: Continuum).
- . 1977. *Anti-Oedipus: Capitalism and Schizophrenia*. (New York: Viking).
- Derrida, Jaques. 1981. *Dissemination*. Transl. by Barbara Johnson. (Chicago: CUP).
- De Vos, Laurens. 2010. 'Sarah Kane and Antonin Artaud: cruelty towards the subjectile'. De Vos, Laurens and Saunders, Graham (eds.). *Sarah Kane in Context*. (Manchester: MUP).
- Dolar, Mladen. 1996. 'The Object Voice'. Salecl, Renata and Žižek, Slavoj (eds.). *Gaze and Voice as Love Objects*. (Durham and London: Duke University Press).
- Drew, Elisabeth. 1950. *T.S. Eliot: The Design of his Poetry*. (London: Faber and Faber).
- Eagleton, Terry. 2003. *Sweet Violence. The Idea of the Tragic*. (Oxford: Blackwell Publishers).
- Earnest, Steve. 2006. 'Review of *Cleansed by Sarah Kane*'. *Theatre Journal* 58:11. pp. 110-11.
- Edgar, David. 1979. 'Ten Years of Political Theatre 1968-78'. *Theatre Quarterly* 32, 1979.
- Elam, Keir. 2002 [1980]. *The Semiotics of Theatre and Drama*. (London and New York: Routledge).
- Eshelman, Raoul. 2008. *Performatism, or the End of Postmodernism*. (Aurora: The Davies Group).
- Feder, Lillian. 1980. *Madness in Literature*. (Princeton: PUP).
- Fehsenfeld, Martha. 1982. 'Beckett's Late Works'. *Modern Drama* 25. pp. 360-62.
- Felski, Rita (ed.). 2008. *Rethinking Tragedy*. (Baltimore: John Hopkins).
- Felman, Shoshana and Laub, Dori. 1992. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. (London and New York: Routledge).
- Fink, Bruce. 1995. *The Lacanian Subject. Between Language and Jouissance*. (Chichester: Princeton University Press).
- Fischer-Lichte, Erika. 2004. *Ästhetik des Performativen*. (Frankfurt a.M.: Suhrkamp).
- Foucault, Michel. 1995 [1977]. *Discipline and Punish. The Birth of the Prison*. Transl. by Alan Sheridan. (New York: Vintage).
- . 1967. 'Of Other Spaces'. <<http://foucault.info/documents/HeteroTopia/foucault.heteroTopia.en.html>> (02/02/2009).

- Freud, Sigmund. 1991 [1917]. 'Mourning and Melancholia'. *On Metapsychology: The Theory of Psychoanalysis. Beyond the Pleasure Principle, The Ego and the Id and other works*. Transl. by James Strachey. (London: Penguin). pp. 247-70.
- . 1991 [1923]. 'The Ego and the Id'. *On Metapsychology: The Theory of Psychoanalysis. Beyond the Pleasure Principle, The Ego and the Id and other works*. Transl. by James Strachey. (London: Penguin). pp. 341-407.
- . 1991 [1920]. 'Beyond the Pleasure Principle'. *On Metapsychology: The Theory of Psychoanalysis. Beyond the Pleasure Principle, The Ego and the Id and other works*. Transl. by James Strachey. (London: Penguin).
- and Breuer, Josef (1974) [1895]. *Studies on Hysteria*. Transl. by James and Alex Strachey. (Harmondsworth: Penguin).
- . 1957 [1914]. 'Remembering, Repeating, Working Through (Further Recommendations on the Technique of Psychoanalysis)'. *SE*. Vol XII. (London: The Hogarth Press). pp. 145-56.
- . 1949 [1896]. 'The Aetiology of Hysteria'. *The Standard Edition of the Complete Psychological Works of Sigmund Freud. Vol III (1893-1899)*. Transl by James Strachey et al. (London: The Hogarth Press).
- . 1949 [1926]. *Inhibitions, Symptoms and Anxiety*. Transl. by Alix Strachey. (London: Hogarth Press).
- Garner, Stanton B. Jr. 1994. *Bodied Spaces: Phenomenology and Performance in Contemporary Drama*. (Ithica: Cornell University Press).
- Genette, Gérard. 1980. *Narrative Discourse: An Essay in Method*. (New York: Cornell University Press).
- Gottlieb, Vera. 2004. '1979 and after; a view'. Kershaw, Baz (ed.). *Cambridge History of British Theatre. Vol 3. Since 1895*. (Cambridge: CUP).
- Greig, David. 2001. 'Introduction'. Kane, Sarah. *Complete Plays*. (London: Methuen). pp. ix-xviii.
- Gritzner, Karoline. 2008. '(Post)Modern Subjectivity and the New Expressionism: Howard Barker, Sarah Kane, and Forced Entertainment.' *Contemporary Theatre Review* 18:3. pp. 328-340.
- . 2006. 'The Fading of the Subject in Sarah Kane's Later Work.' Daniel Meyer-Dinkgräfe (ed.). *Consciousness, Theatre, Literature and the Arts*. (Newcastle upon Tyne: Cambridge Scholars). pp. 249-257.
- Gritzner, Karoline and Rabey, David Ian. 2006. *Theatre of Catastrophe. New Essays on Howard Barker*. (London: Oberon).
- Hall, Stuart. 1997. 'The Work of Representation'. *Representation: Cultural Representations and Signifying Practices*. (London: Sage).
- Hegel, G. W. F. 1977 [1807]. *The Phenomenology of Spirit*. (Oxford: Clarendon).
- Hernandez, Max. 1998. 'Winnicott's "Fear of Breakdown": On and Beyond Trauma'. *Diacritics* 28.4. pp. 134-143.
- Hockey, Jenny, Katz, Jeanne and Small, Neil. 2000. *Grief, Mourning and Death Ritual*. (Buckingham: Open University Press).
- Horwitz, Allan V. and Wakefield, Jerome C. 2007. *The Loss of Sadness: How Psychiatry transformed Normal Sorrow into Depressive Disorder*. (Oxford: OUP).
- Iball, Helen. 2008. *Sarah Kane's Blasted*. (London and New York: Continuum).
- . 2005. 'Room service: En Suite on the *Blasted Frontline*'. *Contemporary Theatre Review* 15:3. pp. 320-329.

- Innes, Christopher. 2002. *Modern British Drama. The Twentieth Century*. (Cambridge: CUP).
- Irigaray, Luce. 2002. *The Way of Love*. Transl. by Heidi Bostic and Stephen Pluháček. (London: Continuum).
- Jackson, Stanley W. 1986. *Melancholia and Depression: From Hippocratic Times to Modern Times*. (New Haven and London: Yale UP).
- Jürs-Munby, Karen. 2009. 'The Resistant Text in Postdramatic Theatre: Performing Elfriede Jelinek's *Sprachflächen*'. *Performance Research* 14:1. pp. 46-56.
- Kant, Immanuel. 1960 [1764]. *Observations on the Feeling of the Beautiful and Sublime*. Transl. by John T. Goldthwait. (Berkeley: UCP).
- . 1951 [1790]. *The Critique of Judgement*. Transl. by JH Bernard. (New York: Hafner Publishing Company).
- Kaplan, Ellen W. 2005. 'The Cage is my mind: object and image in depicting mental illness on stage'. *Studies in Theatre and Performance* 25:2. pp. 115- 28.
- Kaufmann, Walter. 1992. *Tragedy and Philosophy*. (Princeton: PUP).
- Kierkegaard, Søren. 1983 [1843]. *Fear and Trembling/Repetition*. Kierkegaard's Writings Vol VI. (Princeton: PUP).
- Kristeva, Julia. 1989. *Black Sun. Depression and Melancholia*. Transl. by Leon S. Roudiez. (New York: Columbia University Press).
- Lacan, Jacques. 2006. *Écrits*. Transl. by Bruce Fink. (New York and London: Norton & Company).
- . 2004 [1977]. *Écrits. A Selection*. Transl. by Alan Sheridan. (London and New York: Routledge).
- . 2000 [1993]. *The Psychoses. The Seminar of Jacques Lacan. Book III 1955-1956*. Transl. by Russell Grigg. (London: Routledge).
- . 1992. *The Seminar of Jacques Lacan. Book VII. The Ethics of Psychoanalysis, 1959-1960*. Transl. by Dennis Porter. (New York and London: Norton & Company).
- . 1998 [1977]. *The Seminar of Jacques Lacan. Book XI. The Four Fundamental Concepts of Psychoanalysis*. Transl. by Alan Sheridan. (New York and London: Norton & Company).
- . 1998. *The Seminar of Jacques Lacan. Book XX. On Feminine Sexuality, the Limits of Love and Knowledge, 1972-1973 (Encore)*. Transl. by Bruce Fink. (New York and London: Norton & Company).
- . [1962]. *Le Séminaire, Livre X: L'Angoisse*. unpublished.
- . 1990 [1977]. *Television: A Challenge to the Psychoanalytic Establishment*. Ed. by Joan Copjec. (London & New York: W.W. Norton & Company).
- . [1963]. *Le séminaire, Livre XV: L'acte psychanalytique*. (unpublished).
- LaCapra, Dominic. 2002. *Writing History, Writing Trauma*. (Baltimore: John Hopkins).
- Lacey, Stephen. 2004. 'British theatre and commerce, 1979-2000'. Kershaw, Baz (ed.). *Cambridge History of British Theatre. Vol 3. Since 1895*. (Cambridge: CUP).
- Lamb, Charles. 2005. *The Theatre of Howard Barker*. (London: Routledge).
- Laplanche, Jean. 1976. *Life and Death in Psychoanalysis*. Transl. by Jeffrey Mehlman. (Baltimore: John Hopkins).

- Leader, Darian. 2009. *The New Black. Mourning, Melancholia and Depression*. (London: Penguin).
- Lehmann, Hans-Thies. 2009. 'Tragedy and Contemporary Performance'. Lecture at Aberystwyth University. 17 March 2009.
- . 2007. 'Word and Stage in Postdramatic Theatre'. Henke, Christoph and Middeke, Martin (eds.). *Drama and/after Postmodernism*. (Trier: WVT).
- . 2006 [1999]. *Postdramatic Theatre*. Transl. by Karen Jürs-Munby. (London & New York: Routledge).
- Leys, Ruth. 2000. *Trauma: A Genealogy*. (Chicago and London: University of Chicago Press).
- Luckhurst, Mary. 2002. 'An Embarrassment of Riches: Women Dramatists in 1990s Britain'. Reitz, Bernard and Berninger, Mark (eds.). *British Drama of the 1990s. Anglistik und Englischunterricht* 64. (Heidelberg: Winter).
- Luckhurst, Roger. 2008. *The Trauma Question*. (Abingdon and New York: Routledge).
- Luhmann, Niklas. 2000. *The Reality of the Mass Media*. Transl. by Kathleen Cross. (Oxford, Blackwell).
- Lyotard, Jean-François. 1994. *Lessons on the Analytic of the Sublime*. Transl. by Elizabeth Rottenberg. (Stanford: Stanford University Press).
- . 1984. *The Postmodern Condition: A Report on Knowledge*. Transl. by B. Gennington and B. Massumi. (Manchester: MUP).
- Mangold, Alex. 2007. 'The Empty I' - Echoes of Subjectivity in Sarah Kane's *Crave*'. Meyer-Dinkgräfe, Daniel (ed.). *Consciousness, Theatre, Literature and the Arts 2007*. (Newcastle: Cambridge Scholars Publishing. pp.116-125).
- McLeod, John. 1997. *Narrative and Psychotherapy*. (London: Sage).
- Megson, Chris. 2010. *Sarah Kane*. (London: Routledge).
- Nietzsche, Friedrich. 2003 [1872]. *The Birth of Tragedy*. (London: Penguin).
- Nikcevic, Sanja. 2005. 'British Brutalism, the "New European Drama", and the Role of the Director'. *New Theatre Quarterly* 21.3 (August). pp. 255-72.
- Opel, Anna. 2002. *Sprachkörper: Zur Relation von Sprache und Körper in der zeitgenössischen Dramatik – Werner Fritsch, Rainald Goetz, Sarah Kane*. (Bielefeld: Aisthesis).
- Orr, John. 1981. *Tragic Drama and Modern Society*. (London: Palgrave Macmillan).
- Palmer, Richard H. 1992. *Tragedy and Tragic Theory: An Analytical Guide*. (Westport and London: Greenwood Press).
- Pankratz, Annette. 2005. 'Death is ... not.' *Repräsentationen von Tod und Sterben im zeitgenössischen britischen Drama*. (Trier: WVT).
- . 2001. 'Greek to us? Appropriations of Myths in Contemporary British and Irish Drama'. Reitz, Bernhard and Rothkirch, Alyce (eds.). *Crossing Borders: Intercultural Drama and Theatre at the Turn of the Millennium*. (Trier: WVT). pp. 151-63.
- Pattie, David. 2000. 'Space, Time, and the Self in Beckett's Late Theatre'. *Modern Drama* 43, 3. pp. 393-403.

- Pensky, Max. 1993. *Melancholy Dialectics: Walter Benjamin and the Play of Mourning*. (Amherst: UMP).
- Quay, Christine. 2007. *Mythopoiesis vor dem Ende? Formen des Mythischen im zeitgenössischen britischen und irischen Drama*. (Trier: WVT).
- Rabaté, Jean-Michel. 2010. 'Philosophising with Beckett: Adorno and Badiou'. Gontarski, S. E. (ed.). *A Companion to Samuel Beckett*. (Chichester: Wiley Blackwell Publishing). pp. 97-117.
- (ed.). 2003. *The Cambridge Companion to Lacan*. (Cambridge: CUP).
- . 2001. *Jacques Lacan. Psychoanalysis and the Subject of Literature*. (New York: Palgrave).
- Rabey, David Ian. 2003. *English Drama Since 1940*. (London, New York et al: Longman).
- . 1989. *Howard Barker. Politics and Desire. An Expository Study of his Drama and Poetry*. (Basingstoke and London: Macmillan).
- Ragland-Sullivan, Ellie. 2001. 'The Psychical Nature of Trauma: Freud's Dora, The young Homosexual Woman, and the Fort! Da! Paradigm'. *Postmodern Culture* 11:2. no pag.
- Ranke-Graves, Robert von. 1960. *Griechische Mythologie: Quellen und Deutung 1*. (Reinbek bei Hamburg: Rowohlt).
- Rancière, Jacques. 2009. *The Emancipated Spectator*. (London and New York: Verso).
- . 2008. *The Emancipated Spectator*. <<http://voidmanufacturing.wordpress.com/2008/08/29/jacques-ranciere-the-emancipated-spectator/>> (10/06/2010).
- Rebellato, Dan. 1999. *1956 and All That. The Making of Modern British Drama*. (London: Routledge).
- Reinelt, Janelle. 1994. *After Brecht. British Epic Theatre*. (Ann Arbor: UMP).
- Saunders, Graham. 2009. *About Kane: the Playwright and the Work*. (London: Faber and Faber).
- . 2008. 'From Resistance to Witness: Changing Spectatorship in the Theatre of Sarah Kane'. Fournier Kiss, Corinne and Lüthi, Ariane (eds.). *Place au public. Les Spectateurs du Théâtre Contemporain*. (Genève: Voltages). pp.151-163.
- . 2004. "'Out Vile Jelly": Sarah Kane's "Blasted" and Shakespeare's "King Lear"'. *New Theatre Quarterly* 20. pp. 69-78.
- . 2003. "'Just a Word on a Page and there is the Drama". Sarah Kane's Theatrical Legacy'. *Contemporary Theatre Review* 13:1. pp. 97-110.
- . 2002. *'Love me or kill me': Sarah Kane and the theatre of extremes*. Manchester.
- Saunders, Graham and DeVos, Laurens. 2010 (eds.). *Sarah Kane in Context*. (Manchester: MUP).
- Scarry, Elaine. 1985. *The Body in Pain. The Making and Unmaking of the World*. (Oxford: OUP).
- Schnierer, Peter Paul. 1997. *Modernes Englisches Drama und Theater seit 1945: Eine Einführung*. (Tübingen: Narr).
- Schopenhauer, Arthur. 1957 [1883]. *The World as Will and Idea. Vol I-III*. Transl. by R.B. Haldane and J. Kemp. (London: Routledge and Kegan Paul Ltd).
- Schor, Naomi. 1996. *One Hundred Years of Melancholy*. (Oxford: Clarendon Press).

- Segal, Charles. 2008. 'Boundary Violation and the Landscape of the Self in Senecan Tragedy'. Fitch, John G. (ed.). *Seneca*. (Oxford: OUP). pp. 136-56
- . 1986. *Language and Desire in Seneca's Phaedra*. (Princeton: PUP).
- Sellar, Tom. 1996. 'Truth and Dare: Sarah Kane's *Blasted*', *Theater* 27 (1). pp. 29-34.
- Shneidman, Edwin S. 1996. *The Suicidal Mind*. (Oxford: OUP).
- Seale, Clive. 1998. *Constructing Death. The Sociology of Dying and Bereavement*. (Cambridge: CUP).
- Seltzer, Mark. 1997. 'Wound Culture: Trauma in the Pathological Public Sphere'. *October* 80. pp. 3-26.
- Sierz, Aleks. 2008. "'We're all bloody hungry": Images of Hunger and the Construction of the Gendered Self in Sarah Kane's *Blasted*'. Angel-Perez, Elisabeth and Poulain, Alexandra (eds.). *Hunger on the Stage*. (Newcastle: Cambridge Scholars Publishing).
- . 2006. *The Theatre of Martin Crimp*. (London: A&C Publishers, Methuen).
- . 2004. "'To Recommend a Cure": Beyond Social Realism and In-Yer-Face Theatre', in Mohr, Hans-Ulrich and Mächler, Kerstin (eds.). *Extending the Code: New Forms of Dramatic and Theatrical Expression*. Contemporary Drama in English 11. (Trier: WTV).
- . 2003. 'Review of Sarah Kane's *Complete Plays*'. *Contemporary Theatre Review* 13:1. pp. 115-17.
- . 2002. 'In-Yer-Face Theatre: New British Drama Today'. *Journal of English Teaching* 9:9.
- . 2001a. *In-Yer-Face Theatre. British Drama Today*. (London: Methuen).
- . 2001b. "'The Element that Most outrages": Morality, Censorship and Sarah Kane's *Blasted*'. *European Theatre Studies* 17. pp. 225-239.
- Singer, Annabelle. 2004. "'Don't Want to Be This": The Elusive Sarah Kane'. *The Drama Review*. 48, 2. pp. 139-71.
- Skriabine, Pierre. 2001. 'Some Moral Failings Called Depressions'. Transl. by Jack W. Stone. *The Symptom*. Autumn 2001, 1. <<http://www.lacan.com/depressionf.htm>>. (04/03/2009).
- Sklarew, Bruce. 2006. 'Trauma and Depression'. *The International Journal of Psychoanalysis*. 87.3. pp. 859-861.
- Solano-Suárez, Esthela. 2007. 'Identification with the Symptom at the End of Analysis'. Voruz, Véronique and Wolf, Bogdan (eds.). *The Later Lacan: An Introduction*. (Albany: SUNY). pp. 95-105.
- Solga, Kim. 2007. '*Blasted*'s Hysteria: Rape, Realism, and the Thresholds of the Visible'. *Modern Drama* 50:3 (Fall). pp. 346-74.
- Sontag, Susan. 2002. *Under the Sign of Saturn*. (New York: Picador).
- Steiner, George. 2004. "'Tragedy," Reconsidered'. *New Literary History*. 35.1. pp. 1-15.
- . 1961. *The Death of Tragedy*. (London: Faber & Faber).
- Stephenson, Heidi and Langridge, Natasha (eds.). 1997. *Rage and Reason: Women Playwrights on Playwriting*. (London: Methuen).
- Stout, John C. 1996. *Antonin Artaud's Alternate Genealogies: Self-portraits and Family Romances*. (Waterloo: Wilfrid Laurier UP).

- Szondi, Peter. 1987. *Theory of the modern drama*. Transl. Michael Hays. (Minneapolis: MUP).
- . 1978. 'Versuch über das Tragische'. *Schriften I*. Frankfurt a.M. pp. 149-260.
- . 1978 [1956]. 'Theorie des Modernen Dramas'. *Schriften I*. Frankfurt a.M. pp. 10-150.
- Tabert, Nils (ed.). 2001. *Playspotting. Die Londoner Theaterszene der 90er*. (Reinbek: Rowohlt).
- Tycer, Alicia. 2008. "'Victim. Perpetrator. Bystander": Melancholic Witnessing of Sarah Kane's *4.48 Psychosis*'. *Theatre Journal* 60. pp. 23-36.
- Urban, Ken. 2007. 'The Body's Cruel Joke: The Comic Theatre of Sarah Kane'. Luckhurst, Mary and Holdsworth, Nadine (eds.). *A Concise Companion to Contemporary British and Irish Drama*. (Oxford: Blackwell). pp. 149-70.
- . 2004. 'Towards a Theory of Cruel Britannia: Coolness, Cruelty and the Nineties,' *New Theatre Quarterly*, 20, 4 (November). pp. 354-72.
- Voigts-Virchow, Eckart. 2001. 'Sarah Kane, a Late Modernist: Intertextuality and montage in the broken images of *Crave* (1998).' Reitz, Bernhard and Stahl, Heiko (eds.). *What Revels Are in Hand: Assessments of Contemporary Drama in English in Honour of Wolfgang Ippke*. (Trier: WVT). pp. 205-220.
- Wald, Christina. 2007. *Hysteria, Trauma and Melancholia. Performative Maladies in Contemporary Anglophone Drama*. (London & New York: Palgrave Macmillan).
- Wallace, Clare. 2004. 'Dramas of Radical Alterity: Sarah Kane and Codes of Trauma for a Postmodern Age'. Mohr, Hans-Ulrich and Mächler, Kerstin (eds.). *Extending the Code: New Forms of Dramatic and Theatrical Expression*. (Trier: WVT).
- Wandor, Michelene. 2001. *Post-war British Drama: looking back in gender*. (London and New York: Routledge).
- Waters, Steve. 2006. 'From Terror to Trauma'. Luckhurst, Mary (ed.). *A Companion to Modern British and Irish Drama*. (Oxford: Blackwell).
- Watson, Ariel. 2008. 'Cries of Fire: Psychotherapy in Contemporary British and Irish Drama'. *Modern Drama* 51:2 (Summer). pp. 188-210.
- Winlow, Simon and Hall, Steve. 2006. *Violent Night. Urban Leisure and Contemporary Culture*. (Oxford and New York: Berg).
- Williams, Raymond. 1966. *Modern Tragedy*. (London: Chatto and Windus).
- Zapf, Hubert. 1988. *Das Drama in der abstrakten Gesellschaft. Zur Theorie und Struktur des modernen englischen Dramas*. (Tübingen: Niemeyer).
- Žižek, Slavoj. 2008. *Violence. Six Sideways Reflections*. (London: Profile).
- . 2005. *The Metastases of Enjoyment: Six Essays on Women and Causality*. (London and New York: Verso).
- . 1989. *The Sublime Object of Ideology*. (London and New York: Verso).

Interviews

Billington, Michael. 2000. *Nightwaves*. BBC Radio 3, 23 June.

Thielemans, Johan. 1999. Interview with Sarah Kane and Vicky Featherstone. 'Rehearsing the Future'. 4 European Director's Forum. London. pp. 9-15.

Tabert, Nils (ed.). 2001 [1998]. Interview with Sarah Kane. *Playspotting: Die Londoner Theaterszene der 90er*. (Reinbek bei Hamburg: Rowohlt).

Ravenhill, Mark. 2006. Interview with Thomas Ostermeier on the meaning of Kane's work in Germany. Sarah Kane Symposium. London Barbican, 11 November.

Rebellato, Dan. 1998. Interview with Sarah Kane for the *Brief Encounter Platform*. London: Royal Holloway, UCL. (unpubl.). <http://www.rhul.ac.uk/drama/staff/rebellato_dan/sarahkane/S_KANE_1998.pdf>.

Newspaper Articles

Armistead, Claire. 1998. 'No Pain, No Kane'. *Guardian*, 29 April.

Billington, Michael. 2005. 'Review of *Stoning Mary*'. *Guardian*, 06 April.
----- . 2001. 'So what's changed?' *Guardian*, 04 April.

Brenton, Howard. 2002. 'Review: Sweet Violence – The Idea of the Tragic'. *Guardian*, 21 September.

Gardner, Lyn. 2005. 'The devil inside. His latest play is so shocking that his publisher wouldn't touch it and his friends almost dumped him. Has Philip Ridley finally gone too far?' *Guardian*, 9 February.

----- . 1999. 'Of Love and Outrage'. *Guardian*, 23 February.

Hattenstone, Simon. 2000. 'A Sad "Hurrah!"'. *The Guardian Weekend*, 01 July. pp. 26-34.

Kane, Sarah. 1998. 'Drama with Balls'. *Guardian*, 20 August.

----- . 1998. 'The Only Thing I Remember is ...'. *Guardian*, 13 August.

Keay, Douglas. 1987. 'Aids, education and the year 2000!' *Woman's Own*, 31 October.

Sierz, Aleks. 2000b. 'The Short Life of Sarah Kane'. *The Daily Telegraph*, 27 May.

No Author. 2005. 'An Englishman with foreign flair'. *The Northern Echo*, 21 June.

Reviews of *Blasted*

Bayley, Clare. 1995. *Independent*, 23 January.

Billington, Michael. 1995. *Guardian*, 20 Jan.

Coveney, Michael. 1995. *Observer*, 5 February.

Curtis, Nick. 1995. *Evening Standard*, 19 January.

Doughty, Louise. 1995. *Mail on Sunday*, 22 January.

Kellaway, Kate. 1995. *Observer*, 22 January.

Peter, John. 1995. *Sunday Times*, 29 January.

Tinker, Jack. 1995. *Daily Mail*, 19 January.

Reviews of *Phaedra's Love*

Bassett, Kate. 1996. *The Times*, 22 May.

Billington, Michael. 1996. *Guardian*, 26 May.

Hemming, Sarah. 1996. *Financial Times*, 23 May.

Nathan, David. 1996. *Jewish Chronicle*, 31 May.

Spencer, Charles. 1996. *Daily Telegraph*, 21 May.

Taylor, Paul. 1996. *The Independent*, 23 May.

Tushingam, David. 1996. *Time Out*, 22 May.

Sierz, Aleks. 1996. *Tribune*, 31 May.

Reviews of *Cleansed*

Benedict, David. 1998. *Independent*, 09 May.

Billington, Michael. 1998. *Guardian*, 7 May 1998.

Butler, Robert. 1998. *Independent on Sunday*, 10 May.

De Jongh, Nicholas. 1998. *Evening Standard*, 07 May.

Gore-Langton, Robert. 1998. *Express*, 16 May.

Hagerty, Bill. 1998. *News of the World*, 17 May.

Marlow, Sam. 1998. *What's on*, 13 May.

----- . 1998. *What's On*, 16 September.

Peter, John. 1998. *Sunday Times*, 10 May.

Sierz, Aleks. 1998. *Tribune*, 15 May.

Spencer, Charles. 1998. *Daily Telegraph*, 07 May.

Stratton, Kate. 1998. *Time Out*, 16 September.

Reviews of *Crave*

Billington, Michael. 1998. *Guardian*, 15 August.

Cavendish, Dominic. 1998. *Independent*, 15 August.

De Jongh, Nicholas. 1998. *Evening Standard*, 24 August.

Kingston, Jeremy. 1998. *The Times*, 15 September.

Peter, John. 1998. *Sunday Times*, 23 August.

Stratton, Kate. 1998. *Time Out*, 16 September.

Taylor, Paul. 1998. *Independent*, 15 September.

Reviews of *4.48 Psychosis*

Billington, Michael. 2000b. *Guardian*, 30 June.

Cavendish, Dominic. 2000. *Time Out*, 05 July.

Clapp, Susannah. 2000. *Observer*, 02 July.

Gore-Langton, Robert. 2000. *Express*, 30 June.

Fisher, Mark. 2008. *Guardian*, 06 November.

Hewison, Robert. 2000. *Sunday Times*, 02 July.

Nightingale, Benedict. 2000. *The Times*, 30 June.

Sierz, Aleks. 2000a. *What's On*, 05 July.

Taylor, Paul. 2000. *Independent*, 03 July.

Other Sources

Fisher, Ian. Website on Kane. <<http://www.iainfisher.com/kane.html>> (19/06/10)

Frieling, Rudolf. 'Samuel Beckett: *Quad I + II*'. <<http://www.medienkunstnetz.de/works/quadrat/>>. (24/05/10)

Kane, Sarah. 1998. 'Letter to Edward Bond'. 02 November.

Nightingale, Benedict. 1983. 'Review of *Victory*'. *New Statesman*, 26 March.

Tinker, Jack. 'Review of *Victory*'. *Daily Mail*. 26 March 1983.

Performances

Bral, Grzegorz (dir). 2004. *Song of the Goat. Chronicles.*

Sivertsen, Christopher (dir). 2009. *The Awake Project.*
<<http://www.awakeproject.com> (21/06/10)

Theatre Zar and Fret, Jaroslaw. 2007. *Caesarean Section: Essays on Suicide.*
---'---. 2004. *Gospels of Childhood.* <http://www.grotowski-institute.art.pl/index.php?option=com_content&task=view&id=97&Itemid=200&lang=en>.
(21/10/10).