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SARAH KANE'S POSTDRAMATIC STRATEGIES IN BLASTED, CLEANSSED AND CRAVE

Ahmet Gökhan BIÇER*

Abstract

After her unexpected death in 1999 there have been scholarly and theatrical interests in Kaneian drama. In this process Sarah Kane's texts have been performed all over the world. Many articles, books and book chapters have been published about her texts which handle the issues such as violence, trauma, depression, repression, torture, madness, death, love, and apocalypse in the light of Artaudian, Bondian, Beckettian, Pinteresque readings and her experiential theatre. But there is one crucial point missing: Kane's theatre is totally a postdramatic one as Hans-Thies Lehmann characterizes. The aim of this paper is to discuss postdramatic theatricality of Sarah Kane's *Blasted*, *Cleansed* and *Crave*.

Key Words: British Theatre, *Blasted*, *Cleansed*, *Crave*, Postdramatic Theatre, Sarah Kane.

Increasingly, I'm finding performance much more than acting; theatre more compelling than plays. Unusually for me, I'm encouraging my friends to see my play Crave before reading it, because I think of it more as text for performance than as a play."

Sarah Kane

1990s has been generally regarded as one of the most exciting decades for English theatre since the first performance of John Osborne's masterpiece *Look Back in Anger* (1956). Thanks to the plays of a handful of playwrights such as Martin Crimp, Sarah Kane, Mark Ravenhill, Martin McDonagh and Anthony Neilson, the course of British theatre heralded the beginning of a new theatrical renaissance. In the wake of new plays of those writers, British theatre of the 1990s has witnessed the rise of a new angry young generation whose works have been labelled provocative, speculative, confrontational, sensational, shocking, taboo-breaking, brutal, bleak, gloomy and dark. These writers have a contemporary voice that speaks to young people which portrays a composite picture of British society and market culture. Of those writers, contributing

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

Sarah Kane S Postdramatic Strategies In Blasted Cleansed

Cristina Delgado-García



Sarah Kane S Postdramatic Strategies In Blasted Cleansed:

Reassembling Pain, Reassembling the Reading of Fiction Eric Baudner, 2021-01-17 The present book deals with Sarah Kane's dramatic text *Cleansed* to show a specific negotiation of violence, pain, life and death, one that is not necessarily causal or dichotomous. Instead, a new mode of reading based on Bruno Latour's take on Actor Network Theory helps to make fictional worlds simultaneously intelligible in a mediate and in an immediate way. This results in an unprecedented understanding of how language can influence and modify ontological configurations. Eventually, this allows for a re-evaluation of political problems that occur in the 20th and 21st century. *Rethinking Character in Contemporary British Theatre* Cristina Delgado-García, 2015-11-13 The category of theatrical character has been swiftly dismissed in the academic reception of no longer dramatic texts and performances. However, claims on the dissolution of character narrowly demarcate what a subject is and how it may appear. This volume unmoors theatre scholarship from the regulatory ideals of liberal humanism, stretching the notion of character to encompass and illuminate otherwise unaccounted-for subjects' aesthetic strategies and political gestures in recent theatre works. To this aim, contemporary philosophical theories of subjectivation, European theatre studies and experimental script-led work produced in Britain since the late 1990s are mobilised as discussants on the question of subjectivity. Four contemporary playtexts and their performances are examined in depth: Sarah Kane's *Crave* and *4.48 Psychosis*, Ed Thomas's *Stone City Blue* and Tim Crouch's *ENGLAND*. Through these case studies, Delgado-García demonstrates alternative ways of engaging theoretically with character and elucidating a range of subjective figures beyond identity and individuality. Alongside these analyses, the book traces a large body of work that has experimented with speech attribution since the early twentieth century. This is a timely contribution to contemporary theatre scholarship which demonstrates that character remains a malleable and politically salient notion in which understandings of subjectivity are still being negotiated.

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