
Referencing and transformation in Sarah Kane's *Blasted*

Emmerencia Sih Beh^{1*}

¹The University of Bamenda, Cameroon, emme.brava@yahoo.com

*Corresponding author

Abstract: Sarah Kane's *Blasted*, published in 1995, starts as a conventional, familiar piece but progresses to dreadful cruelty and violence. This play was considered by most critics as an attention-pursuing adolescent play whose plot does not substantiate the extent and grade of violence the viewer/reader is required to sustain. The play was only taken seriously after the Royal Court Theatre did a premiere of it, and it aggravated a serious explosion of hatred. The harsh critical responses of this play and two others published after it pushed Kane to publish her fourth play, *Crave*, under a pseudonym, hoping to get a fair judgment and analysis. Sarah Kane's body of work connects extensively to what Aleks Sierz calls in-*yer-face* theatre. Her use of referencing, transformational and experimental devices is an indicator that age is not and shouldn't be a barrier to literary creativity. As such, Kane's plays should be taken seriously irrespective of the age at which they were written. The purpose of this article is to do an intertextual reading of Sarah Kane's *Blasted* to assess how texts can be interrelated with one another. Incorporating the ideas, styles, texts, theories, and history of writers from Britain and other parts of the world to build up her ideas and style is one of the factors that make her plays interesting and worth reading. In its conclusion, the paper demonstrates that Kane's first play, *Blasted*, was seriously influenced by history and the writings of Beckett, Artaud, and Baker.

Keywords: *Blasted*, Intertextuality, In-*yer-face* theatre, Referencing, Sarah Kane's, Transformation

Biographical notes: Emmerencia Sih Beh hails from Esu/Wum, Menchum Division of the North West Region of Cameroon. She is a Graduate Teaching Assistant and a part-time lecturer at the University of Bamenda, Cameroon. She had her Ordinary and Advanced Levels in Kulu Memorial College, Limbe. She continues with her B. A and M.A in Literatures in English from the University of Buea, and will soon defend her PhD in Anglo-American Literature at the University of Bamenda, Cameroon. She is a literary critic and a creative writer. She has authored and co-authored ten journal articles, two book chapters, a short story, and poems in different Anthologies. She is interested in contemporary discourses, especially studies for, by, and about women.

1 Introduction

Sarah Kane is a British playwright, born in 1971. She was brought up in a Christian family of a teacher and a journalist (her mum and dad). She started preaching and doing other assignments for God at her young age, but later questioned and abandoned it as she grew older. She enrolled as a Drama student at the University of Bristol but lost interest in it as she discovered another ground (experimental writing) that captured her more. In order not to fully stray from her studies which she found ineffective, she engaged herself in writing, directing, and acting. As time went on, she revealed that if she continued acting, she would remain dependent and answerable to her director(s), which she does not see as a good idea. In spite of the challenges she went through, she successfully completed her lessons with a First Class Honour Degree in 1992. Thereafter, she continues with a Masters's at Birmingham University, but this time, in playwrighting. It

Research Article: This article is published by *JFP Publishers* in the *Journal of Languages, Linguistics and Literary Studies (JLLLS)*. This article is distributed under a Creative Common Attribution (CC BY-SA 4.0) International

License. **Conflict of Interest:** The author/s declared no conflict of interest.



was at this point that she thought she could go innovative in her writings. Her first play, *Blasted*, is a product of the playwriting course she had with David Edgar, her course instructor. Her opening scene in *Blasted* captures Mel Kenyon, one of the influential literary icons from London, who affirms that Kane is artistic and gifted.

2 Sarah Kane and her Referencing Drives

Sarah Kane is usually associated with the new theatrical form of writing called the in-her-face theatre. She has authored five plays and one screenplay, with *Blasted* being her first play. Her work has been criticized by many critics for its violent presentation, while others see it as a childish play written by an immature mind. Though her plays have been condemned by many, it has many vital points which prove that it was not based on sentiment or her psychological state. In all her plays, she makes a lot of allusions to other texts. In her interview with Tabert (1998), she declared: *[I] mainly [read] non-English stuff, except for Pinter, Barker and Bond. It's mainly European literature. I think with everything I write there are usually a couple of books that I read again and again when writing. With Cleansed it was Woyzeck, Nineteen Eighty Four, Twelfth Night and Strindberg's The Ghost Sonata. Blasteds was King Lear and Waiting for Godot. It was strange with Blasteds because for me there are three sections: the first one was very influenced by Ibsen; the second one by Brecht and the third one by Beckett. Phaedra's Love was Brecht's Baal, and Camus' The Outsider. Crave was The Wasteland. And the new one [4.48 Psychosis] it's Artaud* (Saunders, 2009: 38-39).

Kane gets her inspiration by reading other texts, not just English texts, but she extends her wings to other countries. She affirms that she re-reads other texts in the process of writing which shows that her allusions are deliberate. By reading, re-reading and referencing other texts, she is simply doing intertextual studies. According to Coyle, Garside, Kelsall and Peck (2002), every text is being inclined by another text not necessarily texts published before, but also the ones that were published at almost the same time or after. Texts can be connected to other texts through the manifestation of language and culture: *Each text takes its meaning from other texts, not merely prior texts, but other concomitant texts and expressions of culture and language. The blank and marble pages, the squiggly lines, the scrambled chapters, the skipped pages of Tristram Shandy are intertextual events because they respond not only to extant literary texts, but to contemporary and medieval ideas of logic, or order or rationality.* (Coyle, 2002: 613).

Every text is being inclined by another text not necessarily texts published before, but also the ones that were published at almost the same time or after. A text can be connected to other texts through the manifestation of language and culture. Kane's *Blasted* does not only reference the writers she states in her interview with Tabert (1998), but alludes to other texts. Her plays are related not only to literary texts, but also to theories of other writers. Her presentations or ideas are not strange because other writers have presented such problems in other ways. In *Blasted*, allusion is made even to historical texts and media. Although her setting of *Blasted* is Leeds, she admits that her source of inspiration is Bosnia. Kane represents the rape incidence, genocide and ethnic cleansing during the Bosnia war: *At some point during the first couple of weeks of writing I switched on the television. Srebrenica was under siege. An old woman was looking into the camera, crying. She said, "Please, please, somebody help us. Somebody do something." I knew nobody was going to do a thing. Suddenly, I was completely uninterested in the play I was writing. What I wanted to write about was what I'd just seen on television. So, dilemma was: Do I abandon my play (even though I'd written one scene I thought was really good) in order to move onto a subject I thought was more pressing? Slowly, it occurred to me that the play I was writing was about this. It was about violence, about rape, and it was about these things happening between people who know each other and ostensibly love each other [7]. Kane, who was writing a play about the private relationship between two people in a room, responded to the crisis in Bosnia by turning the play into something about the war* (Dabiri, 2012: 91).

Though Kane had started her play on violence and rape, it dawned on her that she could represent the historical scene in the Bosnia war in which women were raped, people killed and children abandoned. She was not writing anything strange, rather, she represented the happening in her society at that time. Kane's *Blasted* has a lot of bearings to the war incidence that is taking place in her country. The awful presentation in this play is not different from war scenarios. Sarajevo confronted Serb during the Bosnia war and Croatian and Muslim woman were raped. Kane dramatizes these war scenarios, though, Bosnia is not mentioned in the play. As such, her play should be credited for presenting new ways of communicating war. Kane does not only talk about war, but presents the impact of war and its expressions. She explains

that the violent actions and war presented in the play were cautiously planned and artistically arranged. It exposes the way the social order presumes people should behave in case of war in the society.

Kane who has experienced violence thinks it is important to present it the way it is. Though violence has been regarded by many writers as bad, they are unable to present it realistically; Kane who does that is being criticised. After watching *Blasted's* presentation at the Royal Court, many people left the hall angry and disgusted. While reading *Blasted*, the images used are very frightful and shocking to the reader(s). By presenting rape and the impact of war the way it is presented on media, indicates Kane's desire to see the society change from its bad attitude of handling war. In *Blasted*, after the Soldier rapes Ian, he (Soldier) tells him (Ian) his story in the war zone: *...saw thousands of people packing into trucks like pigs trying to leave town. Women threw their babies on board hoping someone would look after them. Crushing each other to death. Inside of people's heads came out of their eyes. Saw a child most of his face blown off, young girl I fucked hand up inside her trying to claw my liquid out, starving man eating his death wife's leg. Gun was born here and won't die. Can't get tragic about your arse. Don't think your Welsh arse is different to any other arse I fucked. Sure you haven't got any more food. I'm fucking starving* (Kane, 1995: 47).

As a soldier who has been fighting during wars, the Soldier is surprised that Ian has never had sex with another man. He explains that he rapes and kills his girlfriend, Col. The Soldier narrates the situation in war regions in which people try to escape by abandoning their children and family, people killing one another, children tormented and abandoned, young girls raped, and men having sex with other men. All the pictures painted in this text are not different from what is happening in war zones in every society.

Blasted may not be easy to put on stage given that a hotel room automatically becomes a war zone after it is blasted. Kane, who may have experienced violent actions, sees it vital in presenting it in her plays when she affirms that she is a great absorber of violence, and this makes her to always look at herself as a reflection of it. According to her, it is better to present certain actions like war, rape and killings the way they are or even worst, than making it look simple. She defends herself for painting war and cruelty the way she did when she states that it is better to face the worst artistically rather than realistically. From her perspective, if you can imagine it to be hell, you will escape it in the natural (Saunders, 2009: 133).

Kane has experienced a lot of violence from her childhood, beginning from the way she is brought up. Raised in a Christian family, she is forced to read and walk in the standard of the Bible which she considers a violent and cruel book. She sees the Bible as an influential book with extremely cruel subjects like conflict, rape, injury and plague. According to her, it contains unpleasant happenings which can easily distort the minds of the readers and put them in a painful state. She therefore sees the Bible as a co-text to better intertextualize her *Blasted*. Kehinde (2003) sees intertextuality as the extension of different perception or conversant notion that switch the out-dated idea of inspiration. It is also viewed as an expansion of what has been considered by many as influence since it is wider and has a broad-spectrum than influence. Intertextuality focuses on the objective way of connecting different texts.

By intertextualising the happenings in the Bible to that of the society, Kane is insinuating that despite the changing times, nasty things keep happening: good and bad exist in every society. Kane does not only present the bad aspects presented in the Bible, but also stresses on the greatest commandment, love, that is emphasized in the Bible. In *Blasted*, we see Cate's open love for Ian who doesn't love her back in return, but uses every opportunity to exploit her sexually. Her reading of the Bible influences her writing of the horrible happenings that are presented not only in the Bible but also represented in the society in which she finds herself.

During war, human life seems meaningless, as people turn out to treat their fellow human beings as animals and even kill them at will. The soldier tells us that his girlfriend, Col faced a bad situation as her ears were sliced, her throat cut off and her nose chopped and attached at the entrance of her house (Kane, 1995, p. 45). The rape incidence and killings in Kane's *Blasted* have a lot of bearing with the happenings in Bosnia. While Kane was watching the news report about the war in Srebrenica, she reflects and questions the relationship between the happenings in Bosnia and the instances of rape in the rooms at the Leed Hotel. After reflecting, she comes to the conclusion that the two are related and should be linked since one to her is the seed and the other a tree (Sierz, 1999: 101). The most dreadful scene in *Blasted* is not from Kane's imagination, but from life experiences and the terrible war episodes. All the events presented in this play are interpretations of real life events. She clarifies that there is nothing new; whatever a person can imagine, it must have been thought of or done by another person (Sierz, 1999: 117). By this, Kane means that every creation has a creator, and everything created may have been influenced by one thing/ situation or the other.

In "Intertextuality: A Theoretical Perspective" (n.d.), the anonymous author explained that intertextuality focuses on existing piece taken from history, religion, culture and society. There is no text which cannot be connected to other existing texts, as such, there is no universal meaning to a text given that different people interpret it from different perspectives. A piece of writing can be linked to others from a cultural, historical, social, political or religious standpoint. For this reason, the author's background, together with the critic's background should be taken into consideration when doing an intertextual reading. This anonymous author quotes Kristeva, who holds the view that one can only see the meaning of a text after reorganising and interrelating background components with previous materials or ideas. From her view, the meaning of a text can be gotten from two ways: either from reading the lines of the text and making meaning out of it, or from looking at other connections out of the text. At the end, both the inclusive and exclusive opinions from the critic and the society should be interrogated and considered.

A text can be connected to other texts in different ways. There are different meanings that can be allocated to a text which may have been influenced by different factors. The social, cultural, religious and political background of both the author and the reader can be a yardstick for the interpretation of a text. Kane's interpretation of the news she watched on the television and the way she represents it created a lot of impact given that people are affected by it. Ken Urban, the editor of *Blasted* give details of his first encounter with *Blasted*. According to him, coming back from the production of the play and watching the replay of it on television forces water to drop from his eyes. This reaction in his view, indicates Kane's success in attaining her goals and exposing the connection between real life and fiction (Urban, 2001: 46). Kane is able to connect historical moments and real life situations in her writings that are capable of affecting people and even causing them to cry.

3 Intertextualizing Kane and Artaud

There is a lot of connection between the works of Kane and Antonin Artaud's theory. Although Kane tells us in an interview with Nil Tabert that, she became used to Artaud's writings only towards the end of *Crave*, almost all her plays seem to have a great connection to Artaud's ideology. Kane says: *A lot of people said to me for a long time that I must really like Artaud, and I hadn't read any of that. Artaud was recommended to me by a lecturer at university who I hated so much that I thought, 'Well I'm not going to read it if he thinks Artaud is good — he simply can't be!' So I only started reading him very recently. And the more I read it [the more] I thought this is a definition of sanity: this man is completely and utterly sane and I understand everything he's saying. And I was amazed how it connects completely with my work. Also, his writings about theater are stunningly good. And it's amazing to me that I'd never read it... I also think depression is quite a healthy state of being because all it reflects is a completely realistic perception of what's going on. I think to a certain degree you have to deaden your ability to feel and perceive. In order to function you have to cut out at least one part of your mind; otherwise you'd be chronically sane in a society which is chronically insane. I mean look at Artaud. That's your choice: go mad and die or function but be insane* (Saunders, 2009: 87-88).

Artaud's theatrical views are so much related to those of Kane; both Kane and Artaud are cruel and queer. They see their "depressed state" as the best since they are able to communicate happenings in a realistic way. Kane sees this state of "depression" as "healthy," as she presents events the way they are. As far as she is concerned, using your right senses will cause you not to act accordingly, present and represent ideas the way they are. In order to do things well, one needs to cut one part of one's mind to function in a society that is insane. In his use of language, Artaud thinks that spoken language should not be at the forefront as far as writing is concerned. Rather, language should be able to combine thoughts, feelings, words and actions. In his *Theatre and its Double*, he refer to language from this standpoint: *I realized that the only language I could have used with a public audience would have been to take bombs out of my pockets and throw them in its face with a characteristically aggressive gesture. Because I don't think conscience can be educated or that it's worth bothering to try to educate it. And violence is the only language I feel capable of speaking... These are not just words, ideas, or any other kind of phantasmatic bullshit, these truly are real bombs, physical bombs, but it is so naïve and childish of me, isn't it, to say these kind of things so innocently, so pretentiously* (Artaud, 1977: 33-34).

Artaud here is emphasising action and not just spoken words. The action he is talking about is not the mild, but the aggressive one. This is because, human consciences are aggressive, and since they cannot be educated, violence should be the only language that can be understood, and should be spoken. Just talking about violence without showing it can be pretentious, but acting it will make more sense since we live in a violent society. Like Artaud, Kane exercises her pen to create a disturbing language. The throwing of bombs

Artaud mentions is also glaring in Kane's *Blasted*, where bomb is thrown to the audience members as a means of making them sit up and take part in the story. The hotel room in Leeds that Cate and Ian occupy when the text opens changes to another setting after the Soldier comes in. There was a drastic change in the hotel setting after it was destroyed by an explosive device which results to a big hole in the wall. This made everywhere look unclean as particles from the walls keep dropping down (Kane, 1995: 37).

The hotel, after being blasted becomes a war zone where there is a lot of cruelty. Here, the reader/audience becomes very alert as he/she is forced to ask certain questions like: how can a hotel room become a war zone in a short interval? Was Cate aware of what was going to happen as she is able to escape before the Soldier comes in? Cate, before the Soldier comes in, raises war issues which may either be ongoing or may commence anytime soon (Kane, 1995: 32). This indicates her consciousness of what is to happen. The structure of the play looks more like a dream with different sequences. In his essay, "Theatre of Cruelty", Artaud sees reality and dream as part of life. Theatre of cruelty, according to Artaud takes the readers and spectators to another world, where the major preoccupation is to look at the differences between fiction and reality through the representation of passion, anthropophagy, misconducts, savageness and pretends, which find comfort in the inner part of man (Artaud, 1977: 71). This theatre characterises the cruelty of human minds and actions that are represented in texts. This cruelty can be seen in Kane's *Blasted*.

Kane uses the idea of cannibalism mentioned by Artaud. The Soldier articulates a war episode to Ian of a man who eats the wife's legs as a result of hunger caused by war (Kane, 1995: 47). In order to survive, humans end up eating their fellow humans. This aspect of cannibalism can also be seen when Ian "eats the baby" that is abandoned to Cate as a means of survival. Ian tells us he is hungry, and the stage direction shows "Ian: lying very still, weak with hunger" (Kane, 1995: 57). In order to stay alive, Ian is forced to eat the poor baby, and after that, "he dies with relief" (Kane, 1995: 57).

4 Kane's *Blasted*: Humanistic or Catastrophic Theatre?

In his analysis of Kane's work, James Hansford sees a lot of similarities between the works of Kane, Artaud and Baker. Howard Baker in "Theatre of Catastrophe" sees theatre as that which gives choices to the audience and the performer: it totally rejects what is accepted or expected. In his analysis of theatre of catastrophe, Baker outlines the differences between his theatre and the humanist theatre. According to him, Humanistic theatre is simple and the impact is not strong enough, since the production is expected to be clear and easy to understand. The message of such theatrical piece can be easily gotten, and the intention is to take back a moral lesson home. Audience leave the theatre pleased and encouraged after watching humanistic theatrical pieces. Contrary to this theatre, Catastrophic Theatre is not easily understood, and laughter here becomes a cover-up of fright. His theatre has no particular message as it touches different aspects. At this point, both the authors and the spectators are unable to understand everything. In addition, there is no unity and harmony while viewing such texts on stage. The text, and not the message is important in catastrophic theatre—the audience go back home astonished or distressed (Barker, 1989). Humanistic theatre from the preceding definition can be associated with classical presentation of theatre and drama, while, Catastrophic theatre ties more with experimental or unconventional presentation of drama and theatre.

Baker's definition of catastrophe theatre ties with Kane's drama. Kane's drama seems difficult to understand. Reading her makes you a full participant, as you are given the opportunity to decipher many things for yourself. In Kane's plays, the readers/audience are usually affected by the images she paints and also with the presentation of her work. The audience who watched the performance of Kane's play in Royal Court left the place disturbed as they were unable to understand her message from a general perspective. In order to deduce Kane's message, one needs to have a personal connection with her text. Kane's combination of love and suffering may allude to what Artaud refers to as "theatre and its double". In this piece, Artaud brings the audience and readers into straight contact with the threats and suffering in life. While reading or watching the performance of Kane's *Blasted*, the readers/ audience are exposed rather than protected from the dangers. This act of exposing the readers rather than protecting them is what Artaud sees as cruelty in his "Theatre of Cruelty". Cruelty occurs in several scenes in *Blasted*. An example of a cruel act can be seen when the Soldier plucks the eyes of Ian:

The soldier grips Ian's head in his hands.

He puts his mouth over one of Ian's eyes, sucks it out, bites it off and eats it.

He does the same to the other eyes.

Soldier *He ate her eyes.*

Poor bastard.

Poor love.

Poor fucking bastard. (Kane, 1995: 47-48)

The soldier's actions are very cruel and affect anyone reading or watching the play directly. Ian, who is Cate's tormentor, is also being tormented by the soldier who does not only rape him, but also plucks out his eyes and eats them. According to Artaud (1977), getting involved in a brutal act leads to a greater level of negative anticipation in which the persecutor embraces at the right time either from the person(s) victimized or from others. People become cruel simply because they will want the other party to submit to their firm governing as required. Such tyrants will go as far as killing the offended just to live. Every perpetrator or tormentor should be ready to go through some degree of pain either from the person they tormented or from another person. The tormentor may not be tormented the same way or time, but they are usually not free from it. When it is time for them to be punished, they will have no way to escape it, instead, they will be forced to endure it as in the case of Ian. The society is so harsh to the point that killing becomes a strategy for survival for the person who may be weak to fight back.

5 Sarah Kane's Re-writing Scheme: From *Waiting for Godot* to *Blasted*

Furthermore, Kane's *Blasted* has a great link with *Waiting for Godot* written by Samuel Beckett. Kane upholds that she stayed connected to Beckett in her composition of *Blasted*. She displays solid inspiration from Beckett at different levels of her work. She is so frank when she states that her rewriting technique is relatively observable in all her plays. She affirms that Beckett's influence on her was not particularly deliberate since she is virtually not cognisant when writing. She highlights further that she was soaked in Beckett while composing her first play, therefore, some instances in her plays like a man digging the floor with his head at the end of the play should not be shocking to the readers.

Kane adopts Beckett's (1982) "pseudo couple." As Vladimir and Estragon are entrapped to stay in one position and depend on each other in *Waiting for Godot*, so too is Cate and Ian trapped in the hotel room (later war zone) in *Blasted*. Ian and Cate stay together to the point that they become interdependent on each other. This is also seen at the end of the play in which Cate after escaping comes back to the hotel room only to meet Ian blind — she feeds him. Unlike Beckett, Kane's characters build their relationship on violence and trauma. The characters of both Beckett and Kane are tied down to each other at the end of the plays as they live together, unable to leave even in their condition— they are knotted in an unavoidable relationship. Although Cate and Ian insult each other, they are unable to stay apart:

Cate *Stupid bastard*

She pulls the sheet off and wrap it around her.

She sits next to Ian's head.

She eats her fill of the sausage and bread, then washes it down with gin.

Ian *listens.*

She feeds Ian with the remaining food.

She pours gin in Ian's mouth. (Kane, 1995: 58)

Cate is so dependent on Ian to the point that she is unable to stay on her own. She leaves Ian before the soldier enters the room, yet she is unable to stay on her own, and is forced to come back to Ian. Though Ian rapes and torments her, he too is so much connected to Cate and will not want her out of his side. When the Soldier asks after Cate, Ian refuses to answer, and when he forces his way to the bathroom, "Ian waits, in panic" (Kane, 1995: 36). Ian's reaction shows that he is unable to live without Cate though he treats her poorly. When Cate comes back, Ian asks if her coming back was because of him. He explains that castigating or freeing him will not change the love he has for her. He demands a touch from Cate to prove her love. This indicates that Ian misses her presence and he is ready to take whatever punishment from her given that she will stay with him. In "Beckett: A Study of his plays", the authors note that, the two main characters, Vladimir and Estragon are connected in a relationship which is based on sadism and masochism (Fletcher &

Spurling, p. 66). Their relationship is compared to that of Cate and Ian when Ian declares that “we’re one” (Kane, 1995: 26).

6 Conclusion

Kane’s *Blasted* does not only represent violence and its effects on humans like many critics have highlighted. It also shows the link the play has with other texts, both literary and non-literary. Kane’s play from the preceding analysis can be seen as a re-writing of different texts. She does not only consider English writers as her source, but she also takes into consideration writers from different parts of Europe. She references not only literary texts, but also theories, styles and other texts. By doing this, Kane gives room for the readers to read widely and also come up with different analyses based on their backgrounds, the background of the author and the co-texts the author references. This study has as findings that, Sarah Kane (though criticized by some critics when the play was first staged) is an experimentalist playwright who explores different techniques to demonstrate that her texts are influenced by other factors of production. This study does not claim to have exhausted all the texts related to *Blasted*. Therefore, future researchers can look at the link between Kane’s first play and other texts. Kane confirms in one of her interviews that Shakespeare’s *King Lear* is one of the texts she revisited while writing *Blasted*. However, future studies can pay attention to the connection between *King Lear* and *Blasted*.

References

- Artaud, A. (1977). *The Theatre and its Double*. Trans. Victor Corti. John Calder.
- Barker, H. (1997). *Arguments for a Theatre*. Manchester University Press.
- Barker, H. (1997). *Love in the Museum: The Modern Author and the Antique Text. Arguments for a Theatre* (3rd ed). Manchester University Press.
- Beckett, S. (1958). *Endgame*. Grove Press.
- Beckett, S. (1986). *The Complete Dramatic Works*. Faber and Faber.
- Beckett, S. (1982). *Waiting for Godot*. Grove Press.
- Bond, E (1984). *Saved*. Methuen.
- Coyle M. et al (1991). *Encyclopedia of Literature and Criticism*. Routledge.
- Coyle, M., Garside, P., Kelsall, M., & Peck, J. (Eds.). (2002). *Encyclopedia of literature and criticism*. Routledge.
- Dabiri, A. (2012). Sarah Kane’s Concern for Humanity: *Blasted* as an Antiwar Play. Available at: DOI 10.7763/IPEDR.
- Kane, S. (1995). *Blasted*. Bloomsbury.
- Kehinde, A. (2003). Intertextuality and the Contemporary African Novel. *Nordic Journal of African Studies*. 12(3), 372-386.
- Saunders, G. (2009). *About Kane*. Faber and Faber.
- Saunders, G. (2002) *Love Me or Kill Me*. Manchester University Press.
- Sierz, A. (2010). *Experiential Theatre*.
- Sierz, A. (2001). *In-Yer-Face Theatre: British Drama Today*. Faber and Faber.
- Sierz, A. (1999). Interview with Sarah Kane. *About Kane: the Playwright and the Work*. Faber and Faber.
- Stephenson, H., & Langridge, N. (2004). *Rage and Reason: Women Playwrights on Playwriting*. Methuen. Available at: <http://www.methuen.co.uk/448psychosis.html>.
- Urban, K. (2001). An Ethics of Catastrophe: The Theatre of Sarah Kane. *A Journal of Performance and Art*. 23 (3), 36-46.
- Urban, K. (2011). Sarah Kane. *Methuen Drama Guide to Contemporary British Playwrights*. Methuen.

