

plays by sarah kane

Plays by Sarah Kane: Exploring the Bold, Provocative, and Challenging World of Contemporary Theatre

Sarah Kane remains one of the most influential and controversial playwrights of modern theatre. Her works are celebrated for their intense emotional depth, innovative use of language, and unflinching exploration of human suffering, violence, love, and existential despair. Despite her tragically brief career—she died at the age of 28—her plays have left an indelible mark on the theatrical landscape, inspiring countless artists and provoking critical debate. This article delves into the key plays by Sarah Kane, their themes, stylistic features, and their enduring significance in contemporary theatre.

Introduction to Sarah Kane and Her Artistic Legacy

Sarah Kane emerged in the 1990s as a groundbreaking voice in British theatre. Her debut play, *Blasted* (1995), shocked audiences with its raw depiction of violence and despair, challenging conventional notions of narrative and morality. Her works are characterized by their poetic language, visceral imagery, and an uncompromising portrayal of the darkest aspects of human existence.

Kane's plays often explore themes such as mental health, mortality, love, and the human capacity for cruelty and compassion. Her innovative approach to theatrical form—blending realism with surreal and symbolic elements—has influenced a generation of playwrights and remains a subject of study and debate.

Despite her tragic death in 1999, Sarah Kane's plays continue to be produced worldwide, testifying to their enduring power and relevance.

Overview of Major Plays by Sarah Kane

Sarah Kane's body of work comprises six major plays, each marked by its distinctive style and thematic concerns. These plays are:

1. *Blasted* (1995)
2. *Pirandello* (1996, written under a pseudonym)
3. *4.48 Psychosis* (1998)
4. *Cleansed* (1998)
5. *Antigone* (1998)

6. *Hope and Social* (unfinished)

While some plays are standalone masterpieces, others are interconnected through recurring themes and stylistic elements. Below, we explore each of these works in detail.

Detailed Analysis of Sarah Kane's Major Plays

Blasted (1995)

Often regarded as Kane's most controversial work, *Blasted* shocked audiences with its brutal depiction of a man and a woman trapped in a hotel room in Leeds. The play juxtaposes scenes of intimate love with scenes of grotesque violence and war, creating a visceral experience that confronts the audience with the darkest facets of human nature.

Themes:

- Violence and brutality
- War and its impact on civilians
- Sexuality and power dynamics
- Despair and hope

Stylistic Features:

- Intense realism intertwined with surreal imagery
- Shocking, graphic scenes
- Non-linear narrative structure

Significance:

Blasted challenged theatrical conventions and sparked heated debates about censorship, morality, and the role of theatre in confronting uncomfortable truths. Its raw depiction of violence was seen as a statement against societal indifference to suffering.

Pirandello (1996)

Although less well-known, *Pirandello* was written under a pseudonym and reflects Kane's interest in the themes of identity and theatre itself. This play explores the boundaries between reality and performance, echoing the theatrical theories of Italian playwright Luigi Pirandello.

Themes:

- Identity and self-perception
- Illusion versus reality
- The role of theatre in understanding oneself

Stylistic Features:

- Meta-theatrical devices
- Fragmented dialogue
- Playful manipulation of theatrical conventions

4.48 Psychosis (1998)

4.48 Psychosis is Kane's final work, written during her own struggles with depression. The play is a poetic, experimental monologue that delves into mental illness, despair, and the search for meaning.

Themes:

- Mental health and depression
- Suicide and mortality
- The search for connection and understanding

Stylistic Features:

- Fragmented, non-linear structure
- Use of poetic language and repetition
- Absence of traditional characters and setting

Significance:

This play is often considered a semi-autobiographical reflection of Kane's own experiences, offering an intimate look at psychological anguish. Its abstract form invites diverse interpretations and has become a seminal work in discussions of mental health in theatre.

Cleansed (1998)

Cleansed is renowned for its visceral and disturbing portrayal of love and violence. The play follows a man, Tinker, who seeks to reunite with his lover, Grace, in a dystopian setting where individuals are subjected to grotesque acts of physical and emotional control.

Themes:

- Love and obsession
- Violence and dehumanization
- Power and control

Stylistic Features:

- Graphic imagery and symbolic acts
- Intense emotional dialogue
- Non-traditional staging

Impact:

Cleansed pushes the boundaries of theatrical representation, forcing audiences to confront uncomfortable truths about human capacity for cruelty

and the possibility of redemption through love.

Antigone (1998)

Kane's *Antigone* is a modern adaptation of Sophocles' classic tragedy. Kane reimagines the story within a contemporary setting, emphasizing themes of rebellion, morality, and the conflict between individual conscience and authority.

Themes:

- Civil disobedience
- Family loyalty
- Moral dilemmas

Stylistic Features:

- Stark, minimalist staging
- Poetic dialogue
- Reinterpretation of classical themes

Significance:

By adapting *Antigone*, Kane connected ancient Greek tragedy with contemporary issues, highlighting the universality of rebellion against unjust authority.

Enduring Influence and Critical Reception

Sarah Kane's plays continue to be studied and performed worldwide, testifying to their enduring significance. Critics praise her for her fearless exploration of taboo subjects and her innovative theatrical techniques.

Her works have sparked debates on topics such as censorship, mental health, and the ethics of depicting violence on stage. Many contemporary playwrights cite Kane as a pivotal influence, appreciating her courage to confront uncomfortable truths and her poetic use of language.

Key Contributions:

- Pioneering the use of visceral imagery and poetic language
- Challenging traditional narrative and staging
- Addressing taboo topics with honesty and artistry
- Influencing contemporary theatre and playwrights

Conclusion: The Legacy of Sarah Kane's Plays

Sarah Kane's plays are not merely theatrical performances; they are confrontations with the human condition. Her fearless approach to depicting pain, love, and despair has cemented her place as a defining voice in

contemporary theatre. Her works continue to resonate with audiences and artists alike, inspiring new generations to explore the depths of human emotion and the boundaries of theatrical expression.

In exploring her plays, audiences are invited to confront uncomfortable truths and to reflect on the complexities of human nature. Sarah Kane's legacy endures through her unflinching artistry and her profound influence on the evolution of modern drama.

Keywords for SEO Optimization:

Plays by Sarah Kane, Sarah Kane plays, Sarah Kane theatre, contemporary theatre, modern playwrights, visceral imagery in theatre, psychological themes in plays, controversial plays, British theatre, influential playwrights, theatre of the 1990s, innovative theatrical techniques, themes of violence and love, mental health in theatre

Frequently Asked Questions

What are some of the most notable plays written by Sarah Kane?

Sarah Kane is renowned for her groundbreaking plays such as 'Blasted', 'Phaedra's Love', 'Cleansed', 'Crave', and '4.48 Psychosis'.

What themes are commonly explored in Sarah Kane's plays?

Her plays often explore themes of violence, mental illness, love, despair, and the human condition, challenging audiences with their intense emotional and psychological content.

How did Sarah Kane influence contemporary theater with her plays?

Sarah Kane's innovative and provocative approach pushed the boundaries of theatrical storytelling, inspiring a generation of playwrights to explore taboo subjects and experimental forms.

Are Sarah Kane's plays performed frequently today?

Yes, her plays continue to be performed worldwide, especially in contemporary theater festivals and academic settings, due to their enduring relevance and impact.

What is the significance of Sarah Kane's play 'Blasted'?

'Blasted' is considered a seminal work that shocked audiences with its brutal portrayal of violence and despair, marking a turning point in postmodern theater.

Where can I find recordings or scripts of Sarah Kane's plays?

Scripts are available through various publishers such as Methuen Drama, and recordings can sometimes be found at theater archives, university libraries, or specialized streaming platforms.

How did Sarah Kane's personal life influence her plays?

Kane's struggles with mental health and her tragic death by suicide in 1999 deeply influenced her work, often reflected in the intense emotional themes of her plays.

What is the critical reception of Sarah Kane's works?

Her plays have been both highly praised for their boldness and innovation and criticized for their graphic content, making her a polarizing yet influential figure in modern drama.

Are there any adaptations of Sarah Kane's plays for film or radio?

While primarily known for her stage works, some of her plays like 'Crave' and 'Cleansed' have been adapted into radio productions; film adaptations are less common but occasionally explored.

What resources are available for studying Sarah Kane's plays in academic settings?

Academic resources include published collections of her scripts, critical essays, documentaries, and university courses dedicated to her work and its impact on contemporary theater.

Additional Resources

Plays by Sarah Kane: An Exploration of Innovation, Darkness, and Emotional Depth

Sarah Kane remains one of the most provocative and influential playwrights of the late 20th and early 21st centuries. Her works are characterized by their intense emotional resonance, innovative theatrical techniques, and unflinching exploration of human suffering, love, and despair. Throughout her brief but impactful career, Kane revolutionized contemporary theatre, challenging audiences and critics alike to confront uncomfortable truths about existence and mortality. This article offers a comprehensive analysis of her major plays, examining themes, stylistic features, and her enduring legacy within the theatrical landscape.

Introduction to Sarah Kane's Theatre Philosophy

Sarah Kane's approach to theatre was both revolutionary and deeply personal. Emerging in the early 1990s, her work broke away from traditional narrative structures, favoring visceral, poetic, and often confrontational forms. Her plays often delve into taboo subjects—mental illness, violence, death, and love—pushing the boundaries of what was considered acceptable on stage. Kane believed theatre should serve as a mirror to the rawest aspects of human existence, forcing audiences into uncomfortable self-reflection.

A central tenet of her theatre philosophy is the idea that pain and suffering are intrinsic parts of life and must be acknowledged rather than ignored. Her works employ experimental techniques—non-linear storytelling, minimalistic staging, and poetic language—to evoke emotional and psychological responses. Kane's plays are not merely entertainment; they are catalysts for confronting the darker sides of human nature.

Major Works by Sarah Kane

Sarah Kane's theatrical oeuvre comprises six plays, each notable for their innovation and emotional intensity:

- *Blasted* (1995)
- *Phaedra's Love* (1995)
- *Cleansed* (1998)
- *Crave* (1998)
- *4.48 Psychosis* (2000)
- *Skin* (2008) (published posthumously)

Below, each work is examined in detail, highlighting its themes, stylistic features, and critical reception.

Blasted (1995): The Radical Beginning

Overview:

Kane's debut play, *Blasted*, shocked audiences with its unflinching portrayal of violence and despair. Set in a seedy hotel room, it initially appears as a story of a middle-aged man and a young woman engaging in a brief affair, but quickly descends into a harrowing depiction of war, brutality, and dehumanization.

Themes and Analysis:

Blasted explores the fragility of civility and the ease with which individuals can descend into barbarism. The play confronts the audience with scenes of rape, cannibalism, and mass violence, serving as a stark allegory for the violence of modern society and war.

Stylistic Features:

- Use of stark, minimalist staging to focus on raw emotional content
- Non-linear narrative that emphasizes chaos and disorientation
- Juxtaposition of poetic language with brutal imagery

Critical Reception:

Initially controversial, *Blasted* sparked debates about the limits of theatre. Some critics hailed it as a masterpiece of modern drama, while others found it too disturbing. Its success established Kane as a pioneering voice willing to challenge societal taboos.

Phaedra's Love (1996): Reimagining Classic Mythology

Overview:

A radical retelling of the Greek myth of Phaedra, Kane's *Phaedra's Love* transposes the tragic tale into contemporary settings, emphasizing themes of forbidden desire and societal repression.

Themes and Analysis:

- The destructive power of unfulfilled love
- The conflict between personal desire and societal expectations
- Tragedy as an inevitable human condition

Stylistic Features:

- Use of modern language and settings to make ancient themes relevant
- Sparse, symbolic staging that emphasizes emotional tension
- A focus on dialogue and monologue to explore characters' inner turmoil

Critical Reception:

While less controversial than *Blasted*, *Phaedra's Love* was praised for its inventive adaptation and emotional depth. It showcased Kane's ability to blend classical tragedy with modern sensibilities.

Cleansed (1998): An Intense Exploration of Love and Violence

Overview:

Often regarded as Kane's most poetic and experimental work, *Cleansed* depicts the obsession and destructive power of love amid a brutal institutional setting. The play follows a man, Tinker, who endures physical and emotional torment in a series of allegorical scenes.

Themes and Analysis:

- The extremes of love and desire
- Redemption and damnation
- The human capacity for cruelty and resilience

Stylistic Features:

- Surreal, symbolic staging with minimalistic, often abstract visuals
- Use of poetic language that elevates emotional expression
- Non-linear, episodic structure that mimics psychological trauma

Critical Reception:

Cleansed is considered Kane's masterpiece—an intense, poetic meditation on love's destructive potential. Its challenging style and emotional rawness have made it a subject of academic study and theatrical experimentation.

Crave (1998): A Stylistic and Thematic Breakthrough

Overview:

Crave diverges from traditional narrative, featuring four characters—played by three actors—delivering fragmented monologues and dialogues. The play explores themes of loneliness, longing, and existential despair.

Themes and Analysis:

- The search for connection in a fragmented world
- Isolation and the human need for understanding
- The fluidity of identity and reality

Stylistic Features:

- Non-linear, poetic monologues and dialogues

- Minimal staging with emphasis on vocal delivery and rhythm
- Abstract characterizations that evoke archetypes rather than specific individuals

Critical Reception:

Crave was lauded for its innovative form and emotional intensity. Critics appreciated its poetic language and the way it captured the alienation of contemporary life.

4.48 Psychosis (2000): A Play of Silence and Unspoken Despair

Overview:

Kane's final work, 4.48 Psychosis, was written shortly before her death and is often interpreted as a reflection on depression and mental illness. The play is notable for its sparse dialogue, fragmented structure, and absence of traditional characters.

Themes and Analysis:

- The experience of suicidal depression
- The breakdown of language and communication
- The search for meaning amid despair

Stylistic Features:

- Use of fragmented, poetic text with minimal stage directions
- Repetition and silence as expressive devices
- Emphasis on mood and emotion over narrative

Critical Reception:

While some viewed it as an autobiographical confession, others considered it a universal meditation on mental health. Its ambiguity and experimental form challenge audiences to confront complex issues about consciousness and suffering.

Legacy and Influence of Sarah Kane's Plays

Sarah Kane's plays have left an indelible mark on contemporary theatre, inspiring countless playwrights and artists to explore taboo subjects and experimental forms. Her fearless confrontation of uncomfortable truths has paved the way for a more honest, emotionally raw theatre.

Key Aspects of Her Legacy Include:

- Innovative Techniques: Kane's blending of poetic language, minimalistic staging, and non-traditional narrative structures has influenced avant-garde theatre practices.
- Thematic Boldness: Her willingness to depict violence, mental illness, and existential despair has expanded the scope of what theatre can address.
- Psychological Depth: Her focus on internal emotional landscapes has encouraged a more intimate, psychologically driven approach to character development.
- Philosophical Inquiry: Kane's work invites audiences to reflect on mortality, love, pain, and the human condition, elevating theatre as a space for profound philosophical engagement.

Contemporary Relevance:

In an era increasingly aware of mental health issues and societal violence, Kane's plays remain disturbingly relevant. They challenge audiences to consider the depths of human suffering and resilience, making her a seminal figure in both theatrical innovation and cultural discourse.

Conclusion

Sarah Kane's plays stand as testament to the transformative power of theatre—its capacity to confront, disturb, and ultimately deepen our understanding of the human experience. Her fearless exploration of taboo topics, combined with groundbreaking stylistic choices, has cemented her legacy as a visionary playwright whose work continues to resonate decades after her death. Whether through the visceral brutality of *Blasted*, the poetic intensity of *Cleansed*, or the haunting silence of *4.48 Psychosis*, Kane's plays compel us to face our darkest fears and, perhaps, find a sliver of hope within them. As contemporary theatre evolves, her influence persists, inspiring new generations to push boundaries and seek truth through art.

[Plays By Sarah Kane](#)

plays by sarah kane: Sarah Kane: Complete Plays Sarah Kane, 2001-01-01 This volume contains the complete collection of Sarah Kane's plays, including *Blasted*; *Phaedra's Love*; *Cleansed*; *Crave*; *4.48 Psychosis*; and *Skin*.

plays by sarah kane: The Complete Plays of Sarah Kane Sarah Kane, 2001

plays by sarah kane: 4.48 Psychosis Sarah Kane, 2000-07-13 *4.48 Psychosis* sees the ultimate narrowing of Sarah Kane's focus in her work. The struggle of the self to remain intact has moved in her work from civil war, into the family, into the couple, into the individual, and finally into the theatre of psychosis: the mind itself. This play was written in 1999 shortly before the playwright took her own life at age 28. On the page, the piece looks like a poem. No characters are named, and even their number is unspecified. It could be a journey through one person's mind, or an interview between a doctor and his patient.

plays by sarah kane: *'Love Me Or Kill Me'* Graham Saunders, 2002 *Love Me or Kill Me* is the first study of Sarah Kane, the most significant British dramatist in post-war theater. It covers all of Kane's major plays and productions, contains hitherto unpublished material and reviews, and looks at her continuing influence after her tragic early death. Locating the main dramatic sources and features of her work as well as centralizing her place within the 'new wave' of emergent British dramatists in the 1990's, Graham Saunders provides an introduction for those familiar and unfamiliar with her work.

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plays by sarah kane: **Blasted** Sarah Kane, 2019-11-04 I know you want to punish me, trying to make me live. In 1995 Sarah Kane's first full-length play *Blasted* sent shockwaves throughout the theatrical world. Making front-page headlines, the play outraged critics with its depiction of rape, torture and violence in civil war. However, from being roundly condemned by the critics the play is now considered a seminal work of European theatre and has defined an entire era of stage writing. In an expensive hotel room in Leeds, Ian, a middle-aged tabloid journalist, sits with his teenage lover Cate who he attempts to seduce and eventually rapes. As reality dissipates, the room becomes embroiled in civil war as a soldier invades the space and the play descends into apocalyptic scenes of brutality. *Blasted*'s canonical status reflects the raw beauty and terror of Kane's writing. Probing the brutality people inflict upon one another, the suffering and violation, the play also looks at the role of love and the redemption it offers. Unafraid to delve into darkness, this is a provocative, fragmenting piece full of significance and power. *Blasted* premiered at the Royal Court Theatre Upstairs in January 1995. Methuen Drama's iconic Modern Plays series began in 1959 with the publication of Shelagh Delaney's *A Taste of Honey* and has grown over six decades to now include more than 1000 plays by some of the best writers from around the world. This new special edition hardback of *Blasted* was published to celebrate 60 years of Methuen Drama's Modern Plays in 2019, chosen by a public vote and features a brand new foreword by Mel Kenyon.

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plays by sarah kane: **Violence in Sarah Kane's Plays** Raad Kareem Abd-Aun, 2025-04-04 This book explores the visceral and transformative power of violence in four of Sarah Kane's most influential plays, offering a fresh phenomenological lens through which to understand her theatrical innovations. Drawing on the philosophy of Maurice Merleau-Ponty, it examines how Kane's works immerse audiences in the raw, embodied experiences of trauma, desire, and existential despair.

Through detailed analysis of *Blasted*, *Cleansed*, *Phaedra's Love*, and *4.48 Psychosis*, the book illuminates Kane's unique ability to confront societal taboos and provoke emotional and intellectual reflection. Targeted toward scholars, students, and practitioners of theatre and literary studies, this book bridges contemporary drama and existential philosophy, presenting a compelling case for Kane's enduring relevance in discussions of human suffering and resilience. With its global perspective on Kane's impact and accessible yet rigorous approach, this book serves as an essential resource for understanding one of the most provocative voices in modern theatre.

plays by sarah kane: Violence in Contemporary British Drama - Sarah Kane's Play "Cleansed" Lea Jasmin Gutscher, 2008-12 Thesis (M.A.) from the year 2007 in the subject English Language and Literature Studies - Literature, grade: 1,3, Free University of Berlin (Fachbereich Philosophie und Geisteswissenschaften Institut für Englische Philologie), course: Abschlussarbeit Englische Literaturwissenschaft, 78 entries in the bibliography, language: English, abstract: When Sarah Kane, born in 1971 in Essex, England, committed suicide at the age of 28 in February 1999, she left five plays and the script for a ten minute screenplay. Kane had dedicated much of her short life to the understanding, exploration and (re)invention of drama. While still at school she started writing and acting, activities which she continued at university, where she further experimented with theatre and where she also took up directing. After leaving the University of Bristol with a First Class Honours Degree in drama studies, she enrolled at Birmingham University and crowned her education with a Master's degree in playwriting. After several minor dramatic experiments, staged as student productions in unofficial venues, her first full-length play, *Blasted*, premiered at the Royal Court Theatre in London in January 1995. The play immediately became notorious for its depiction of all kinds of physical and verbal violence for which it was fiercely attacked by both public opinion and reviewers. The fact that the plays which followed contained many unspeakable scenes of sheer cruelty, earned her the reputation as the enfant terrible of contemporary British drama. During her brief career Sarah Kane created a body of work that brought her both success and notoriety. Her controversial theatre divided critics and audiences from the beginning. While some attacked her persistently, others recognised her as a new voice, and after she explored and discovered different linguistic and theatrical devices, critical approval followed.

plays by sarah kane: Sarah Kane's Theatre of Psychic Life Leah Sidi, 2023-03-09 Sarah Kane was one of the landmark playwrights of 1990s Britain, her influence being felt across UK and European theatre. This is the first book to focus exclusively on Kane's unique approach to mind and mental health. It offers an important re-evaluation of her oeuvre, revealing the relationship between theatre and mind which lies at the heart of her theatrical project. Drawing on performance theory, psychoanalysis and neuroscience, this book argues that Kane's innovations generate a 'dramaturgy of psychic life', which re-shapes the encounter between stage and audience. It uses previously unseen archival material and contemporary productions to uncover the mechanics of this innovative theatre practice. Through a radically open-ended approach to dramaturgy, Kane's works offer urgent insights into mental suffering that take us beyond traditional discourses of empathy and mental health and into a profound rethinking of theatre as a mode of thought. As such, her theatre can help us to understand debates about mental suffering today.

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cruelties, we can find a vivid theatricality, powerful images, and a unique rhythm and sound of language.

plays by sarah kane: "Blasted", "Phaedra's Love" and "Cleansed". Reading Love, Faith and Hope in Sarah Kane's Plays Nicole Eismann, 2016-03-30 Seminar paper from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 2.3, University of Bonn (Institut für Anglistik, Amerikanistik und Keltologie), course: Contemporary British Drama, language: English, abstract: In this paper, Sarah Kane's debut play *Blasted*, alongside her proximate plays *Phaedra's Love* and *Cleansed*, will be discussed in order to explore the nature of the plays concerning their subject matter. Among these plays, *Phaedra's Love* is the only one that is based on a model and therefore not utterly Kane's content. The story is written loosely after Seneca's version of the *Phaedra* myth, in which a tragedy arises because the title character falls in love with her royal stepson. Beyond the thematic discussion, the question whether the subjects Sarah Kane connects her plays with are presented in a positive or negative way will be issued in the paper. If there is love in the plays, in how far is it satisfying for the characters? And does strong faith really promise a hopeful ending? In order to answer these questions, the paper is divided into two parts, starting with a short theory chapter, that follows this introduction and provides a brief introduction to in-er-face theatre in general. Subsequently, one finds the main part of the paper, which consists of three sub-chapters and includes the analysis of each of the named plays. A conclusion of the findings will round the paper off.

plays by sarah kane: Rape in Sarah Kane's "Blasted". Can the play be seen as a story where rape is dealt with as an act of gendering? , 2023-06-30 Seminar paper from the year 2023 in the subject Gender Studies, , language: English, abstract: Sarah Kane's play *Blasted* shows a high amount of cruelty with the homosexual and heterosexual rape as well as the sucking out of Ian's eyes, who is one of the main protagonists. The heavy use of imagery and action in these plays combined with its focus on dialogue distinguishes Kane from other dramaturgists in the 1970s-90s. Using the depiction of violence on stage, Kane forced the audience to break through the veil of apathy created by the media's insensitive portrayal of cruelty in order to subvert gender norms and the heterosexual patriarchal authority through performance on stage. *Blasted* is not only a play about rape but also a representation of gender in the 1990s. Though, in how far can the play itself be seen as a story where rape is dealt with as an act of gendering? To answer this question in the following term paper, the term rape as portrayed in the play will be dealt with by analyzing where and what the different rapes in *Blasted* are and finally, a conclusion will be drawn about the connection of rape and gender and what consequences this entailed in the 1970s-1990s.

plays by sarah kane: Sarah Kane's *Blasted* Helen Iball, 2015-04-06 *Blasted* has been labelled as one of the landmark plays of post-war British theatre, achieving its iconic status and, indeed, its notoriety, very quickly. Sarah Kane's suicide in 1999 consolidated a process of singling-out that had begun four years earlier with the 'national outrage' initiated by the media's scandalised response to the premiere of *Blasted*. The brutal content of the play resulted in much-quoted hostility from the critics. Academic attention to the play has begun a process of re-evaluation, debating the production and reception of the play and key issues including its status as a classic example of 'in-er-face' drama. This guide provides a comprehensive critical introduction to *Blasted*, giving students an overview of the play's significance, a brief biography of Sarah Kane and a guide to socio-political background; a detailed analysis of the play's structure, style and characters; an analysis of key production issues and choices; an overview of key productions from the 1995 Royal Court premiere to today; and a chapter exploring possibilities and exercises for practical work on the play. An annotated guide to further reading highlights key secondary material including useful websites.

plays by sarah kane: *Phaedra's Love* Sarah Kane, 2008-09-19 First single volume edition of this bold version of a classic by Sarah Kane Sarah Kane's radical reworking of Seneca's classical tragedy of incest and unrequited lust. *Phaedra's Love* is a bold and provocative revisioning of the story of *Phaedra's* obsessive and destructive love of her son Hippolytus and his violent punishment by Theseus. Kane's achievement is to have humanised the antics of the pounding royals. Her

sulphurous dialogue is full of reeking toughness' Evening Standard 'Sarah Kane's writing is both daring and accomplished' Time Out 'Pure theatre or rather impure theatre: dirty, alarming, dangerous' Observer 'delivered with punch and laced with black humour' Financial Times

plays by sarah kane: *Sarah Kane in Context* Lauren De Vos, Graham Saunders, 2010-05-15 From the controversy in 1995 that heralded *Blasted*, to her death in February 1999, Sarah Kane built a reputation as an established playwright of international stature. This is the first volume of collected essays by some of the leading scholars in their field, providing a comprehensive approach to the body of work she produced in this brief period. Essays included cover the political, literary and theatrical identities that have exerted influence on Kane's work, as well as discussing and assessing her innovative theatrical experiments and the performative issues that arise from within the plays. *Sarah Kane in Context* examines one of the most controversial and influential dramatists who emerged during the In-Yer Face generation of British dramatists in the 1990s and provides an essential guide to Kane for students and scholars alike.

plays by sarah kane: *Sarah Kane's 4.48 Psychosis* Glenn D'Cruz, 2018-02-07 Everything passes/Everything perishes/Everything falls - 4.48 Psychosis How on earth do you award aesthetic points to a 75-minute suicide note? The question comes from a review of 4.48 Psychosis' inaugural production, the year after Sarah Kane took her own life, but this book explores the ways in which it misses the point. Kane's final play is much more than a bizarre farewell to mortality. It's a work best understood by approaching it first and foremost as theatre - as a singular component in a theatrical assemblage of bodies, voices, light and energy. The play finds an unexpectedly close fit in the established traditions of modern drama and the practices of postdramatic theatre. Glenn D'Cruz explores this theatrical angle through a number of exemplary professional and student productions with a focus on the staging of the play by the Belarus Free Theatre (2005) and Melbourne's Red Stitch Theatre (2007).

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