

RESEARCH ARTICLE

**CATASTROPHIC COLLAPSE OF HUMANITY
IN SARAH KANE'S *BLASTED***

Raed Jasem Mohammed¹

¹ Assistant Instructor, The General Directorate for Education of Diyala, Ministry of Education, Republic of Iraq
E-Mail: jassraed6@gmail.com

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Abstract

Despair is like death and it causes boring which aggravates sometimes and in some cases leads to thinking of suicide but faith in Allah treats that and reestablishes hope by the Mercy of Allah.

This paper sheds light on *Blasted* as an antiwar play which addresses the audience's indifference towards war as a threat for humanity. Sarah Kane's *Blasted* can be translated as her anxiety for humankind and hope for making changes in a world in which the wall between war and peace is as thin as the wall that is blasted in the lodging room of the play. By representing viciousness at its most Frightening style in her play, Kane deliberately endeavors to dramatize our fierce world and invite us to see and think differently. Utilizing theater as her medium, Kane gives scrutinize of individuals' indifference towards viciousness and its harming outcomes in our contemporary world. In spite of the fact that Kane's *Blasted* is horrendous and brutal, it looks for change and in such manner; it shows its writer's promise for a superior world. Thus, the grievance that Kane's play is immoral is reacted that her performance center is exceptionally moral since her goal is to stun her onlookers so they will open their eyes to the repulsiveness and brutality of the world.

Key Words: viciousness, rape, violence, Degradation, suicide, torment,

انهيار فاجعي في الانسانية في مسرحية سارة كين "انفجار"

رائد جاسم محمد¹

¹ المدرس المساعد، ماجستير ادب انجليزي، جمهورية العراق، وزارة التربية، المديرية العامة للتربية في محافظة ديالى، بريد الكتروني jassraed6@gmail.com

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المستخلص

الياس يشبه الموت وهو يسبب الملل الذي يتفاهم أحيانا فيؤدي الى التفكير بالانتحار ولكن الإيمان بالله يعالج ذلك ويعيد ترسيخ الأمل ويربطه برحمة الله .
تسلط هذه الورقة الضوء على الانفجار باعتبارها مسرحية مناهضة للحرب التي تخاطب عدم اكتراث الجمهور بالحرب باعتبارها تهديد للبشرية . ممكن ان تترجم مسرحية سارة كين عن قلقها إزاء الجنس البشري وأملها في إحداث تغييرات في عالم الذي فيه الحائط بين الحرب والسلام رقيق كما في الحائط المنفجر في غرفة النزل في المسرحية . عبر تمثيل التوحش بأكثر بنياته إثارة للصدمة في مسرحيتها . تسعى كين بتعمد لإضفاء طابع درامي على عالما العنيف ودعوتنا لكي نرى ونفكر بطريقة مختلفة . مستعملتا المسرح كأحد وسائل إعلامها , تعطي كين استقراء دقيق للا مبالاة الجمهور اتجاه الوحشية ونتائجها الضارة في عالما المعاصر . بالرغم من الحقيقة أن مسرحية كين هي مروعة ووحشية, المسرحية تتطلع للتغيير بهذه الطريقة, وهي تظهر وعد مؤلفها بعالم أفضل . وبالتالي, فإن الشكوى من أن مسرحية كين غير أخلاقية يتم الرد أن مركز أدائها أخلاقي بشكل استثنائي لأن هدفها هو اذهال المشاهدين لذلك سيفتحون أعينهم على نفور ووحشية العالم .

الكلمات المفتاحية: شراسة ، اغتصاب ، عنف ، انحطاط ، انتحار ، عذاب

Introduction

The action of the theater, like that of plague, is beneficial, for, impelling men to see themselves as they are, it causes the mask to fall, reveals the lie, the slackness, baseness, and hypocrisy of our world. It shakes off the asphyxiating inertia of matter which invades even the clearest testimony of the sense and in revealing to collectivities of men their dark power, their hidden force, it invites them to take, in the face of destiny, a superior and heroic attitude they would never have assumed without it (Artaud introduction).

A lot of us tend to see pain as a negative experience and it is our desire to avoid pain as much as possible, but unfortunately, pain is an inevitable consequence of life and we have to deal with whether we like it or not. When it eventually befalls us, we should try as much as possible to turn it into a positive experience. What does not kill you makes you stronger. Shakespeare said; "feel the pain till it hurts no more" (Speake 170).

Although this may sound extreme, the researcher thinks it is necessary for any person's growth, in order to become as strong as possible, in order to find out what they are really made of. It can even make you understand what happiness is, and not to take it for granted. Learn to view any pain that comes your way as a test of your character and even if you fail the test you can always use that lesson as to improve your character.

Sociobiological and evolutionary theories view rape as a sexually act and all men as potential rapists (Denmark, Rabinowitz and Sechzer 387). Other psychological theories attempt to explain that rape takes issues with one or both of these propositions. Some challenge the view that sexual desire is the basic motivation for rape, and some look to individual pathology or social and cultural factors, rather than genetic and hormonal ones, to account for the prevalence of rape. Psychologists conclude that there are three categories of rapes: anger rapes, which are particularly forceful and degrading rapes motivated by anger resentment towards women; power rapes, which are less vicious and motivated by desire to control and dominate women; and, finally, sadistic rapes, which are ritualized, humiliating, sometimes mutilating or murderous assaults that may be associated with individual pathologies (Denmark, Rabinowitz and Sechzer 387).

A standout amongst the most significant topics in a contemporary universal drama is the misery caused by the decay of ethics and the fall of conventional qualities in the advanced history. Kane's plays regularly investigate the acts of physical, sexual, and verbal dimensions of violence. In any case, violence is just a tool for Kane through which she criticizes the shameful acts of the world. She is not interested in violence for the sake of viciousness (Moshy 30).

The savagery pictures inside Kane's writings suck both the performers and spectators into a calamitous cycle of life and death. Kane invites their participation not to stun

them with the crudeness of viciousness for savagery's purpose, but instead to break open a profound exploration of the absence of empathy in the human experience. (Moshy 30)

Her point by delineating brutality in front of an audience is to demonstrate the real sources and mischief impacts of it upon the human body and soul. In investigating the corrupted history of human beings, Kane's plays center around violence as the absolute largest part of history. The vast majority of her characters are the victims of remorselessness and hostility which describe the postmodern life. Along these lines, Kane dependably has a particular reason for utilizing violence in her plays. She utilizes viciousness as a stunning strategy to rouse her onlookers not to sit inactive and make a move against the monstrosities of life. As indicated by Kane there is no purpose behind human savagery against human on the planet. She has no faith in the possibility that violence is a natural phenomenon for human as species similarly as animals. In the light of this idea, she utilizes theater as a research organization field where she scrutinizes and examines the cycle of futile savagery and the violations of mankind.

Her first play *Blasted* (1995) is an appropriate example, in seeking to illustrate the moral degradation and fractured experience of civil war for both soldiers and civilians. Kane forced the world to listen to atrocities happening in the world. People do not like being told. Kane tried to challenge and change apathy. Alexis Sierz calls Kane's plays, which can and whose main objective is "plays that takes the audiences by the scruff of the neck and shakes it until it gets the message" (Lane 18).

The Daily Mail described *Blasted* as 'this disgusting feast of filth' and the Guardian derided it as scenes of masturbation, fellatio, frottage, micturition, defecation-ah, those old familiar feaces-homosexual rape, eye gouging and cannibalism (Ravenhill 66).

Kane utilizes violence and obscenities both in acts and dialect to make a demoralizing and dehumanizing experience. Kane utilizes these methods as strategies intended to expose to the audience who they truly are; it is the vision of ourselves as we exist or as we are fit for existing behind the edifice of culture.

One of the characterizing qualities of *Blasted* as well as crafted by the supposed 'New Brutalists', was an overriding obsession with crime and violence. The stage, it was stated, had turned into a stalking ground for dramatization whose essential concerns were an exploration of the abhorrent and outlandish. Frequently the brutality and bloodshed were joined by an equal reliance on black humour and a flippant sense of irony. This gave the group a reputation for moral equivocality. Paul Taylor, writing in the Independent, outlines these aspects of their written work:

Features of the urban landscape which would have had earlier Royal Court writers

frothing with outrage, they scrutinize with an unindignant wit and a sharp eye for the quirks and contradictions. Characters who would once have been presented as straightforward victims are shown as being complicit in their own oppression. The protagonists peer with a kind of existential puzzlement at their own affectless, morally disconnected behavior. (Saunders 23)

Suicide is the human act of self-inflicted. Throughout the years there has been an extreme search to find the conclusive factors of the suicidal individual. Hassan (1996) cites a research which demonstrates that conjugal problems, joblessness and medical issues are found to precede suicide. George (2008) takes note of the examination which proposes a connection amongst suicide and dysfunctional behavior, particularly misery. At last, Cooper and Kapur (2004) express that half of suicidal people have a past filled with self-hurt and that reverse life events can trigger suicidal conduct in vulnerable people (White 35). By suicide Kane finished her life and suicide becomes a famous theme in her plays.

Suicide is the act of deliberately causing one's own death (Courtet 6). Hazard factors include mental issue, for instance, depression, bipolar disorder, schizophrenia, identity disorder, liquor addiction, or substance abuse. Others are rash acts because of stress, for instance, from monetary challenges, issues with relationships, or from bullying. The individuals who have already endeavored suicide are at higher hazard for future endeavors (Krakauer 83). Suicide prevents action endeavors restricting access to a technique for suicide, for instance, guns and toxic substances, treating mental disorder and substance abuse, appropriate media reporting of suicide, and enhancing financial conditions. Despite the fact that crisis hotlines are common, there is little proof for their effectiveness. The most commonly utilized strategy for suicide differs amongst nations and is incompletely related with the accessibility of effective means. Common strategies include hanging, pesticide poisoning, and guns.

Sarah Kane was born on 3 February 1971. She grew up in a south Essex village called Kelvedon Hatch, her mother was a teacher and her father was a journalist writing in the Daily Mirror. Her parents raised her as a Christian and she became Evangelical during her teens. Later she struggled with her faith and rejected it completely, but the topic of faith and God remained recurrent themes in some of her plays (Sierz 91). There are a lot of themes in Kane's *Blasted* like: terminal sickness, assault, homosexuality, torment, sodomy, suicide, mental and physical abuse, the death of a child, cannibalism and a bomb blast. Besides the threat that at any minute the battle area outside may come inside, which it definitely does. Kane underscores the dread of attack by the other, and the belief that a few lives are more important than others, through her treatment of the characters. The Soldier never has his name revealed; despite the fact that the observer learns a hint of the subtle elements about the historical backdrop of his life with his dead sweetheart, Col. The soldier and Col's

stories are portrayals of the other, and highlights how they have turned into the dis-human. The Soldier remains the anonymous. His girlfriend Col, inconspicuous in the play, is the epitome of the collateral damage of war and the reason that he wants transference of agony. His desire is to free himself of the torment, of Col's horrifying death at the hands of soldiers. Ian is a character effectively suffering torment and is a self-defined "soldier," and as such, becomes into the person who the soldier sees as the reasonable beneficiary of bearing his agony. As a result of this reciprocity the soldier enacts upon Ian's body similar abominations executed on the body of Col. In an indication of the shaky hole between the unreal and the real, it is, at last, Ian whom the savagery neglects to negate.

Vetlesen clarifies that the transportation of pain happens when the object is to gain relief by passing what is excruciating on to another person who is susceptible to that pain (Vetlesen 75). The perception for the sufferer of agony is that the world is separated into themselves with the pain and the individuals who are not them, who turn into those without pain (Vetlesen 29). For Vetlesen pain is a natural piece of the human condition and hence, every individual's life continually spins around the experience, or the capability of experiencing pain. To mitigate the pain consequently requires the transference of it to another. At the point when pain assumes control over a person's life, as it had with the soldier, their view is tainted and their experience of the world surrounding them is confined. The connection between the soldier and Ian highlights how the suppression of envy of another who exemplifies definitely what another lacks can never again be kept up. The feeling of being human becomes lost in extraordinary conditions, for example, torment; they may lose their capacity for complex ideas and feelings (Vetlesen 29). The readers can see that at the beginning of the second scene when Ian has raped Cate during the night. Cate, later in the scene, tries to exact revenge on Ian by biting down on him during fellatio (Greig 9). Scene three discovers Ian and the soldier in the rubble of what used to be the inn room. Through the course of an extremely tense scene, the soldier describes the war-time abominations he has committed and in addition those that have been submitted upon Col, a lady he thought and cares about. The trooper assaults Ian at gunpoint, at that point continues to suck out and eat his eyes—clearly doing to Ian what was done (Greig 39). Secretary-General Kofi Anan has explained torture that:

Torture is an atrocious violation of human dignity. It dehumanizes both the victim and the perpetrator. The pain and terror deliberately inflicted by one human being upon another leave permanent scars..... Freedom from torture is a fundamental human right that must be protected under all circumstances. Growing awareness of international legal instruments and protection mechanisms gives hope that the wall of silence around this terrible practice is gradually being eroded. (Benedek 47)

However, it might be through an injury that it becomes conceivable to discover who else suffers permeable borders, surprising brutality, dispossession, and fear, and in what ways (Butler xii).

Injury permits insight into whom somebody's life may rely on — individuals who might be obscure and never known to the individual (Butler xii). Kane demonstrates this with subtle nuances in the interactions of the characters, specifically, the individuals who are concealed in the contents. For example, the implication that Cate has enabled men to assault her in return for nourishment for survival, which Kane has portrayed in the content through the stage direction that reads, "Cate enters [...] There is blood leaking from between her legs". (Iball 60)

Rape is any penetration of a person's mouth, anus, or vagina, by a penis or any other object, without that person's consent (Scarce introduction). The play is about a troubled relationship between an abusive male journalist, Ian, and a naïve young woman, Cate, they spend the night in a costly inn room in Leeds. Ian is rough and bigot in his dialect, and he sexually rapes Cate more than once in the first act. In act two, the setting is a battle area; however, the characters inhabit a similar lodging room. The ugliest scene of rape in the play happens to the main character Ian, the male victimizer was punished through rape as a form of justice for all the atrocities he had been inflicting on women for centuries. Cate leaves and Ian is alone when a soldier arrives. The soldier rapes Ian and after that sucks out his eyes. The activity, which is represented realistically, happens near to the audience, in develops line of the play the soldier feminizes Ian, forcing him into a submissive role. (Thompson, Gunne 194):

The soldier turns Ian over with one hand. He holds the revolver to Ian's head with the other. He pulls down Ian's trousers, undoes his own and rapes him-eyes closed and smelling Ian's hair. The soldier is crying his heart out. Ian's face registers pain but he is silent. When the soldier is finished he pulls up his trousers and pushes the revolver up Ian's anus. (Brannigan 153)

There is another theme in this scene, it is revenge, when the soldier rapes Ian, it seems to be a re-enactment, or at least revenge for, what has happened to his girlfriend.

Soldier: you do not know fuck all about me.

I went to school.

I made love with Col.

Bastards killed her, now I am here.

Now I am here. (Grieg 48)

The readers and the audience can recognize two types of rape during the line development of the play; the first one happens in the first scene of the play, the rape was, as usual, male to female. Ian has raped Cate during the night. But the second rape was, unusually, male to male. The soldier raped Ian because the soldier in the war raped his

girlfriend Col. At scene four it is uncovered that the soldier has shot himself in the head. His carcass lays on the rubble of the destroyed inn room, alongside the now blind Ian. Cate returns into the room to find the blinded Ian, and she is conveying a child, clarifying just "a lady gave me her baby." Ian requests that she to give him the firearm so he can kill himself and Cate hands it to him only after expelling the projectiles (Greig 51). At the beginning of scene five, Cate is burying the baby under the torn up floor boards. She leaves, ignoring Ian's cry for food. Some of the degradation images move tableaux-glimpses of Ian's life as time passes (Greig 59):

Ian masturbating.

Ian: cunt cunt cunt cunt cunt cunt cunt cunt

Ian strangling himself with his bare hands.

Ian shitting.

And then trying to clean it up with newspaper.

Ian having a nightmare.

Ian crying, huge bloody tears.

He is hugging the soldier's body for comfort.

Ian lying very still, weak with hunger.

Ian tears the cross out of the ground, rips up the floor and lifts the baby's body out.

He eats the baby.

He puts the remains back in the baby's blanket and put the bundle back in the hole

A beat, then he climbs in after it and lies down, head poking out of the floor.

He dies with relief.

It starts to rain on him, coming through the roof.

Eventually.

Ian: Shit. (Greig 59)

Finally, there is another theme of degradation in scene five when Cate goes out from the hotel, she makes a bargain; she sells her body and dignity to obtain some food. Cate leaves the stage once again to get some food off a soldier by selling herself. When she re-enters carrying some bread a large sausage and a bottle of gin the audience see her tormented and with a damaged body, blood seeping from between her legs (Iball 43).

Wartime sexual viciousness is assault or different types of sexual savagery committed by

soldiers amid equipped clash or war or military occupation frequently as spoils of war, yet now and again, especially in ethnic clash, the phenomenon has more extensive sociological motives. Wartime sexual viciousness may likewise include pack assault and assault with objects. It is recognized from rapes and assault committed among troops in military administration. It likewise covers the circumstance where young ladies and ladies are constrained into prostitution or sexual subjection by an involving power. During war and equipped clash, assault is as often as possible utilized as a method for mental fighting keeping in mind the end goal to warfare in order to humiliate the adversary. Wartime sexual brutality may happen in an assortment of circumstances, including organized sexual servitude, wartime sexual savagery related with particular fights or slaughters, and individual or detached demonstrations of sexual viciousness. Rape can likewise be perceived as genocide and additionally ethnic purging when committed with the purpose to destroy, in entire or in part, a targeted group; be that as it may, assault stays boundless in strife zones. There are other universal legitimate instruments to indict culprits yet this has happened as late. Be that as it may, these legitimate instruments have so far just been utilized for universal clashes, in this manner putting the burden of proof in referring to the international nature of conflict in order for prosecution to proceed.

Soldier's act of violence is illustrative of the significance and scope that assault gets in the midst of war, and additionally an emblematic act of vengeance for his own particular sweetheart who has been assaulted and executed by an aggressor. His desire for revenge cannot in any way, shape or form be fulfilled by rebuffing the real abuser of his better half for his sweetheart is a victim of war assault, which makes the likelihood of finding her victimizer very low. In this manner, his viciousness is directed towards every one of the ladies of his foe. The soldier is fantasizing about Ian's young lady on the grounds that assaulting her is the best vengeance on Ian the individual and the aggressor in general. The soldier's approach to convey his fierceness to the male adversary is through assaulting their ladies. The purely sexual substance of assault for the soldier looking for exact revenge has just marginal meaning — assault is utilized as methods for objectives that have nothing to do with sexuality (Scarce 123). Violence becomes difficult to disregard when it faces you by indicating torment, humiliation and corruption. In some cases this is an issue of indicating fierce acts literally; at different occasions, the recommendation of outrageous mental pitilessness is sufficient to bother. Vicious activities are stunning on the grounds that they defy the norms of discussion; they go beyond words and thus can gain out of power. Viciousness feels primitive, unreasonable and damaging. Brutality in front of an audience additionally bothers when we feel the feeling behind the act (Sierz 55).

Conclusion

The play can be reconsidered as an antiwar which shows its author's concern for humanity and hope for a better world where war must be avoided. Kane explores the relationships between oppressors and oppressed and recreates a sense of humanity and reinforcing awareness of a shared responsibility. The issues examined in Kane's *Blasted* were essentially existential, concerning man's place in the universe and his relationship with Allah, love as an obsession, and sexual fulfillment as both ecstatic and destructive. *Blasted* is a manifestation of the terrifying freedom that arises from an utterly alienated, reified social life, where morality is dead because we have usurped Allah's place. The Golden rule states that:

"One should treat others as one would like others to treat oneself; one should not treat others in ways that one would not like to be treated." (Paramatmananda 119)

This is a moral advice rather than an experience born out of Oneness. Immorality is the active opposition to morality (opposition to that which is good or right), while a morality is variously defined as an unawareness of, indifference toward, or disbelief in any set of moral standard or principles.

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