



**PARANOIA AND INDIVIDUAL CRISIS IN  
HAROLD PINTER'S THE BIRTHDAY PARTY  
AND SARAH KANE'S 4.48 PSYCHOSIS**

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## THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ceyhun ÖZCAN titled “PARANOIA AND INDIVIDUAL CRISIS IN HAROLD PINTER’S THE BIRTHDAY PARTY AND SARAH KANE’S 4.48 PSYCHOSIS” is fully adequate in scope and in quality as a thesis for the degree of Choose Degree.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. 2023/04/06

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## **DECLARATION**

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally. Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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## **ABSTRACT**

This thesis examines two plays from different British authors: *The Birthday Party* (1957) by Harold Pinter and *4.48 Psychosis* (1999) by Sarah Kane. Key themes such as the paranoia and individual crisis of the characters in these two plays are discussed thoroughly via closer reading of the plays.

The first chapter deals with the paranoia and individual crisis's definition and the explanation and how they emerge. The Second World War devastating outcomes and the impact of these on the other plays after the war are discussed, besides Harold Pinter's and Sarah Kane's styles.

The second chapter examines the paranoia and the individual crisis of the protagonist in *The Birthday Party* by Harold Pinter. The third chapter's concern is the unnamed character's paranoia and the individual crisis in *4.48 Psychosis* by Sarah Kane. The two plays above from different playwrights take the paranoia and the crisis that the characters suffer into consideration. Both playwrights put the emphasis on the protagonists' mental distress and the sufferings from the paranoia. The conclusion part of the thesis makes a summary and the comparison of the plays. The thesis comes up with a conclusion that Stanley in *The Birthday Party* and the unnamed character in *4.48 Psychosis* experience, face and cope with the paranoia and its outcomes with a different intensity through various stages.

**Keywords:** Paranoia, individual crisis, Harold Pinter's *The Birthday Party*, Sarah Kane's *4.48 Psychosis*



## ÖZ

Bu tez,iki farklı İngiliz oyun yazarının oyunlarını incelemektedir.Bunlar:Harold Pinter'in Doğum Günü(1957) ve Sarah Kane'in 4.48 Psikoz(1999) oyunlarıdır.Bu oyunlardaki karakterlerin paranoya ve bireysel kriz gibi ana temaları oyunların detaylıca araştırılması yoluyla incelenecektir.

Birinci bölüm,paronaya ve bireysel krizin tanımı,açıklaması ve nasıl ortaya çıktığı ile ilgilenir.İkinci Dünya Savaşı'nın yıkıcı sonuçları ve savaştan sonraki oyunlardaki etkilerinin yanısıra Harold Pinter ve Sarah Kane'in üslubunu konu alır.

İkinci bölüm Harold Pinter'in Doğum Günü oyunundaki Stanley karakterinin yaşadığı paranoya ve bireysel krizi inceler.Üçüncü Bölümün konusu ise Sarah Kane'in 4.48 Psikoz oyunundaki isimsiz karakterinin paranoya ve bireysel krizidir.Yukarıdaki her iki oyunda oyundaki karakterlerin deneyimleyip acı çektiği paranoya ve bireysel krizi dikkate alır.Hem Harold Pinter hem de Sarah Kane yukarıda bahsedilen oyunlarındaki ana karakterlerin zihinsel acısını ve paranoyasına vurgu yapmaktan çekinmez.Tezin sonuç bölümü ise oyunların kısa bir özetini ve karşılaştırmasını yapar.Bu tez,Harold Pinter'in Doğum Günü oyunundaki Stanley karakteri ile Sarah Kane'in 4.48 Psikoz oyunundaki isimsiz karakterinin paranoya ve onun sonuçlarıyla farklı şiddetlerde değişik aşamalar aracılığıyla nasıl baş ettiği ve yüzleştiği konusunu ele alır.

**Anahtar Kelimeler:** Paranoya,bireysel kriz,Harold Pinter'in Doğum Günü,Sarah Kane'in 4.48 Psikoz

## ARCHIVE RECORD INFORMATION

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## ARŞİV KAYIT BİLGİLERİ

<b>Tezin Adı</b>	HAROLD PINTER'İN DOĞUM GÜNÜ VE SARAH KANE'İN 4.48 PSIKOZU'NDA PARANOYA VE BİREYSEL KRİZ
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## **SUBJECT OF THE RESEARCH**

The subject of this research is ‘Paranoia and individual crisis in Harold Pinter’s The Birthday Party and Sarah Kane’s 4.48 Psychosis and individual crisis.

## **PURPOSE AND IMPORTANCE OF THE RESEARCH**

The purpose of the study is to highlight the dark points about paranoid and individual crisis in both Sarah Kane’s 4.48 Psychosis (1999) and Harold Pinter’s The Birthday Party (1957). This thesis is important as it explains the crisis from paranoia which results in the individual crisis such as demonstrating verbal and physical violence or committing suicide.

## **METHOD OF THE RESEARCH**

Psychoanalytical reading of the primary and secondary sources is applied to the thesis. With the help of this theory, 4.48 Psychosis and The Birthday Party are discussed and analyzed.

## **HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM**

The paranoia and individual crisis are the related terms in Sarah Kane’s 4.48 Psychosis and Harold Pinter’s The Birthday Party. The paranoia and individual crisis and their reasons and outcomes of both Stanley in The Birthday Party and the unnamed character in 4.48 Psychosis suffer from are discussed via this thesis.

# 1. CHAPTER ONE: INTRODUCTION

## 1.2. Paranoia's usage in plays after the Second World War

Freud states that: "paranoia, a disturbance which cannot be counted among the transference-neuroses, must in fact be assumed as arising regularly from the attempt to ward off powerful homosexual tendencies." (Sigmund, 1920, p.271). Namely, he wants to say that paranoia is like a defense mechanism protecting the self from any homosexual desire. The person hereby develops the mechanism and wants to destroy the desire as much as possible. The person who wants to hide the fact that she has sexual tendencies, she is supposed to behave like a tendency, she doing so, she wants to show that she is not into girls. She exaggerates her behaviors and can try to cheat others.

Mirowsky and Ross utter that: "The belief that you have enemies who are plotting to harm you and are spreading lies and rumors about you behind your back represents a profound rift with others." (Mirowsky & Ross, 1983, p.228)

Paranoia can be defined as by some of the author: " in the conceptualisations of social anxiety, to the extent that it focuses on the hostile intents and criticism from others and can be characterised by feelings of mistrust and vulnerability to harm from others." (Beck et al., 2005).

Raihani and Bell utter that: "Paranoia can range from mild concerns about others' intentions to beliefs that are sufficiently unlikely, and inflexible to be classified as a psychiatric symptom, most notably, as a paranoid delusion." (Raihani & Bell, 2019, p.2).

According to the fourth edition of the American psychiatric Association's Diagnostic and Statistical Manual (1994), "the essential feature of 'Delusional Disorder', or paranoia, is the presence of one or more 'non-bizarre' delusions which persist for at least a month." (p.323). Namely, if it lasts for than a month, it can be said that it might be a symptom of paranoia.

Paranoia is a kind of term which is mostly used in daily life, yet the clinical one can differ from the normal one. The clinical one, needing special attention, must be under control as they always delude that someone watches or checks them wherever they

wherever paranoids suppose that a camera and its equipment's always record their behaviors and daily life routines. The daily talk of two people around is even misinterpreted. The subject of the talk may be the one with whom has this delusional disorder. They can even think that the two strangers may have a plan to harm or disturb disorder. They clients with delusional disorder, also have the tendency to carry things too far that they may misinterpret what they see or what they want to see. The perception of the reality and the connection with the real life is so disjointed that any kind of object or person's priority is to watch or check them. The self in paranoids' life exist a lot space and paranoids mostly focus on themselves as much as possible. Furthermore, they think that they are the center of the world and so they develop such a nonsense idea and thus they are expected to have extra worry either taken by the society or by themselves. Paranoids think that the whole world follows them and they are the sun and all others are the planets revolving around their orbit. This phenomenon may create so much tension and anxiety. As a result of this, the anxiety begins fastening the seatbelts of their body's as tight as possible and hence neither the psyche nor the body are in harmony with each other. The rhythm and the balance do not go well. The rhythm and the tension of these people with delusional disorder may be resembled to sports car. It drives so fast that it seems that the driver, a word instead of the paranoids, has difficulty in catching the spectators' attention properly might not be the case in terms of the spectators, but they may focus on another specific topic related to daily life or their lives. It may be meaningful to resemble their life to a truck full of immunities which is ready to burn even with a little effort. Could you think that how hard the ego is in charge of the conscious? It does its best to stop or prevent. When the mind is paralyzed with the fact that everyone watches paranoids, the ego is expected to take the control and order them to do everything in control. As these people lack of healthy and sustainable thinking process, they find it hard to follow ego's instructions and they have great difficulty in setting the proper balance. The id wants to arise, yet ego hits it with the stick, saving for these days, and sends it away where it resides. As a result of the extra working hours of ego, the mental health's condition may begin to deteriorate. When these people with delusional disorder are required to take an action or decide, they cannot apply it properly owing to the fact that the pressure on them is unbearable, so all they do is to decide on it as soon as possible by disregarding the possible outcomes of the decision so that the pressure cannot bite some more. It might not be the case It may be because of this

that their facial expressions tend to follow something around them and therefore they have difficulty in following what others do as they are obsessed with the self. Focusing on self might cause the destruction of itself, yet may mean that the self can terminate the self. Suppose that someone having this specific delusional disorder dealt with the self in every second, what would you expect from this person? Even though you ask questions, the paranoids tend to answer them according to their perception. The answer to the question may contain the right content of the question asked little bit but a lot of information about the self. That's why, the communication with the paranoids might not be as easy and sustainable. This is, in fact, so disturbing that the life of the paranoids may be unbearable as a camera's existence in the bedroom, living room, or even in the toilet, where someone is supposed to have some private space, is even unimaginable.

“The types of paranoia are described according to their content as: megalomania, the mania of persecution, eroto mania, mania of jealousy, etc.” (Sigmund, 1920, p.369). Megalomania occurs when the ego tends to exaggerate the occurrence of something. The occurrence of this specific illness comes from the fact that the person develops a speculation about himself after he thinks that he is under threat. Megalomaniacs develop such a fiction to lessen the anxiety and make up a fictional reality and thus to control themselves even though it is not so. It can be said that megalomania is, in fact, a result of rationalization, a kind of defense mechanism discussed above in this thesis. Meanwhile, the occurrence of this disturbance may stem from the childhood rationalization, a mania of persecution is a kind of suppression of the homosexual tendencies. For instance, the child may love the father so much that he may think he loves the father and may see him as a sexual object and the child comes up with a solution called suppressants subtype of the paranoia is the one this thesis will focus on in both plays discussed. Persecutory delusions focus on the idea that the person is surrounded by others who make plans to harm or destroy their target. Next, Eroto mania puts emphasis on the individual who feels like another person which is a very severe condition. He thinks that the homosexual desire may harm the loved person and he develops fear instead of love or hate. Delusions of greatness deals with the idea that the individual believes in the fact that he/she is so important so others intend to harm him/her on purpose. This thesis focuses on the persecutory of delusions which may be said that it is the most common subtype of paranoia.

This thesis centers the Psychoanalytical theory. “Psychoanalytical theory is an approach including many phases that they are based on the Freudian doctrines. Sigmund Freud (1856-1939) is known as the father of psychoanalysis theory. His work influenced several therapists around the entire world of learning.” (Eremie & Ubulom, 2016, p .22). Freud’s theory affected the whole world from tip to toe.

The psychoanalytical theory emphasizes the importance of the childhood experience and the instincts which drive the humankind to an unexpected zone. This theory is more complicated than it seems as it is probably impossible to explain the drives which are zone. This childhood experiences and their outcomes are prone to be perceived with the human brain a bit easier when compared with the drives.

Besides, this thesis deals with the defense mechanisms which are really vital for psychoanalysis. Anna Freud (1966) stated that “ ego defense mechanisms are what shield or protect the individual from being overpowered by anxiety, through denial of events. The following are some defense mechanisms commonly used by clients during counselling sessions.” (Anna Freud, 1966). The first defense mechanism that this thesis will discuss is the projection. The mechanism by which a client disguises the source of conflict in oneself by attributing motives to someone else. For example, a woman may say that her friend is annoyed with her instead of saying that she is annoyed with her friend. (Eremie & Ubulom, 2016, p. 24). In this thesis, Stanley who is the protagonist of *The Birthday Party* by Harold Pinter is supposed to use it a lot. Regression is another mechanism that is supposed to be shown the previous stages’ behavior samples. For instance, the child may not prefer the toilet but the instance, the protagonist of Harold Pinter’s *The Birthday Party* is expected to experience such a defense mechanism in one of the best and important scenes of the play. Displacement is another common defense mechanism that is observed in both children and adults. The child may get mad at the teacher, yet the reaction is not implemented on the target but any object or person. This mechanism decreases the reaction and the difficulties one may encounter. The unforgettable scene in 4.48 *Psychosis* by Sarah Kane when the monologist talks about the cockroaches is a good example of this mechanism which will be dealt in the analysis section. The Neurotic defense mechanism is important in Sarah Kane’s work. Intellectualization is another mechanism which can be explained as the rationalizing



any destructive experience. Sarah Kane's monologist prefers using it while making an explanation of committing suicide.

**The Second World War** between 1939 and 1945 destroyed both the order of the entire world and the psychology of the people. The war was fought between Allies and the Axis. The main reason of the war is owing to the sharing of the empires and their controls. The invasion of the German of Poland was the beginning of the war and the Hitler's, the dictator ruler of German suicide was the ending of it in 1945. The war was like a round story. Apart from the German, the Japan experienced something miserable during the Second World War. The Atomic Bomb, the U.S experimented on Japan was a total disaster. The Atomic Bomb called Little Boy not only ruined the people and the buildings but also the hope for the humanity. " At 8:16 am, 43 seconds after it had fallen from B-29, Little Boy exploded above a hospital, some 250m off hospital, some a blinding flash of light, the air was superheated, scorching the surrounding area to 3,000 °C -more than half of the temperature of the surface of the Sun." (Dowswell, 2012, p.149). The fall of the bomb both on Nagasaki and Hiroshima pushed the Japan to sign the defeat contract against pushed of the general of U.S uttered an unforgettable sentence which is that when you kill enough people at the time of the war, the people stop fighting. This remark is maybe something right in terms of U.S but totally unacceptable in terms of humanity. The Atomic Bomb called Little Boy not only ruined the people and the buildings but also the hope for the humanity.

The impact of the concentration camps during the Second World War in Germany was maybe the death of the humanity and the humankind. The paranoia and the other psychological impacts of the people surviving from the concentration camps are the signs of the future which will not be the same as it was. This physical experience of the victims caused the witnesses to have memories which will never leave them alone neither in their daily lives nor in their dreams. Such a cruelty was a source of shame for the humanity. Social psychology of the countries experiencing the Second World War through the very firsthand experience was just a rubbish. How could they carry on their lives as if nothing happened. In Britain an eyewitness states that " We were robbed of six years of our lives. The rationing, the blackout and the death of friends and colleagues". (Demarco, 1997, p.62). The war maybe not something to be perceived with the sources you read; the experiences

make it real. Is not it unbelievable that both civilians and the military forces of the countries witnessed something unique. How did it feel for the military forces to drop a bomb which can burn and even disappear the flesh, the eyes, the noses and the other body parts of eyes, the war probably caused paranoia and the other severe psychological illnesses for the soldiers, as well. They must have been in a great dilemma whether to apply the order of dropping a bomb which will vanish the people and their places. The destruction of the humanity and the death of the feelings were followed each other after the war.

The people started to question the life and the meaning of read; would stay the same as before the second world war as it is the ending of some values and the beginning of a new era in the fantasy world of the beings. When the war came to an end, it was the beginning of nothing. It was the beginning of new orphans and the loss of the body parts and even the feelings. If somebody had asked those surviving after the war, they would have uttered not to be delivered to the world as they lived and learned that the world is not a safe place from the moment that you leave your mother's uterus, but when it is thought that even the pregnant are killed in the war, the world is likely a place of somewhere like nowhere. The second world war left the world with mistrust, anxiety disorder, paranoia and other unnamed feelings.

The world has never met with such a cruelty and the violence before. The world lost its meaning and all the violences throughout the history is served in an excrement plate between the years 1939 and 1945. The all cliches and the prejudices of the world needed to be redefined as they were either destructed or injured.

The paranoia started to revive in theatre after the second world war Emily Williams and John Boyton Priesley created plays related to paranoia. As the war hits many people's lives, it was inevitable for the writers to touch upon the themes. **The Night Must Fall (1935)** by Emily Williams is not a postwar play after the Second World War II but it is a milestone among British plays, yet the history did not experience the Second World War when the play is written but the First World War even though it may not be the wildest of all. The play focuses on the protagonist called Dan who is an intruder and employed as a servant by all. The owner of a cottage. Danny charms everyone in the cottage except for Olivia who is another servant of Mrs. Bramson. Olivia is always suspicious of Dan's behaviors. Dan, even though he tries to hide, is an insane character as can be understood

from his gestures and face expressions. His muscles around his eyes cannot shrink when he smiles and his responses is a bit like a robot. The lies and the false identity of Dan is in fact some clues to label him as mentally-disturbed. The suspicion and the false identities finalize with the fact that Dan is a murderer of both disturbed. The and other characters in the town. The paranoid atmosphere and the paranoia itself are felt from tip to toe in the play by the audiences.

The **Molloy** (1951) by Samuel Beckett, the genius of the Theatre of Absurd, deals with two characters called Molloy and Moran who are thought to be the same character's fragmented self. In fact, these two protagonists of the play go on a trip whose main goal is to explore their identities and mental health conditions. While Molloy is defined as someone who is prone to be a schizoid character, Moran is the one who is the paranoid one. The characters and their psychological illnesses may interchangeably change. Molloy may be a paranoid one and Moran may be the one with schizoid as the play moves on. Molloy thinks that his son may be tricky and a on. Molloy is suspicious of his servant's behaviorist common features of all above might be that Molloy seems egoistical and pessimistic which may be evaluated as the the features of paranoia. The clinical paranoia and the paranoia stemmed from the suspicion might move hand in hand in this play.

The paranoia and the dispute over English theatre is based on the fight over territory. Basically, it is the naturalist theatre's three walled room. The intrusion is an important element. The intrusion arouses an atmosphere of chaos. It occurs not in the beginning of the intrusion but it occasionally emerges for the climax time of the play. The visitor's appearance is the beginning of the dwelling space and the visitor steps into the unknown. The obscure turns into the obvious.

**The Mousetrap** (1952), the longest-running play in the history of West End thirteenth play by Agatha Christie has an impact on the play like **Inspector Calls** (1945) by J.B Priestley. The intruder exemplifies the character of Dan like in **Night Must Fall** (1935) and his true identity does not take so much time to appear, yet the character also pretends to be a fake police detective to cover his true identity just like Priestley's Inspector Calls. In this w **Mousetrap** (1952) This so-called detective seems so professional that he not only tries to investigate the murder that he commits but also commits a new one while investigating it. Agatha Christie aims at increasing the suspense among the visitors by

pushing them to to be suspected of anyone except for him. The visitors are being drowned with the possibilities as the more details and suspicion is supposed to block the sensible way of thinking and coming to a right agreement. The all visitors bear the feeling of being guilty. Unlike John Priestley's inspector, she suggests that then murderer be masked and arrested. What Agatha Christie does is to follow the conventional methods. The detective character who reveals the true identity of the murderer is also disguised as another major character. This is a kind of double unmasking mostly in absurd theatres.

In **The Real Inspector Hound** (1966) by Tom Stoppard, mocks the paranoia and the intrusion of the motifs that Agatha Christie prefers in her plays. Stoppard applies this through Pirandellian device which can be defined as the difficulty in distinguishing the true characters of the actors and his character on stage. The play offers two worlds at the same time which one is a real one and the other one is play within a play world. The playwright touches the delicate topics as real and hyperreal. He claims that the postmodern world comes with millions of images and sets of pictures and bomb our conscious and subconscious and thus the uncertainty and indeterminacy rule the world hand in hand. The indecision of perceiving what is real and phantasy or an illusion is hard to hand. The play offers an atmosphere of paranoia and suspicion as the real may not be defined with an exact clarification.

In **Loot** (1966) by Joe Orton, Truscott is a so-called inspector who is disguised as another kind of official who investigates the robbery. In the play, Truscott is the one who violates and breaks the rules even though the character's occupation suggests something formal and the protector of the laws. In fact, there is a matter of hypocrisy and morality as to Truscott as he gets the bribe from one of the other characters to cover the actual robbery and create a bogus one with some other proofs. The paranoia and the suspicion are mingled with the tension in the play as the audience might get bored to death when they try to make a guess of the next move of the play as any kind of behavior of the inspectors give birth to a new incident.

**What the Butler Saw** (1969) Rance tries to investigate another psychiatrist called Prentice who is in charge of running an asylum. The Prentice running the asylum tortures the mental patient always coming to a conclusion with the paranoid thoughts and he misunderstands the situation. In fact, both psychiatrists share the same way of coming to a

conclusion as they bear the same paranoid thoughts. Orton's vision of mayhem in the closed system strikes a perfect balance between structure and anarchy in which the paranoia of victims is perfectly justified and the paranoia of their persecutors totally ridiculous. Orr utters that "the ego's displacement of guilt onto the watching persecutor, the Freudian patent to paranoia, turns into pure farce." (Orr, 1995, p.5).

In terms of paranoia, this thesis concentrates on the mania of persecution or the persecutory paranoia mostly in *The Birthday Party* by Harold Pinter and *4.48 Psychosis* by Sarah Kane. When the two plays are compared in terms of paranoia, it can be said that the paranoia that the monologist suffers in Sarah Kane's *4.48 Psychosis* is more severe than Harold Pinter's *The Birthday Party* as the monologist is already treated in an asylum. The both characters in the play have the false belief that they are the targets of the people around them which is a symptom of the persecutory delusions. The mania of persecution distorts the reality concept in one's mind and thus the person with this subtype of delusional disorder is prone to misunderstanding the actions of the people around him or her. One with this subtype of paranoia may think that all the things done is watched or recorded by others and they are expected to attack or plan something harmful for him or her. The character in *The Birthday Party* is thought to escape from any kind of contact with the characters and perceive them as a threat to his existence while the monologist in *4.48 Psychosis* is so obsessive with the existence of others that every little detail bothers and causes the monologist suffer from mania of her. The kind of persecution is probably obvious in both plays which will be discussed in further details in the analysis section.

### **1.3. Individual Crisis in plays after the Second World War**

Crisis is a kind of "special and acute kind of the more general class of stress." (Eastham et al., 1970, p.463).

A crisis can be defined as the loss of an equilibrium. It occurs when the balance among the all the body parts is ruined.

"The term crisis derives from the Greek word «krisis» which means decision or turning point." (Poal, 1990, p.122).

There are six approaches based on the Canadian Psychiatric Association. These are organismic, ego integrative, developmental, major change in life space, communications model and interpersonal and sociocultural. Organismic may occur when the homeostatic boundaries are exceeded, yet ego integrative claims that crisis occurs when there is an imbalance between the hardness and the importance of the matter. The developmental asserts that the crisis is one of the phases at the time of one's growth which is an integral and compulsory element. Another approach which is the major change in life space claims that the change is something need to be resisted and the disruption of behavior of the person with crisis is quite normal. Next, Communication Model is the one focusing on the resolution. Since most models of crisis involve reference to problem-solving activities, recent theories have stressed the role of information in crisis resolution. For example, Williams (48) suggests that "The general function of communication in crisis is to provide the actor with information which will enable him to make choices to avoid, minimize or remedy the consequences of the crisis." (Eastham et al.,1970, p.465). The final approach, interpersonal and sociocultural, deals with the crisis based on the interpersonal and social relations with others. The importance of the cultures is relatively important to cope with the grief and the crisis. Parad and Caplan (34) suggest that the five essential features of crisis are as follows:

The stressful event poses a problem which is, by definition, seen as insoluble in the immediate future. The problem taxes the resources of the individual or family since it is beyond their traditional problem-solving methods. The situation is seen as a threat to the life goals of the individual or family. There is a generalized physical tension which is symptomatic of anxiety, and this tension mounts to a peak and then falls. The crisis situation awakens unresolved key problems from the near and distant past. (Eastham et al., 1970, p.465).

The humankind experienced a time of despair, cruelty, violence and all the other disgusting and unnamed disputes in themselves that made them feel meaningless after the World War II. Such a huge disaster pushed the humankind to gain and observe a world that their presence means nothing for the world. They felt helpless and destroyed in pieces. The loss of the beloved or the injuries of themselves or their parents or any kind of unknown fate of their lovers at the time of the war caused them intense pains, major depressions.

Atrocities against civilians were at the center of the Second World War and have had long-lasting, yet still understudied, cultural effects. The war caused civilians to be "a target for violence and turned cities into battlefields." (Shapira, 2013, p.31). It was inescapable not to be full of fear and anxiety. Every single thing started to turn into a chaos.

The little line between the sane and insane is about to be cracked. The anxiety and the fear had great issues. Even though the civilians could control their mental health were hit by the trauma and the other mental illnesses such as neurosis which is a very important one.

Furthermore, the individuals exposed to the war or impacted of it directly or indirectly had their very own individual crisis. These are called Post traumatic stress disorder. Post-traumatic stress disorder is a kind of anxiety matter.

Important traumatic events which usually cause PTSD include war, violent personal assault (e.g., sexual assault, and physical attack), being taken hostage or kidnapped, confinement as a prisoner of war, torture, terrorist attack, or severe car accidents. In children, sexual abuse or witnessing serious injuries or unexpected death of a beloved one may cause PTSD. (Javidi & Yadollahie, 2012, p. 3).

As it is so obvious above that post traumatic stress disorder, a possible cause of a paranoia, occurs after a severe experience. The intensity and the continuation of the bad experience determines the type of actively, yet it lasts for less than three months, it is called acute post traumatic disorder whose recovery may result in a relatively success, but if the PTSD continues for more than three months, it is called chronic post traumatic disorder. In this context, this thesis deals with the PTSD as a result of wars and catastrophic events in close history.

Another catastrophic face of the war has a great impact on the children even though they did not include in the war actively, yet the happenings around them catch their attention without any doubt. The children of the veterans are those in great trouble. The veteran with individual crisis reflects or projects his/her own fear and experience into the kid somehow. The children may get the knowledge from surroundings or the dialogues or implications among the family members. Even though the veterans do their very best not to hit or slap the catastrophic experiences to their children, the hesitation to talk or other symptoms that they suffer from can cause the children to be covered with the veteran's own individual crisis. From then on, the veteran and the children begin sharing the disgusting results of the war together. The more sorrowful thing may be that the children may have to deal with such individual crisis with PTSD or trauma when they become adult.

It was not only the veterans' children that they suffer from individual crisis but also the children who lost his/her family members or the children who is left alone. The individual crisis of these children may depend in terms of their age and their patience and the quality of the attention that the children have from the caregivers. The long and the

short-term results of the war had different impacts on them. When they first hit the reality, they tended to repress or deny the fact that their family members were killed or lost to soothe the pain. The pain and the acceptance of the truth takes some time. When the pain turns into ash, the individual crisis and the possible trauma may not end. Every single object and the person may remind them of the family members. It seems quite expected case after a loss or being left alone.

Eugene Ionesco's **The Bald Soprano** (1950) is a play written just after the World War II. The play puts emphasis on the meaningless of communication as each letter or words are just arbitrary sounds. The world lost its full meaning and joy with the big catastrophes that protagonist in the play suffer from meaningless and thus experience their individual crisis created by some others that the protagonists could not have any control over crisis. The plays start with the Mr. And Mrs. Smith who sits in their living room and Mrs. Smith randomly talks about daily events and happenings. The play goes on with the Mrs. Smith's monologue that Mr. Smith is physically there but he does not let it become a dialogue as he never responds to or nods to any kind of speech by his wife. Mrs Smith stated:

- There, it's nine o'clock. We've drunk the soup, and eaten the fish and chips,
- [continues to read, clicks his tongue.]
- Potatoes are very good fried in fat; the salad oil was not rancid.
- [continues to read, clicks his tongue.]
- However, the oil from the grocer at the corner is still the best.
- [continues to read, clicks his tongue.]
- Our little boy wanted to drink some beer...
- Mrs. Parker knows a Rumanian grocer... (Ionesco, 1958, p. 9).

The characters cannot make a full understanding of each other as they lack of listening to or responding to each other. It may be due to the fact that the characters are so focused on themselves and they object to hearing someone's other. It plays addresses to the lack of and meaningless of life as the characters are traumatized after the catastrophe.

**Waiting for Godot** (1954) by Samuel Beckett, defines the stage and the history of theatre with its new rules which creates Theatre of Absurd. The play is of two-act plays which the second act is thought to be just the repetition of the first-act which emphasizes



the repetition and circle effect of life. The first act starts with the famous statement of Godot which the play ends with the same way, too. The characters Vladimir and Estragon live in somewhere, it cannot be fully understood, where the nothingness reigns. The world turns into hell after World War II and so it cannot be compared to nothing in the world but hell. Without any hope or eager to take a breath, they are dragged from up to down or left to right. What they and the world experienced is so undefinable that their postwar trauma and individual crisis totally cover their body from tip to toe. They are psychologically wounded characters and they cannot decide what is sensible or not. They cannot even come up with a solution or their speech cannot come to a sensible level. The dialogue between these two protagonists without any meaning is as follows:

–What do we do now?

–Wait. VLADIMIR: Yes, but while waiting.

–What about hanging ourselves?

– Hmm. It'd give us an erection.

–(highly excited). An erection!(12)

–I hadn't thought of that.

–If it hangs you it'll hang anything.

–But am I heavier than you?

–So you tell me. I don't know. There's an even chance. Or nearly.

–Well? What do we do?

–Don't let's do anything. It's safer.

–Let's wait and see what he says.

–Who? VLADIMIR: Godot.

–Good idea. (p.13)

Briefly, the play cannot move, in fact. The characters make a circle around the same place and the same speech patterns. They do not beg to differ, yet they agree to agree.

**Endgame** (1957) by Samuel Beckett hits the postwar trauma so harsh that the emptiness and meaningless of life knocks the audience down in every second. “In Endgame, characters are anguished in the postwar society, suffering from personal wounds physically and spiritually.” (Xu, 2022, p.48.) The protagonists are wounded in the war and his servant Clov is unable to take a seat owing to his sickness. The all characters are under

the impact of the World War II. They all have to reside in a room which symbolizes something like a castle protecting them from the dangers outside but it may also represent the prison that the modern man is forced to live in it. Nothing stays the same after the war. Their room has two windows possibly symbolizes a hope for the future yet the outside is full of shit and death which decreases their joy of life. The disgusting and unexpected face of death and war pushed the characters to experience a postwar trauma. The postwar trauma and the war itself caused them to question the meaning of life and religious as they ground this fact with the common belief among the representatives of Theatre of Absurd that God is dead. They claim that if God had, he would not let the people experience this undefinable phenomenon and suffer from the feelings that never tasted before. **Happy Days** (1957) by Beckett is another play touching the delicate postwar trauma. The play wants to emphasize that the ending point of life is the same as the beginning trauma. The life is so absurd that it does not matter what you live or how you live. The life is an endless circle whose each chain bites harder than former. Willie and Winnie, two characters in this play, is depicted as crippled though they were healthy to walk, they cannot have a sensible communication as it maybe owing to the fact that the communication and all the letters and utterance may mean nothing at all and thus, they cannot make of it.

**Penetrator** (1993) by Anthony Neilson is a postwar play just after the Gulf War. As a playwright belonging to in-yer-face theatre, he likes throwing at the words, letters and realities at the audience face. The play begins with Max and Alan's intimate opening which the audience may infer that they prefer the homosexual relationship. This intimacy and close relationship are interrupted with the arrivals of one of Max's friends, Tadge who is discharged from the army and he experience a post-traumatic stress disorder. In fact, he wants a space and hope for a mental cure in their flats, yet he is perceived as a penetrator like Davies in Harold Pinter's **Caretaker**. He had a false memory as he believes in the fact that he is followed by those penetrators who threatened him to stab, yet this seems just an illusion that his mind makes up. He even exaggerates the fact that these penetrators can transform someone into a non-person. He states: "They'll find me and they'll kill me so I can never tell. And then they'll destroy all my files like I was never here. They can do that. That's how powerful they are. They can make it so you were never here." (Neilson, 1998: 84). The post traumatic disorder he has is so intense that he has an objection to the fact that he is not the father of his biological one but a general's son. Apart from above, the tension

in the play arises after Badge gets Alan's teddy bear and tears it with a knife, The violence of Tadge hereby is symbol of destroying his own innocence and childhood. In fact, each act of Tadge is a true example of a post-traumatic stress disorder and all the bogus memories he makes up is that fact that he has an individual crisis. Max, another protagonist in the play also suffers from some traumatic events he has with Tadge when he touches his balls for the very first time. What Max does to forget this traumatic event is to repress it, yet Tadge, not merely for this specific event, finds out a different strategy which is to push forward as much as he can so that he may escape from his emotional burden.

The trauma and other individual crisis of the individuals are dealt in a detailed way in British theatre with Ridley's **Mercury Fur** (2005) which shares the same theatrical qualities with Sarah Kane. Ridley touches upon the delicate topics of her time. The play was written after some tragic and traumatic events such as Iraq War and the war in Afghanistan, yet the play also includes very important events of 1900's such as the Cold War and World War II and etc. It can be said that the play focus on "the lives of young adolescents who enact the ruthless sexual phantasies of adults in order to survive in their brutal world. Gender boundaries are blurred; sibling relations are half-remembered as a result of the clash between public danger and private security." (Golban & Benli, 2017, p.307). The play starts with the upcoming of Darren and Elliot. They put on hoodies and sneakers. They look like a gang member of the time in England. They work as party arrangers and what they do is to organize the ecstasy parties and destroy the party area when the party is over.

From the very beginning of her work, the individual and collective memory is revealed. They are not capable of remembering or what they exactly do as they are lost and swallowed by the world and all they want is to survive in this brutal world. The play aims at focusing on Darren and Elliot's meaningless lives. Their memory poisons them which is, in fact, the memories of the society, yet the society's memory have a way of grabbing the throat of the individual and drags it where it goes. The trauma in the play is both experienced by the protagonists of the play and the audience. The trauma and the post traumatic disorder have a great impact on both of the audience and the protagonists as the play is in some way or another based on the facts. The collective memory of the society never gives up hitting or missing anyone but punches in the face.

**Shopping and Fucking** (1996) by Caryl Churchill hits the audience with its shocking title. The second word of the title is challenging as it was banned to be used on stage very long time ago. "Shopping and Fucking, which reflects the kind of individuality that is promoted and imposed in the modern world as well as life reduced to drugs, spiritual and physical prostitution and masochistic fantasies which offer no salvation." ( Kostić, 2011, p.162). This play depicts the individual crisis or traumas of the people of the 1990's and the modern world where the humankind is disconnected with the reality and all they do is merely shopping and fucking. The protagonists in the play are under the impact of the drugs and other kind, they use them to forget the catastrophic memories that the whole society had after the year 1945 with the World War II and Cold Wars, and etc. The characters prefer these drugs to sooth their traumas. The trauma is followed by another trauma. In fact, though they try to delete the memories through drugs, they begin remembering the memories harsher than ever when they drug effect is over. They are forced to remember the things that is in sleep mode during the drug usage.

As a conclusion, the characters in all these plays suffer from their own individual crisis yet they are the members of the society and the traumas and stress disorders that they have is due to the fact that some destructive experiences that the society and the world had. Briefly, the protagonists cannot deal with the matters of the modern world as the past of the world loads so much in these characters. Briefly, this thesis focus on the individual crisis of the characters which the paranoia causes them to suffer from such as showing hostile reactions and somatic and mental distress, and the feeling of guilt that they face with. The individual crisis will be associated with the persecutory of delusions in the plays.

#### **1.4. Pinter's Dramatic Style**

Pinter was raised in East London by his father who is a Jewish tailor. When he grew up and became an adult, he was into acting with the touring companies. Before being a famous author, he wrote many one act plays but his familiarity started with the *The Birthday Party* (1958). He joined one of the best playwrights of the time with the *Caretaker* (1960) and the *Homecoming* (1965). In fact, *The Pinteresque* was the one which made him well known. In the simplest way, the Pinteresque can be defined as a well known features of Pinter's style. "It is characterized by interrupted dialogues, lack of communication, frequent

silences, subtlety of meaning, uncertainty of past and present, and feeling of a tense atmosphere.”(ÇELİK, 2021, p.488). Harold Pinter’s plays are mostly influenced by the existentialist philosophers like Sartre and Camus. They mostly touch upon the meaningless of life. He also prefers the topics of being and becoming which labels him as a dramatist following the existentialism. “ Human life does not have a predetermined meaning; it is man who gives meaning to his life. So, the journey from being to becoming is the whole story of a man’s life.” (Anrol, 2015, p.2). The Theatre of Absurd probably witnessed one of the best playwrights of the time who is Harold Pinter. It is quite confusing to define and get the idea of it.

Absurd’ originally means ‘out of harmony’, in a musical context. Hence its dictionary definition: ‘out of harmony with reason or propriety; incongruous, unreasonable, illogical’.” In common usage, ‘absurd’ may simply mean ‘ridiculous’, but this is not the sense in which Camus uses the word, and in which it is used when we speak of the Theatre of the Absurd. (Esslin, 2001, p . 20).

Albert Camus argues that the terms and world had better be redefined after the World War II. The world means nothing but meaningless and effortless. Albert Camus put forward his famous *The Myth of Sisyphus* which tells the story of a king condemned to roll a stone uphill till eternity as he finds out a secret of Zeus. Albert Camus hereby wants to remind that the life can be similar like what Sisyphus experience. No matter what the king does, he gets back to where he starts, hence the life is meaningless and effortless. “In an essay on Kafka, Ionesco denied his understanding of the term as follows: ‘Absurd is that which is devoid of purpose.... Cut o from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless.’” (Esslin, 2001, p. 20) The first appearance of Theatre of Absurd come to life when the actors first perform *Waiting for Godot*, a play of Samuel Beckett, in a prison. The audiences were the convicts. The play has a great impact on the convicts. As soon as they start to watch the play, they are invited to the world of Samuel Beckett as well as his Theatre of Absurd. This anti-literary work has a lot to say to the audience. They get the idea that the life is meaningless and absurd after the World War the second and the shattered world must be reconsidered as the new life will be quite different that what it is. The language, the themes, the characters, the effects of the play all were ready to announce something to the audiences’ ears.

The language of Theatre of Absurd is quite different from the earlier works. The characters can repeat or use the same word or a closer meaning to what the other characters

say and they can use the language for their advantages. The language that the characters tend to use gives clue about their identities and psychological moods.

Even though Harold Pinter is a playwright following the traditions of Theatre of Absurd, he unlike Samuel Beckett, prefers using detailed information about the characters. Furthermore, he gives enlightening clues. Samuel Beckett, in his the most famous play, waiting for Godot, does not share or prefer giving any extra information about either the characters or their destiny. The audience does not tell who Godot is or why the tramps wait for Godot or what might happen if Godot arrives? However, Harold Pinter. For instance, **The Room** (1957) is full of a lot of clues and information that let the audience to grasp the theme or topic better. Rose, the protagonist in the play, resides in a building with her spouse and she does not feel safe in case any kind of inconvenience about leaving the flat may happen. The audience is introduced with the blind Riley who stands in the basement waiting to meet with the Rose, the conveys the message that the father of Rose has a message for her. The father to Rose wants her to come back home. Riley call her as ‘Sal’ and thus the audience gets the idea of her past.

When it comes to Harold Pinter and the paranoia and the individual crisis, he fights over the territory is held by the language that the others use it like a weapon for the visitor. Harold Pinter aims at arousing suspense beyond the stage. For instance, In the **Dumb Waiter** (1960) Pinter produces a different frame of multiplying and inversion of the interruption theme. Ben and Gus are members of the gangsters on a murder task in a storm cellar room, anticipating their last orders from Wilson who never appears whereas consistent café orders from an idiotic server subjugate them to a distinctive authority. Maddened by the requests of the idiotic server Gus exits for a glass of water and in his absence, Ben gets orders to murder their target who is almost to enter the cellar room. When the door is opened, Gus, hopelessly faces with the revolver Ben aims at him. The play ends with an unexpectedly and the story does not reach anywhere else. The lights go down second by second and all what Ben and Gus do is to stare at each other. In the **Homecoming** (1965) Ruth and Terry returns back from America but they are not welcomed as visitors but intruders and all what they do is try to prove themselves to be a part of the society. Namely, in Harold’s plays, exclusion is the clue of the belief that paranoias are widespread. “The unspoken words and the social pressure also hurt. From The Caretaker

onwards, he explores paranoia as a mood of domestic intimacy. (Orr, 2008, p.6). In his play **Caretaker** (1960), the outsider called Davies aims at gaining a space in Mick and Austen's flat. These two brothers are scared of the outsider while the outsider feels the same fear in his veins. Austen, the sick brother, has the paranoia that Davies and Mick will get well on with each other and he will be out of this unity and thus he will be the other man who cannot take care of Davies but Mick will be the caretaker of him. These fears and paranoid thoughts of Austen make him feel worse than ever owing to being the caretaker of Davies mean a lot to both brothers as anyone who cannot take care of the outsider is expected to be excluded. Meanwhile, the obsession for inclusion triggers the fears and the paranoid thoughts.

In his other plays such as **The Collection** (1961), **The Lover** (1963), Pinter keeps the same form of exclusion. The former one deals with the gay or straight effect whilst the later one, Richard arrives back at home as Max and hereby doubling himself. Richard and his wife Sarah are drowning with the intense presence of the personas they have invented. Sarah thinks that Max is a better one than Richard and the husband reacts to that one with inventing a new female character who is slutty in his imaginary world. Although these paranoid conditions are experienced by the married couples, they preserve their marriage as the bogus Max and slutty wife covers the real adultery and these couples experience an imaginary one.

The **Homecoming** (1964), the paranoia triggers the the feeling of exclusion which causes the characters to make a false choice. As paranoia is supposed to block the proper way of coming to a conclusion, the characters are dragged like a leaf in the wind. The Homecoming is far different than those plays above written by Pinter. The female character of the play who is also married leaves her house and this new event is welcomed by her husband which also mean the exclusion of his wife from his life. The female character, deceived by her father and uncle welcomes her inclusion of the family. Inclusion of the female character and the exclusion of the male character does not come to an end as they supposed to be. Unlike what the father and the uncle think, the inclusion of the female character means the end of the patriarchal system in their family as the women's presence is unpredictable.

**The Old Times** (1971) is one of the plays that the fear of exclusion turns into the fear of suspicion in Pinter's plays. The paranoid thoughts of the characters are expressed in a different way. Pinter creates an atmosphere of suspicion through the word, power between the characters. **The Betrayal** (1978) by Harold Pinter, deals with the present more different than before. The present moves to the past. The characters are suspicious about the marriage life, but the feeling that the infidelity is almost there, this prevents the characters from diving into a paranoia as the paranoia prefers the atmosphere without any evidence, yet when the protagonist finds out that cuckoldery comes true, this causes him to escape from any situation of true, this is not any more paranoid. The realization of the infidelity and the acceptance of it escapes the protagonist from experiencing such a psychosis, but the characters could have preferred a kind of suspicion without any evidence and thus they might be paranoid instead. In his play, **Betrayal** (1978), Pinter deals with:

The Freudian problematic issue which is the connection between the paranoia and the homosexuality. Using the celebrated case of Dr. Schreber, Freud had decided the male delusion of persecution was a projective mechanism of accusation directed against the loved one (male) to repress sexual attraction." (Orr, 2008, p.7).

Robert in **Betrayal** (1978) shows ambiguous attitude towards his betrayer. Not only being cheated, but also being ignored makes his entire world upside down, but course, triggers the paranoia in the play.

Pinter left the tradition of presentness which he borrowed from Samuel Beckett. The presentness is based on the fact that the memory is not reliable but the present is the actual fact. When it comes to the paranoia in his plays, The paranoia is not a clinical one. It differs from the clinical one with the fact that the dramaturgical one is based on the lack of knowledge or not knowing the knowledge. Freud states that "the delusions of persecution triggered by surveillance which often pass into delusions of grandeur are not strictly present her." (Orr, 2008, p.7). The imaginary idea of being watched by the others may cause the paranoid delusions. The lack of the knowledge shared by the others trigger one to experience suspicion which may be named as the fuel for paranoia.

The paranoid style in all the plays above does not refer to the clinical one but the general atmosphere that all the audience and author smell. Paranoia makes the audience feel paranoid about the play. They are all suspicious about anything in the play. Pinter applies suspense drama which the clues are exchanged with the lack of knowledge. The lack of



knowledge pushes the protagonists an atmosphere of numerous possibilities where the certainty never drops in, yet in *The Birthday Party*, both Stanley, the protagonist is down with paranoia and the suspicion in the boarding house which is filled with the insecurities of Stanley.

### **1.5. Sarah Kane's Dramatic Style**

Kane was one of the most impressive playwrights of all time even though she breathed a very short period of time it was enough to shock many audiences and the critics. She was brought to life in Essex in where she could not guess what the life would dare to her. *Blasted* (1995) was quite enough for the audience to say that the cat got their tongue metaphorically. *Phaedra's Love* (1996) hit the second knock. *Cleansed* (1998) was the next play of Sarah Kane staged in Royal Court Theater. It was followed by *Crave* in 1998 and *Psychosis* (2000). She was experiencing a kind of psychosis and depressions while creating these unique plays. The millennium was the beginning of a new era yet it was also the farewell of her.

Sarah Kane (1971-1999) and Mark Ravenhill (1966 - ...) are two well known playwrights of 'In-Yer-Face Theatre', which simply intends to tremble the audience and in order to create 'cathartic relief' with the harsh use of the target language and images of violence. 'Actually, in those plays there is nudity, violence; taboos are no more taboos and conventional dramatic structures are not used. (Kutluk, 2018, p.2).

The phrase 'in-your-face' is defined by the Oxford English Dictionary (1998) as something "blatantly aggressive or provocative, impossible to ignore or avoid". The Collins English Dictionary (1998) uses the adjective 'confrontational'. (Sierz, 2002, p.19). In fact, any kind of definition may lack of defining the in yer face theatre as it might be better to watch then hear about crisis. The characteristics of in-yer face theatre may be shocking as nothing is probably censored. The life of one's may be staged as it is.

How can you tell if a play is in-yer-face theatre? It really isn't difficult: "the language is usually filthy, character talk about unmentionable subjects, take their clothes off, have sex, humiliate each another, experience unpleasant emotions and, become suddenly violent." (Sierz, 2000, p.11). It can be said that it is quite different from traditional theatre as this kind of violent scenes could not be performed on stage but out of stage. The audience could only get the indication that the death scene, for instance, was

being instance, was-yer-face theatre is an experimental one. The authors learn something new as they stage the plays and add any kind of new elements into it.

In yer face theatre has some basic characteristics as mentioned above, yet it will be probably better to discuss it deeply. First of all, it does not hesitate to stage the scenes which are thought to be unactable. “It also has a rawness of tone; a sense of life being lived on the edge.” (Sierz, 2002, p.19). The performance of these scenes by the actors and actresses and the digesting process of the audiences are quite difficult. In fact, these scenes are probably experienced in real life and the authors put the emphasis on these matters and they spit these scenes on the audiences. The audiences have nowhere to escape from the impact of the play but to endure as much as possible. The following quotation from the play that we will discuss in this thesis, Sarah Kane’s 4.48 Psychosis, has an unexpected tone and a sense of life being lived on the edge.

The second important characteristics of in-yer face theatre is that it is an experiential theatre. It means that the audience has the empathy on the actors and they feel the pain and any kind of feeling deeply as if they were the actors. Sierz puts forward that “instead of debating issues, in-yer-face theatre imposes its point of view on the audience.” (Sierz, 2002, p.19).

Sarah Kane’s in yer-face theatre puts emphasis on some matters of the society as harsh as possible so that the audience can develop an awareness and take action about them. The critique and hatred for the systems in the society is discussed in in-yer face thirteenth mother and father, the core of the family and the child may be a subject father, the preference of the swearing has also arisen the sleeping beauty inside the audience and thus focusing on the topic more than ever. Except for this, the experiential style is another important characteristic as we already discussed above. Such an experience must be unforgettable in terms of the audience. The blood, they can emerge from any spot of the stage and jump on the audience, and thus capturing their hands. The audience has no option but to experience something penetrating and touching the very isolated areas of the heart and mind. The feelings must be so forceful that the audience is expected to stay indecisive about defining their feelings.

Sarah Kane hit the audience with the absolute fact of the world which is death. Death hits the audience in almost every of her plays like her real life ended in a dramatic

way. The death fairy probably pushed her to write and apply the death theme in her plays. She was totally obsessed with death. She was probably hearing the death's breath behind her back as she could define the death and what would the body experience at the time of death in every details.

Moreover, her plays include extreme violence and planned cruelty. She chooses the violence not for just violence's sake, but she uses it as a tool to show that the world is the piles of problems. The aim of showing the violence on stage is probably to show the audience that the humanity should cut off the violence as soon as possible as it is one of the merciless enemies of the humankind. It can be said that she applies it to touch the nerves of the audience and shock from tip to toe. In her play, *Blasted* (1995), the extreme violence and cruelty hit the audience when Cate is raped on stage and Ian eats the dead baby. In fact, it was merely to show the disgusting face of Bosnian War. The play is like a trailer of the war. It tries to show the unbearable scenes of the war in a very short period of time, yet the violence and cruelty is so intense that the audience's experience of such play might create undefinable scars on someone's soul. In addition to violence and cruelty, her plays have the sexual and physical pain too. As it can be inferred from above, she embraced experiential theatre. Sierz emphasizes the fact "Describes the kind of drama, usually put on in studio spaces, that aims to give audiences the experience of actually having lived through the actions depicted on stage." (Sierz,2010)

*Phaedra's Love* is one of the milestones of Sarah Kane's career as she combines of the known techniques of the stage realism with the unknown. Her work tries to destroy the barriers between the stage and the audience and aiming at grabbing the souls of the audience. *Cleansed* (1998) goes even farther when she portrays the dead violated people on the stage.

However, *Crave* (1998) tests the experimental usage of the language in terms of musical and poetic. The one-act play does not include any time and place or cause and effect relationships. As her play lacks of the qualities of a play, it might be called as a poem. Her play has long pauses and symbols. There are no clear-cut character names like in conventional ones. The so-called characters are represented with the letters A, B, C and M.

*Crave's* style is followed by the *4.48 Psychosis* (2000) which is also the very last play of Sarah Kane. She goes even a little bit further and she does not name her characters

with the letters or any symbols and thus it is so confusing to define who speaks. The play is occupied with the all disgusting and stinky garbages of the whole world. Love, trauma, paranoia, psychosis is dipped into the excrement and served for the audience to be experienced.

## 2. CHAPTER TWO

### 2.1. Harold Pinter's *The Birthday Party*

*The Birthday Party* is the first full length of play of Harold Pinter which was premiered in England in 1958.

Though the play was not welcomed well with the critics at first. The play deals with the themes such as absurdity, alienation, loneliness, apathy, passivity, doubt and ambiguity, guilt and innocence, language and meaning, sex, violence and cruelty. The play is inspired from one of Pinter's theatrical tours in Eastbourne, England where he stayed in a flophouse which became a model for him for the boarding house in the actual play. The characters in *The Birthday Party* are Stanley, as a protagonist and Petey, the owners of the boarding house, Lulu, as a symbol of sex, and Goldberg and McCann, the antagonists of the play. ***The Birthday Party*** puts emphasis on Stanley and his isolation from the entire world and sentencing himself into a room of a boarding house which was expected to last for the rest of his entire life until he is disturbed by the two intruders Goldberg and McCann. Though he is taken out of the boarding house, it is a matter of debate whether it is a good thing to leave the dingy boarding house where he is even sentenced to himself for the rest of his lifetime.

The play is an example of the absurd theatre. In this drama, everything eventually becomes unreliable, even the language. "Language, as a means of communication, becomes a vehicle of conventionalized, stereotyped meaningless exchange." (Azizmohammadi & Kohzadi, 2011, p.2059). Pinter used the elements mentioned above with great skill, indeed. Unlike Samuel Beckett and Eugene Ionesco, Pinter prefers revealing the absurdity of the human condition and the conventional theatre. In Pinter's *The Birthday Party*, as well as in other plays of him, room stands for an imprisonment and the repetition of silence or pauses in both Stanley's, Meg's and Petey's dialogues. The dramatic synopsis of his play is based on Stanley's search for security in a room of a boarding house where the outer world is portrayed as the source of fear and anxiety.

Pinter's understanding of absurdism deals with the language and its importance. The characters in the play lack of using the language as a way of importance. The language refers to nothing at all for the characters. They are so bored to death that they try to escape

from the conversation with silences and the pauses as the dialogue will not end with an agreement or so. In **the The Birthday Party**, Pinter merely uses the language to hit the characters and shock the audience. The language is the protagonist not Stanley. The language of the play intensifies the terror and excitement, the repetition of some exclamations makes it funny. The dialogue between Meg and Petey is an exact example of the laughter and fun:

– Is that you, Petey? Pause

– is that you? Pause

–Petey?

–what?

–Is that you?

–Yes it's me.(p.24)

While the play addresses to a so called The Birthday Party, it is actually a metaphor of the birthday as Stanley is not delivered for the very first time. The birthday may refer to the manhood or the new personality of the protagonist's birthday may also be an irony as ex Stanley dies at the end of the Act III and if so, the birthday can be called as death day, as well. It is a birth of new Stanley and the death of the old version of him.

In fact, **The Birthday Party** makes a combination of his two previous plays such as The Room and The Dumb Waiter. When compared to The Room, the haven turns into a gloomy place where is ruled by Meg which is a motherly character also bearing the similar things in common with Rose in The Room, yet Petey in **The Birthday Party** is silent and calm unlike Bert, the husband to Rose, is brutal. Ben and Gus, the characters in The Dumb Waiter, can be associated with Goldberg and McCann in **The Birthday Party**. These characters are brutal, silent and menacing just like Goldberg and brutal, silent seems an original character who is nearly in his thirties with idle and indifferent to the things around him. Stanley has been like a refugee in Meg's boarding house without a visitor for some years. There is lack of information about his past and the only particular thing is that he was a pianist once upon a time yet this information cannot be verified as there is not a witness or someone who will confirm the claims of Stanley.

The play deals with the fears and the passion of Stanley's looking for a secure place to hide from the whole world which is thought to harm him when he touches once upon

seems that he hibernates in the boarding house. The protagonist is so obsessed with any kind of intrusion to his very own and private world, he seems always ready for an attack from the world and any little insignificant change or information might be destructive for him, and such a mood drags him somewhere unknown and mental breakdown and paranoia accompanies him whatever he does or thinks.

Though Stanley shows some signs of such as breathing in and out, he mostly seems that he gives up living. He appears as unwashed and undressed in the play. He is a kind of a passive one. In fact, he turns into a more passive one. At first, he reacts to McCann and Goldberg's insisting questions and then hitting them in the stomach or threatening to hit with a chair. Apart from these, he tries to suffocate Meg or attempt to rape Lulu in his The Birthday Party. All these aggressive behaviors end up after the interrogation scene and he becomes all passive and inarticulate. All the paranoia and mental breakdown that he has experienced till the intruders arrive at the dingy boarding house turns out to be all real.

Stanley, living in a dingy boarding house with Meg and Petey, seems the naughty child of the owners of the seaside boarding house. His look and the attitudes of so-called mother and father to him seems that a child in his five or six instead of an adult in his thirties. When Stanley does not long for leaving the cosy room where he hides from the monsters of the real world knocks the door and come in to blow some breath and reminds him of the fact that he is alive even though Stanley shows no signs of it. What Meg tries is to wake him up and hear something from the world and connect him even though Stanley cannot step outside of the boarding house. We probably witness the motherly Meg who is affectionate to her naughty child. When Stanley wants to have breakfast sets the table for him and have a conversation with him even though Stanley seems very irrelevant or indifferent to what she says. Even Meg wants to sooth the pain of Stanley's pain stemming from the failure of his career as a pianist, she buys a drum instead and wants to make him happy even though it is not crystal clear that it is the exact birthday of Stanley but the first coming of Stanley to the boarding house may be the birthday of Stanley as little is known about him. The findings in the play show that Meg does her very best to invite Stanley to the conversation, outside or any other nice places, yet Stanley is very interested in himself that the only think he thinks is that his obsession with his room and the boarding house

which might represent an umbrella protecting from the rain of danger, though it does not meet his needs at the very end of the play.

The verification matter in the play is also outstanding. Stanley's claims about the offer a world tour as a pianist and the fabulous salary and the previous claim of him which he utters that some unknown subjects deprived him of his career and shut down the performance hall where he is supposed to play the piano needs to be verified. The verification matter pushes the audience about the infinite possibilities. Stanley may tell the truth and all these things may happen though these stories might be the delusions of Stanley that he tries to cover his inabilities and make up stories to hide from his fears and the pressures. These may be due to the fact that Stanley cannot put forward any convincing ideas. There is no true or false in terms of the audience. They may perceive that Stanley tells the truth or merely all what he does is to make up. This is also the language of the play causing the audience to be perceived like that. Although the play has some details, yet it lacks of the confirmation. It seems that some things are on the verge of coming out, but it disappears at once with a slippery language of the playwright. Harold Pinter adds such genius elements in the play that it is hard to say what is true or false definitely. Stanley may try to escape from the reality and he avoids communication and either repeats what the other characters say or just insult them.

The characters such as Goldberg and McCann in **The Birthday Party** are thought to ignite the mental breakdown, paranoia and individual crisis of Stanley. These antagonists of the play masks their true nature. Goldberg seems the more vicious and cleverer one as he is so good at having conversation and manipulating others. His appearance and skills in speech hides the fact. Though Stanley suffers from those diseases mentioned above before the intruders arrive, the coming of them and their attitude and the interrogation scene most probably tear Stanley apart. He was unhappy and grumpy before they arrive at the dingy seaside boarding house, yet this unhappiness makes him feel secure despite the fact that the all he experiences. The iconic interrogation scene kills Stanley and deliver a new one. Goldberg and McCann, with their back-and-forth questions, interrogate the adult Stanley and make him younger question by question until Stanley turns into questions, interrogate and McCann manage to celebrate the death of Stanley and the birth of Stanny through their manipulative and detective like styles. They do not let him think or take a deep breath for



even a very short period of time. The words hit his face like a bullet and each deepens the wound in his mind and literally destroy every single ability to think and speak and thus the inaccurate Stenny just follows what Goldberg, the new father to him and McCann, the new mother to him, orders to do and he needs special care as the new personality of him is supposed to be shaped in these two agents like characters' hand. It is pretty appealing that the infant Stanny's future will be between the lips of these two.

Though the play has an ending with the catatonic Stanley and his kidnapping, it is still a question whether Goldberg and McCann are the puppeteers of the church who are in charge of pulling Stanley together and oblige him to obey to the rules of them as Stanley is the one who seems disobedient to the rules of the world around him. Goldberg and McCann might be the dark angels of the darkness that will force him to move from the comfortable and secure boarding house or they might represent Christian lineage that try to impose their forms and actions to the society. They do their very best to claim Stanley back from his abandoned existence. They seem that they succeed what they demand at the beginning of the play. Stanley appears with a clear-cut suits like a uniform what the representatives of the church or Christian lineage order. Hypothetically, the possibilities make the audience uncomfortable as they do their best to get the point. Namely, Stanley's kidnapping may mean a release from his routine. Meanwhile, it may mean that he will be sent to asylum or somewhere else that he will live a misery life. The word "possibility" is the one that Harold Pinter mostly prefers adding to his plays. The obscure language also makes it difficult to understand what is true or false. Beyond that, the little information about the characters makes it hard to predict the next move. Though Stanley is the protagonist of the play, the audience has very little information about him which is based on the memories of Stanley and all he tells may be just a delusion. His career and success as a pianist and his escape from somewhere do not totally prove that he tells the truth.

## **2.2. Paranoia in Harold Pinter's The Birthday Party**

Harold Pinter's play "depicts mental and nervous breakdown of postwar individuals and their ontological predicaments that human society profusely experienced." (Mir & Mohindra, 2018, p.2.) The people after the World War II suffer from mental disorders and ontological dilemma. During the 1900's, including the World War I and II, the individuals

has become distant from the life itself. The hearts that captured the hearts of the individuals of the post war generation has deprived of them both psychologically and physically. Absurd individuals do not prefer contacting with the external world but internal world of themselves. These absurd individuals do not long for involving in the very core of the themselves. These get back into their own fantasy world so that they may not experience any kind of fear. Stanley, the protagonist of the play, feels the excessive fear from the outside of the boarding house and he is isolated from the society. The Birthday Party tries to serve the paranoid condition with of Stanley with a great variety of details.

Stanley, the protagonist of the play, is the most outstanding character as his attitudes show the audience a bunch of symptoms of his paranoid state. What Stanley experiences is a sort of isolation from the world. Stanley's inner crime is his incestuous feelings towards his mother. (Dawood & Hashim, 2022, p.84). Then he moves to the boarding house runned by Meg and Petey. He may be named as a refugee and he seems to need special care. When Meg, the mistress of the boarding house that Stanley lives, tells that two strangers are expected to arrive and stay in the boarding house, the tension, suspicion and the terror arise, yet he has difficulty in accepting the situation as it is and he makes up a fantasy world and claims as follows:’

Stanley: Why didn't they come last night if they were coming? It's a false alarm. A false alarm. (p.20-21).

As soon as Stanley hears about this news, he is surrounded by the claws of the threat and tries to seek out some shortcuts to get rid of once upon chooses not to believe in the news that is told by Meg, yet he seeks out some ways to forget it and make up a story chosen from his field of paranoid fantasy. He may have not difficulty in finding a new story for this specific event as the people with paranoid might have so many of them in order to escape from reality and surrender to the fantasy officers in their minds. The fantasies and the stories might stem from the fact that defensive mechanisms are active to sooth the unbearable pain and the possibilities in their unique and confused minds. That's probably the case that Stanley is a victim of crisis. The following dialogue between Meg, the owner of the boarding house, and Stanley is a true example of Stanley's panic.

-What do they want here?

-They want to stay.

–How long for?  
–They didn't say.  
– (turning). But why here? Why not somewhere else?  
–This house is on the list.  
– (coming down). What are they called? What are their names?  
– Oh, Stanley, I can't remember.  
–They told you, didn't they? Or didn't they tell you?  
–Yes, they....  
–Then what are they? Come on. Try to remember.  
–Why, Stan? Do you know them?  
–How do I know if I know them until I know their names.(p.19).

Above, Stanley's mind is blown out, it is probably controlled with his panic. Too many possibilities make him paranoid. When he has great difficulty in learning the very true answer whether the two visitors will come or not, he literally strangles Meg by asking too many questions following each other without giving a little break. The paranoia and panic not only bother the protagonist of the play but also the other characters.

Stanley wants to eradicate the fear and transfer it to someone as a sign of projection and make up a story about the strangers who will come with a wheelbarrow and take Meg to a van. The audience that hears or watches it at first cannot get the point, yet it fleshes out when he himself is kidnapped by two stranger which is also a kind of foreshadowing. He was the one who makes Meg scared at first but he was the one who is scared to death at the end.

When Meg asks when he will start to play the piano again, he probably misses playing a lot that he makes up a story which makes the audience feel like that it is picked from one of Stanley's stories hanging in his mind to soothe the pain of leaving his career as a pianist.

–Yes. I'm considering a job at the moment.  
–You're not.  
–A good one, too. A night club. In Berlin.  
–Berlin?  
–Berlin. A night club. Playing the piano. A fabulous salary. And all found.

–How long for?

–We don't stay in Berlin. Then we go to Athens.

–How long for?

–Yes. Then we pay a flying visit to ... er ... whatisname....

–Where?

–Constantinople. Zagreb. Vladivostock. It's a round the world tour.(p.14).

This very unique story might indicate that Stanley's mind is stuck in the past and the longing for old days bothers him a lot that he dreams of being offered a job and having a world tour. Besides, the fabulous salary may also mean that he is broke as he may be seen as a coward who gets stuck in the boarding house, and he dreams of earning a lot and he may make his dreams come true by means of the fabulous salary he puts emphasis on. The world tour might also mean a lot to him. Since he is stuck in the boarding house, he longs for seeing other places except for this house. Except for those, he does not reply to Meg's insisting questions of "How long for" This may be a sign of Stanley's mind. At the time of this conversation, he merely deals with himself. He may get so excited or his mind refuses replying the stimulus as his soul probably wander somewhere else where is not obvious can be seen someone who is told the fantasies, and in this dialogue, she is nothing than an image. The reactions of Stanley to the question of Meg which fires the desire in Stanley is defensive and compulsory and compensatory as the tension and the pain and other undefinable complicated feelings bother him from tip to toe. Moreover, Stanley here experiences a kind of inferiority complex which can be seen in the conditions of paranoia with persecutory delusions. "It has been theorised that patients with persecutory delusions display a lack of covert self-esteem (formerly termed the 'inferiority complex'), while at the same time displaying normal or even heightened levels of explicit self-esteem." (Moritz et al., 2006, p.402). Namely, Stanley, as he is humiliated by his father in his early childhood, he has an explicit self-esteem and he hereby aims at suppressing his inferiority and serves himself as someone who is superior than others. This inferiority complex can emerge owing to the relationship with the caregivers of the parents. Stanley, supposed to be insulted directly by his father in his childhood has the insecure avoidant attachment. "Attachment style or organization is a concept that derives from John Bowlby's attachment theory and refers to a person's characteristic ways of relating in intimate caregiving and receiving relationships with "attachment figures," often one's parents, children, and romantic

partners.” (Levy et al., 2011, p.193). Stanley’s father might have not behaved as he was expected to do and Stanley is supposed to develop an insecure avoidant attachment and he regards himself the best and he has the positive view of himself and negative view of others.

The play goes on with Meg’s questions about Stanley’s previous occupation which is a piano player. The interrogation-like questions intimidate his defense mechanism and he flashbacks to a hell like experiences that he has had which is about his career. To Stanley and his fantasy world, when he arrives at the hall that he is supposed to perform, the place is closed and even locked and all of what is told is a planned one. Stanley hereby makes up enemies that may not even exist or bend the curves of the reality in one way or another. The audience cannot define and make a guess of the actual threat to Stanley’s career. As can be inferred from the what he says that he prefers passive voices not active ones, he might not be talking about a particular character or someone. He creates such unique stories which serves right for his name Webber. This whole story puts emphasis on the reality that he is stuck in Meg’s boarding house like a little insect trying to feel secure from the insecurities of the whole world. He uses the avoidance as a defense mechanism as he tries to escape from the discomfort of the story and the nostalgia.

When the lady of the boarding house makes an attempt to make Stanley feel safe, he perceives that as a threat to himself and replies back with a defense mechanism called projection. Kernberg states that “ Projection, a more mature form of defense, consists of first repressing the intolerable experience, then projecting the experience onto the object, and finally separating or distancing oneself from the object to fortify the defensive effort.” (Kernberg, 1987, p.796). Stanley implies that the so called they will visit her with a wheelbarrow which is brought by a van. Doing so, Stanley uses the hyper sensitivity of paranoid and make Meg, the lady of the boarding house, feel discomfort. It may be inferred from the talks of Stanley; this might be a sign of defense mechanism of projection which may be interpreted as follows: The so called they will maybe come and take him to somewhere and he cannot stand with this fact and thus he makes up a story for Meg as he wants to project his fear and throw it to Meg’s face. The paranoia and suspicion and the defense mechanism are all mingled in Stanley’s personality.

The very vital and the unique state that Stanley experiences and rips out the webs of his childhood and his second birth in terms of his personality is when his The Birthday Party is celebrated. Even though Meg bases the fact that it has been about one year when Stanley started to live in the boarding house, Stanley claims that his birthday is sometime next month. Meg hereby celebrates the coming of Stanley's to her house while Stanley may not get the point that what he means a lot to Meg.

The specific strangeness and puzzle show itself when McCann, one of the penetrators and strangers staying in Meg's boarding house, tries to tear the newspaper into specific number of equal strips. This ritual points to something for Stanley. He begins to fictionalize the strangeness and do the puzzle via his continuous questions to McCann. On the edge of psychosis, Stanley convinces himself that something is not as its psychosis, Stanley asks as many questions as possible which some of them is not related, yet he aims at surprising McCann and let him spill the related, yet any hesitation, keeps asking the same questions again and again to find out even though such a meaning might not be hesitation, keeps might be acting like a detective here to uncover the hidden masks and realities that he probably makes up. The paranoid state causes him to find out the hidden things as the obscurity might destroy his mental health and things even get worse when he insults and tries to get the equally torn papers out of the newspaper that McCann cuts. As Stanley insults him more than once, McCann is tired of this accusation and the verbal attack by Stanley and he hits his once, McCann infinite questions and insistence ends with a kind of physical violence. The accusation and insistence come to an end with retaliation. McCann's revenge is owing to the insistence and insulting of Stanley. Freud was just recognizing the enormous importance of aggression as a factor in its own right. He tries to define "the paranoid as violently angry, afraid of his own aggression, and unconsciously wishing and anticipating attack." (Blum, 1980, p.337). Freud hereby puts the emphasis on the fact that someone with paranoia gets violent, mad and violent, mad cannot help himself but to attack the papers in McCann's hand. The aggression ends with an attack of the object. This is the moment when Stanley faces with a counter attack by McCann. The negative feedback of McCann causes Stanley to experience more paranoia and crisis.

Though Stanley achieves to keep a little bit relatively calm till the outsiders arrive at the boarding house, the arrival of those turns his life into a complete hell. It is Stanley's

unconscious fear that literally paralyzed his sensible thinking capacities. From then on, both the magic and the traumatic moment for Stanley is on the verge of realizing. The magic moment refers to the changes in his personality after he has had the scariest experience in his lifetime. The moment that Meg gives a drum for him as a birthday present which turns his mood into a childish one as it maybe owing to the fact that giving something is what children experience as they probably are in need of care as they cannot afford. However, the drum also symbolizes humiliation as Stanley could play piano which is hard to play and learn when compared to the drum given as cannot a paranoid state, starts to beat the drum as it is and ends playing the instrument when he breaks it into pieces since he cannot bear the insult and the other scary possibilities he has in his mind. "The very incongruity of the gesture suggests the strangeness and the puzzle which appears with the onset of psychosis." (Kirby, 1978, p.160). What this scene symbolizes may mean more than one. Goldberg may be a father figure while Meg is the mother one for Stanley. When the present is given to him by Meg, she may aim to let him stay at the boarding house. When Goldberg puts the drum on the ground, Stanley's foot gets stuck in it, yet he tries to strangle Meg. Since he behaves weird, this particular behavior may mean that his ties with Meg is on the verge of ending. Hitting the drum harder than ever, this might represent his second delivery which is harder than the first one. Stanley is born as a middle-aged man instead of a baby when compared to his first delivery.

The tense and terror touch its climax when the interrogation scene begins. Goldberg and McCann, the two penetrators and strangers, bear the traits of so-called paranoid group from Stanley's perspective. They start to interrogate Stanley with a great number of questions and insults him as try to make him surprised and confused. They just tell him to do or say what they order. The outsiders try some specific questions to define the intelligence quality of him when they ask whether number 846 is necessary or possible one or they ask why the chicken crosses the road to confuse him. At first, he resists the interrogation by asking some questions yet when the outsiders speak of a long line, he the interrogation scene is the one which ends with paranoia. In fact, the interrogators use a specific technique called CIA's Alice in Wonderland. With this technique interrogatee is supposed to suffer from confusion and paranoia. Though the interrogatee is expected to be pinched with the terror and confusion, the interrogators are thought to follow the same logic and sense to compose an interrogation scene which ends with the sorrow and the pity of the

interrogatee. What Goldberg McCann aim do not miss the target but hits the nail on the head as Stanley, in the final scene, is a catatonic but nothing else.

The case that Stanley experiences is such a mess and disgusting. The paranoid Stanley might get the point what he wants as the real meaning of the utterances hits his ears but probably miss the perception. In this case of Webber, the mechanism of projection is dealt with. The odor is one of the references in the play when Goldberg, the outsider, accuses Stanley as his hands are totally full of sweat and his feet stink something like a garbage bin. The paranoid may catch the point's tail from the other side. Stanley might think of the fact that he stinks as he does not prefer taking a shower despite the fact that some characters warn them, yet in some other scenes, Goldberg accuses him of being a plaque and dead who never takes a bath and resembles to him merely an odor. The odour hereby refers to something which may not owing to the fact of lackness of a shower but something more humiliating and disgusting. It is probably clear that Stanley's defense mechanism of projection is active when such utterances are attributed to him. He chooses not to accept what is told but to project it. Goldberg's references to odor may mean that Stanley is filthy and dusty in terms of his sins and so God might even dislike him and Stanley emanates odor around not because of his body, yet he keeps saying that he is not a dirty one as he tells that he associates his name with soap. Furthermore, When Meg utters that the boarding house is a clean one as she keeps it so, Stanley claims that his room is in a mess owing to the uncleanliness of Meg despite the fact that this untidiness is due to his being unclean.

At the time of Stanley's birthday celebration, all the spotlights are on him which triggers the paranoia. He becomes more suspicious and insecure than ever since everyone keeps talking about him or giving something as gift. He may be named as an object of the people such as Goldberg, McCann, Meg and Lulu. When the torch is directed at his face, his nervous breakdown reaches at its climax and he gets blinded and mad. The passive Stanley, at the end of this scene, turns into someone else. The blackout causes him to strangle Meg and he is full of intense amuck. Stanley here does not escape but to attack and his extreme feelings arise and the situation and his mood gets worse than ever. When Lulu falls down, Stanley attempts to help her, yet when the lights are on again, Stanley holds her on the table which reminds the audience and the other characters in the play of sex scene. In



fact, the indeterminacy of this specific scene may be a misunderstanding. Stanley may feel paranoid due to the fact that he is busted in a position which is open to discussion. Interpreting this scene may be impossible owing to the full of obscurity as symbols may mean more than one. Suppose that you are Stanley who may seem raping Lulu may cause you suffer from infinite possibilities that others think about it, what would you feel? This scene might destroy Stanley's thinking ability in a sensible way, and paranoia and indeterminacy might be an eternal ocean that the possibilities dive into.

When the birthday party is over, a brand-new Stanley is born. He is now catatonic. "Catatonia can be characterized by specific motor, mental, vegetative and behavioral abnormalities, and as such, it is closely associated with mood disorders, psychotic disorders, toxic states and also somatic disorders." (Tuerlings et al., 2010, p.631). He is so pathetic as his ability to speak is erased from his brain as if his ability to speak is a dirt and vanished through a detergent. Although it may be interpreted that Goldberg and McCann try to make Stanley get out of this routine and terror and insecure atmosphere, it turns out that they caused him much more trouble than before as he seems not dirty in his fit cut suits yet it may be hard to say in terms of his personality. The torture and experiences in a very short period of time put Stanley's tongue and mind in prison and they are sentenced to life imprisonment as he is now catatonic and lack of the future prospect. He just babbles and try to make sounds which is arbitrary for a grown up but sensible for a child and as it may be interpreted as his new birthday, Goldberg is his new father and he is expected to show Stanley the future and prospect as a child needs special care and attention.

-You'll be integrated.

-You'll give orders.

-You'll make decisions.

-You'll be a magnate

-A statesman.(p.32)

The new born Stanley is onset of his new personality. The torture, verbal violence will help him to get rid of his paranoid state and psychosis is matter of question. Goldberg and McCann will show him the way and Stanley is supposed to obey to them and the infant Stanley may be someone who is socially integrated and full of joy and pride. If Goldberg and McCann, the new parents of Stanislas him to integrate, order, make Stanislas may get

rid of his past fears and insecurities and speak of things which means a lot. He may also leave complaining about his past and he may speak of hope, secure, joy which is not included in paranoia and mental breakdown.

To sum up, paranoid state, mental breakdown and psychosis of Stanley, may be of his childhood experiences comes to an end with the arrival of his new parent who is Goldberg and McCann and his new life starting from the very bottom is on the verge of beginning. Although it might be said that he turns into a man after the death of ex Stanley, he is relatively at the phase of infancy of his manhood. The inarticulate Stanley looks like a baby in his thirties who is very in need of someone to take care of him as much as possible. The common hope may be that his first word after his symbolic reborn would not be paranoia.

### **2.3. Individual Crisis in The Birthday Party**

The Birthday Party is surrounded with a lot of individual crisis that Stanley suffers from. Since he is knocked down with the paranoia, some of the behavior patterns of the protagonist is apparently obvious. The paranoia leads Stanley to experience such a lot of pressure that it seems that it is inevitable for him not to meet with the symptoms or the impacts of the paranoia. “The play shows, how a man in the course of others’ entertainment is ignored and abandoned completely.” (Mir & Mohindra, 2018, p.3). The individual identity of Stanley is downgraded with the other characters in the play. While Lulu and Meg have fun at the party with Goldberg and McCann, Stanley is left alone. None of the characters focuses on or deal with his isolation which triggers paranoia and the following individual crisis. This part of the thesis is particularly dealt with such matters of the play and Stanley, the protagonist.

Stanley, living in the boarding house for a quite long period of time, is introduced to the audience with Meg and Petey and Stanley is pictured as a character who does not wake up early and Meg pays a visit to his room.

MEG. I made him. I stood there till he did. I’m going to call him. (She goes to the door.) Stan! Stanny!(She listens.) Stan! I’m coming up to fetch you if you don’t come down! I’m coming up! I’m going to count three! One! Two! Three! I’m coming to get you! (She exits and goes upstairs. In a moment, shouts from STANLEY, wild laughter from MEG. PETEY takes his plate to the hatch. Shouts. Laughter. PETEY sits at the table. Silence. She returns.) He’s coming down. (She is panting and arranges her hair.) I told him if he didn’t hurry up he’d get no breakfast.(p.11)

It seems that the room of Stanley stands for a lot to him. He longs for sleeping or taking a rest in his room which may symbolize that Stanley, as a symptom of a depression, perceives his room somewhere protecting him from the evil characters or the insecurities of the life. In fact, they stay in their rooms because of their feelings of fear or inadequacy, or because of their traumatic experiences. They cut themselves off from certain aspects of life that are vital to humans, such as family relationships, competitiveness, sexuality, etc., and lead a secure but limited existence in a place that is protected but limited. "In *The Birthday Party*, for example, Stanley Webber flees to his room, fleeing his family and home, and an unnamed organization he has betrayed, into a world of idleness and infantile, Oedipal(sic) sexuality." (Arthur Ganz, 1972. The room or the house in Harold Pinter's plays is already reference to somewhere like a shelter. *The Caretaker* (1960) by Harold Pinter tells the story of Aston and Mick and Davies which is portrayed in a room. *The Room* (1957) by Harold Pinter tells the story of Rose and her husband Bert which takes place in a room. As it is relatively clear that in *Birthday Party* the room means a lot to Stanley. When he is in his very own room, he may have some dreams and some space to think and relax. He stays in his room as a result of his fear of the outer world and he does not want to contact with the people. Even though the space in the room is limited, it feels like secure and safe for him. This also shows the modern man's place after the tragic and depressive World War II took place. Stanley, like a true example of a character created by Pinter after the world also symbolizes a man living in a confined place dealing with his major depression, psychosis and paranoia. Except for that, the boarding house and Meg is Stanley's priority. Even though he has some issues with Meg, he cannot dare to leave the house and Meg, too. Even though Stanley insults Meg or he cannot stand her behaviors such as messing his hair and entering his room without permission, he cannot live without her as he probably pictures her as his mother. Despite the fact that he gets mad at her, yell at her, he cannot live this relatively cozy and warm womb of Meg. He is literally a child seeming like a grownup. Meg comforts him, sets the table for him for every meal, and deals with his matters as much as possible. Besides, Stanley was a character who can endure life in some way until Goldberg and McCann intrudes to his space. They were the outsiders who both literally and really bothers and narrows the boarding house and Stanley's personality.

Apart from above, the insistence of the paranoid characters attracts the audience attention. It might be said that the insistence arises due to the paranoia and insisting on

learning may be called the individual crisis that Stanley suffers from. The persistent insistence seems quite obvious in the following dialogue.

–Two gentlemen asked Petey if they could come and stay for a couple of nights. I'm expecting them. (She picks up the duster and begins to wipe the cloth on the table.)

–I don't believe it.

–It's true.

– (moving to her). You're saying it on purpose.

–Petey told me this morning.(p.13)

Stanley never gives up asking and insisting which may be associated with the individual crisis that he experiences. When Meg talks about the two customers who are supposed to stay in the boarding house, Stanley feels insecure and try to ask and learn as much as possible. He also grinds his cigarette which may show that he is stressful and he uses a kind of defense mechanism called displacement. He is introduced with a new information which is full of ambiguities for Stanley, he focuses on the cigarette and grinds it in order to get rid of the pressure and the anxiety which possibly harms to his psychology. Meanwhile, he utters that he does not believe in the fact that the outsiders and intruders for him will not come which may be associated with the defense mechanism of denial as he rejects this possibility to realize. The dialogue between Stanley and Meg is as follows:

–They're looking for someone.

–They're not.

–They're looking for someone. A certain person.

– (hoarsely). No, they're not!

–Shall I tell you who they're looking for?

–No!

–You don't want me to tell you?

–You're a liar!(p.15)

When Meg tells that two intruders will stay in the boarding house and after Stanley talks about his nostalgia about his career as a pianist, he wants to get rid of the burden that two outsiders will ruin his life, he wants to project this to Meg and scare her as much as he can. The projection makes him feel better and calm. His mind probably become paralyzed and all he wants to do is to think that the outsiders will come for Meg and drag her away

not him. Apart from that, it can be inferred from the dialogue that he feels that he is being followed by someone or others. This symptom of the paranoia is also an individual crisis of Stanley that he cannot help himself feeling so but this symptom makes everything or anyone feel worse than before as it can be said that Stanley carries an elephant on his back at the time of the crisis that he experiences and it may be said that it can be ridiculous to suppose that he behaves sensibly.

Next thing to discuss about Stanley's individual crisis might be his so-called love behaves sexual object of the play, is interested in Stanny, yet he does not want to go out or date with her. Stanley seems totally indifferent to her. Even though he has a little hope in his heart, his anxiety and despair destroy it at once. After hoping and giving up an affair with Lulu, this sexual repression emerges when he and Lulu appears to imply that they have a sexual intercourse in the The Birthday Party at the time of a blackout. The way he treats to Lulu is, in fact, a sign of his immaturity. It is quite interesting that even though Lulu is very aware of the fact that Stanley never shaves or takes a shower, she still longs for giving a chance to him, yet she fails. It might be interpreted that Stanley may have some childhood trauma that prevents him from getting a close contact with a woman. Some failures in his education by his family members may cause such a destruction in his attitudes to a woman. He might have the eager or desire to have a sexual or emotional interaction with her, yet his previous trauma can stop him to go any further. Fergusson and some other researchers assert that "associations persisted after statistical control for a wide range of potentially confounding covariates including gender, measures of family social background, measures of family stability, measures of parenting and parent-child relationships, and measures of parental adjustment." (Fergusson et al., 2008, p.608) The anxiety disorder and depression may be followed with the childhood experience. Stanley might have imposed to a sexual harassment or abuse by an adult, either man or woman, and this kind of disaster might cause him to escape from woman and feel secure in his own world.

Goldberg and McCann play the role of the investigators and they torture Stanley with their sharp and merciless questions. Pinter portrays Stanley as a character of covered with pure sin which is the incestuous feelings to his mom. He confesses his sin at the time of interrogation with two outsiders This may be named as a sin in terms of theological aspects yet Stanley does his best to forget or repress his traumatic experience about his

childhood yet he fails. It can be inferred that as he tries to speak to Meg with implications of sexual stuff and he cannot stop himself talking about it due to the fact that Meg may be the mirror of his biological mother. The incestuous feelings push him to a new individual crisis which is to talk more about sexual matters and he cannot help himself doing so. Stanley insults Meg as follows:

–Get out of it. You succulent old washing bag.

–I am not! And it isn't your place to tell me if I am!

–And it isn't your place to come into a man's bedroom and—wake him up.

–Stanny! Don't you like your cup of tea of a morning—the one I bring you?(p.13).

In this dialogue between Meg and Stanley, it seems obvious that the word "succulent" is the one referring to juicy or delicious. Stanley cannot help his childhood trauma and incestuous feelings of himself and thus ends with a seemingly an insult but it may address to his sexual feelings for new mother figure who is Meg. "Incest is traditionally defined as any sexual activity that is illegal or socially taboo or between family members who are close relatives and who are forbidden by law to marry, for example, between father and daughter or mother and son." (Gunduz et al., 2011, p.438). With the aim of escaping from the traumatic experiences of the past, Stanley tries to insult Meg with the word succulent to repress his undefinable feelings yet this individual crisis of him hurts Meg indeed. Meg can be defined as the one who continuously does her best to cheer Stanley up or help him to recover from his endless unhappiness or any crisis though Stanley makes little effort to do for her as he is probably so much involved in himself that the only subject matter is himself not the others. The others and their feelings are not welcomed by him as he thinks of himself that must have been cared of and thus Stanley would rather attack or humiliate the lady of the boarding house than accept his stressful and traumatic past.

When Meg gives a drum to Stanley as a gift for his The Birthday others. The first, tries to beat it in its normal rhythms, then the furious Stanley begins beating the drum as harsh as possible. The individual crisis that Stanley suffers from might be because of his inadequacy to play the piano anymore. As mentioned before, he was disconnected from the piano career by some unknown objects. Stanley cannot cope with that matter like a mature man. Unlike, he gets worse and worse. Once upon a time, even though what Stanley tells about his piano career may be a product of his own fantasy world, he was the one playing

the piano before the elite and respectful audiences, yet he can now only play a drum which is relatively easier to play with sticks. Playing piano and drum might be referring to the crisis and the life of Stanley experiences. Piano, as a musical instrument, takes too much time to learn and play and it relatively makes a peaceful sound that touches the soft skin and the lovely mind of the audiences, but the drum, though taking some time and effort to play, may not be making a soft sound when compared to the piano. The piano may address to the previous prestigious lifetime of Stanley and the drum is the one referring to the later life of him which may be named as miserable. Furthermore, before starting to play the piano, Stanley asks to Meg the following question which means a lot:

–Shall I put it round my neck? (p.19).

It might be inferred from this quotation from the play that Stanley not only puts the drum round his neck but also the rope may symbolize that he is a captive in this boarding house and he is isolated from the outer world. Such symbols may allow us to read Stanley further and in world. Such an artist, may be isolated from the outer world and the objects or unknown sources which prevented him from playing the piano. In a 1997 interview with Jeremy Isaacs, Pinter relied on another much-discussed interpretation. He argues that our lives in Britain are confined, and he recognizes Stanley as a man who does not follow society's standards. “Pinter said that Stanley was not always a pleasant character, but he was a free one, and the Society found him unbearable, so she dispatched Goldberg and McCann to find him.” (John Somers, p.6). It might be interpreted that the puppeteers of the church could not let Stanley to perform as an artist. Besides, the agents could also disturb him in his free and secure womb. Such experiences made him worse and he became catatonic at the end of the play. The artist gets silent and follows what the apparatus of the church tells him to do.

The stage direction in the play as follows: “Silence. He groans, his trunk falls forward, his head falls into his hands.” (p.14). This moment includes some clues about Stanley. After he is informed by Meg that the two visitors will stay in the boarding house, Stanley’s body language tries to say what the words may seem inadequate. Silence may interpret as the acceptance of the visitor’s coming and this causes him to groan like a bear whose baby is kidnapped and nothing to do can make the things better than before. The groaning of Stanley is followed by his trunk falling onto the table and ends with holding his

head with his two hands at the same time. This may mean that each hand may symbolize Goldberg and McCann, two outsiders or visitors, who will destroy his ideas and life and squeeze it so that nothing will be as it is now. The groaning may call as the extinction of his behavior, and the trunk's falling is the closure. Groaning may also be the mourning of the future Stanley who foresees the poor Stanley's experiences and all he can do is to make arbitrary sounds for the audience but sensible for himself.

Nonetheless, the most exciting and the climax of the play is when Stanley is interrogated by Goldberg and McCann with a technique called "The one speaker speaks at a time" which aims at shooting him with words and hitting him as bullets. How speech is orderly organized in a given play text, as dictated by the dramatist who is in full control, is a reflection of the turn allocations patterns the dramatis personae are licensed to follow." (Elyamany, 2019, p.9). The paranoia is triggered by the interrogators and Stanley is turning into someone second by second. This stems from the fact that though Stanley looks for a peaceful atmosphere where he feels secure and safe, yet the intruders interrogate him with their disgusting and sarcastic tongues and the languages which causes him to suffer from individual crisis. In this scene, Stanley's paranoia about the intruders come true with their attitudes and the metaphors and the insults on him. Seeing that all the fears emerge from their sources, Stanley is knocked down like a fighter in the ring where Goldberg and McCann hits equally without letting him to stand and fight. Stanley may stand for the captive for the interrogators as Stanley sits down in his chair and the two commanders ask infinite questions without giving a break to breathe. The bullets like words hit him so brutal that he feels absolutely nothing at the end of the Act II. He may be called a real living dead who can only breathe. In fact, what the intruders or the so-called enemies do is to touch the very delicate topics in Stanley. When they start to talk about his mother, he may have remembered the past.

-What would your old mum say, Webber? (p.24).

This quote from the play may seem meaningless or less important at first look, yet it might stand for much more for Stanley. As he lives in the dingy boarding house for a relatively quiet long time, he may have forgotten to think about his mother as already mentioned above that he has an incestuous feeling for her and also the attitude of Meg is motherly for him. The bullet of Goldberg may have shredded him as he shoots at the heart



and all the memories and the flashbacks might have come back in his mind. The nostalgia triggered on purpose by Goldberg causes him to experience his own crisis though he did not leave talking completely after this question. It can be said that this question is one of the poisons that led Stanley to be buried alive.

The interrogation goes on with the wife of Stanley that is probably figment, yet the intruders continue touching the delicate area in Stanley's mind and aims at making him hopeless and exhausted so that he cannot dare to shoot at these intruders. They carry on talking about the old mum of Stanley one more time to make sure that he should remember of his old mum which the word old may be a reference to the limited lifetime of Stanley's mother. This kind of recall of his mother's dead body is a menace which rips out his heart again. The intruders' next move is to talk about the marriage though there is contradiction about their first questions as they said that what he did to his wife but now they ask why he did not get married. This seems sure that it is a technique to make him confused and desperate. Even though he never gets married, he probably begins thinking about the marriage and what would happen if he got married? The happiness or the marriage itself may have broken him into pieces again and they try to justify what they did to him and they make a closure. Goldberg and McCann hits Stanley on the soul as follows:

–What makes you think you exist?

–You're dead.

–You're dead. You can't live, you can't think, you can't love. You're dead. You're a plague gone bad. There's no juice in you. You're nothing but an odour!(p.26).

Stanny, second by second, is tortured with the intruders and they remind him of his death and it may be said that this is the funeral of Stanley which is held by three of them. They address to the fact that he can live in the boarding house but not the outside of it and he is incapable of thinking sensibly and cannot love or make love with someone or Lulu even though she is attracted to him. If someone cannot require these tree, why should he live? Thus, they put the emphasis on the non-existence of Stanley, and the intruders see off him to his so-called grave with contempt and he becomes totally catatonic after this moment and he does not even have a chance to say good bye despite the fact that he lived for some time in this world. Stanley hereby experiences regression which is a defense mechanism. "When confronted by stressful events, people sometimes abandon coping strategies and revert to patterns of behavior used earlier in development." (Cherry, 2020,

p.4). Stanley returns back to the very early phase of himself which is the infancy. The regression in this scene happens when Stanley leaves speaking and acting like infants as they are not expected to speak yet to make noises.

To sum up, Stanley is destroyed with the bizarre questions of the intruders and he is accused of the sins such as ignoring the marriage as an institution or keeping his room clean etc. Stanley suffers from the communication breakdown as he, as an individual, unpleasantly is threatened with Goldberg and McCann. His deprivation of thinking and right to speak make him worse than ever. The antagonists' characters mentioned above do their very best to fill Stanley with the anxiety and the meaningless life in the dingy boarding house and their purpose is possibly to make Stanley live as free as possible but it turns out to be that he is kidnapped. The all-paranoid crisis of Stanley turns out to come true, and the inarticulate Stanley is probably the worst symptom of his individual crisis that he ever suffers. The all-individual crisis that he has ended tragically. The all-paranoid thoughts have pushed him to the depthless of the sea of doubt tear his soul and personality into pieces just like McCann tears the newspaper pieces apart. In spite of the fact that he tries to escape from the fears and the thoughts that some unknown visitors will pay a visit to the boarding house and take Meg away instead of him ends with his kidnapping which also confirms his paranoia. The paranoia may be the instigator while the individual crisis and the behavioral patterns may be the outcome of the paranoia's insistence. He could not help himself coming with up a doubt even with a slight possibility. It seems that Stanley has no other option to be killed because of paranoia. Hitting the drum as hard as possible, hitting Goldberg in the stomach, accusing Meg of with her so called poor abilities, trying to rape Lulu, attempting to choke Meg and trying to walk with a broken drum and being inarticulate at the very end of the play are some of his individual crises that he has experienced. It seems so saddening that the paranoia and the crisis stab him. This action both kills Stanley and also delivers a new one.

### 3. CHAPTER THREE

#### 3.1. Sarah Kane's 4.48 Psychosis

Sarah Kane's *Psychosis* was her very last script before she committed suicide in 1999 and it was staged in 2000, a year after her suicide.

As most of his plays are a matter of debate at the time that they were staged and thus *4.48 Psychosis* followed this tradition for sure. The play is not a mere play, it is actually more than a play. It was thought to be the actual biography of the playwright itself, yet there are some objections to itself, yet it is claimed that assessing the play just a suicide note may underestimate its artistic meanings. As the play's title suggests that it deals with the psychosis, the audiences may miss the other topics in the play. The character in the play deals with other issues about the world and its disgusting face, yet the mental breakdown, depression, neurosis, psychosis lead the play. The character addresses to the vital issues such as the postwar period with the following:

I gassed the Jews, I killed the Kurds, I bombed the Arabs, I  
fucked small children while they begged for mercy, the killing  
fields are mine, everyone left the party because of me, I'll suck  
your fucking eyes out sent them to your mother in a box and  
when I die I'm going to be reincarnated as your child only fifty  
times worse and as mad as all fuck I'm going to make your life a  
living fucking hell I REFUSE I REFUSE I REFUSE LOOK  
AWAY FROM ME(p.19)

Sarah Kane as her earlier work in *Blasted* (1995) refers to the ugliness of the war in *4.48 Psychosis*. In fact, she may try to utter that the world after the World War II and the Gulf War (1990-1991) and The Bosnian War (1992-1995) were pieces of dust and nothing but nowhere. The pronoun 'I' do not mean that the character did all these mentioned above yet 'I' mean more than just an 'I'. It may mean that the troops and all the human beings are responsible for what has happened. Though this quotation from the play seems to be a dialogue with the psychiatrist, it is relatively clear that it is a kind of message for the

psychiatrist, its world lost its actual meaning and the all bullshit happened and thus the character probably finds no actual excuse to live and commits suicide.

As it is mentioned above, the play is not just a play. It follows the tradition of in-yer face theatre. The play throws the garbage, the dirty language, mental violence, and the past memories of the humankind at the audience's face and it requests a kind of reaction from the audience. Namely, it aims to disturb the audience and let them leave their comfort zone and experience what the character does on stage. The character tries to tell them that she does not have the passion to live anymore not just because of her personal reasons but the mutual history of the humankind has destroyed her mental unity as it is stated in the quotation in the play above. The in yer-face theatre shows itself in this play with extreme utterances and distorted scenes. The character suffers from a very serious neurosis that all the audiences have the tension and disturbances and they cannot predict the next scene as the character with mental issues can do anything anytime. The fear and discomfort of the audiences can easily be seen through their face expressions which in yer-face theatre aims at. The audiences must be so scared of the character that their mind may be swamped with infinite possibilities of the next scene.

Inscrutable doctors, sensible doctors, way-out doctors, doctors  
you'd think were fucking patients if you weren't shown proof  
otherwise, ask the same questions, put words in my mouth, offer  
chemical cures for congenital anguish and cover each other's  
arses until I want to scream for you, the only doctor who ever  
touched me voluntarily, who looked me in the eye, who laughed  
at my gallows humour spoken in the voice from the newly-dug  
grave, who took the piss when I shaved my head, who lied and  
said it was nice to see me. Who lied. And said it was nice to see  
me. I trusted you, I loved you, and it's not losing you that hurts  
me, but your bare-faced fucking falsehoods that masquerade as  
medical notes.(p.6)

The character criticizes the medication system and the psychiatrists in the play and she accuses them of applying the Western medicine not dealing with the actual reason behind her paranoia and other mental issues. She thinks that all what they do is to give her

the drugs and silence and switch of her mind, yet she requests them to deal with the actual reason and touch her emotions at the very bottom of her skin and heart. In her opinion, all what the doctors do is to observe her like an animal in the zoo behind the bars without any mercy or emotions and just to feed her with the drugs instead of nuts. She cries for help but the doctors make her mute with the medicines for a short period of time. Actually, she asks for a permanent solution to her mental issues. She asks for them to put empathy on her instead of have sympathy on her.

The character in the play worths to be touched upon. Carazo states that “The protagonist’s voice offers a comprehensive repertoire of all the clinical symptoms of depression: persistent sad or anxious mood, insomnia, appetite loss or overeating, suicide attempts, irritability, persistent physical symptoms.” (Carazo, 2006, p.4). All these symptoms of above are followed by the paranoia. The paranoia bothers the character mostly in the play. Her mind is about to blow off because of the endless suspicious thoughts. This play by Sarah Kane is not her only play which deals with the mental breakdown. The **Cleansed** by Sarah Kane is also an example of the so-called issue yet she deals with this in a different way. The mental breakdown is due to the family members, yet 4.48 Psychosis tells the character’s mental breakdown and neurosis due to the medicines and the past of her.

The **Blasted** also deals with the mental issues with a different theme and it is obvious that there is more than one character in this play. The play tells the story of an Ian and Cate who are in a room. The play is based on the impacts of the war and the psychological states of the character. The Gulf War and Bosnian War is presumably dealt with. The characters taste every disgusting hell-like emotion and what they experience cause them to suffer from mental breakdown and paranoia but 4.48 Psychosis do not directly point at the war and its consequences on the character in the with. The Kane’s character is enough with all the sickness in the world and she does not want to use a comma but a full stop to her life. Although **Blasted** takes a more unbearable picture of the life and the mental breakdown, Sarah Kane’s characters can still have their own names, yet she gives up naming her character with the paranoia and individual crisis without a clear-cut name. Namely, her characters in **Blasted** turn into a no name character in **4.48 Psychosis**. As Sarah Kane abandon using a particular way of dialogue with the specific characters.

Kane's experimental theatre deals with the new styles. "The page layout varies throughout the play, ranging from dialogue, to lists, columns, and a few numbers or words scattered on a page. Scenes are delineated by a series of dashes instead of the traditional act." (Tycker, 2008, p.26). The language of the play starts to become meaningless and with less letters when the character is about to shut down her eyes for the very last time. This may mean that the character is about to die so she has no energy to make more sentences with a lot of words. Also, the medicines that she gets distorts the functions in the brain and thus she just says:

-watch me vanish  
-watch me  
-vanish  
-watch me  
-watch me  
-watch (p.33)

Apart from above, the character's mental health leaves her alone at the end of the play. 4.48 Psychosis starts with a possible dialogue between the psychiatrist and the patient but ends with hopeless words above. The medicines and the dialogues between her and the above. The they are expected to feel the character better, quickens her suicide. The paranoia and the suspicion all end with a catastrophic occasion.

The play's title is not a metaphor as the character in the play very likely experiences every phase of the psychosis. The title shows that the psychosis visits her at 4.48 a.m. and it is quite obvious that something bad will happen. **Blasted** also does the same with its title as it tells the war and the blasted bodies of the soldiers. **Cleansed** seems to be a metaphor as it addresses to the genocides or the slaughters of the 20th century.

The main idea of **4.48 Psychosis** is the depression and the mental disturbances as a whole. The depression and all other disturbances led the character to have paranoia and individual crisis. The paranoia, one of the best friends of depression, gets on well with the depression. When the depression hits the character, the suspicious thoughts and the panic take the control. As the desperate and exhausted character is shot with the penetrating bullets of the depression, the infinite possibilities bother the body and the mind which can never get married from the character's point of view. The effect of the paranoia gets too

much that it becomes almost unbearable to deal with it as any kind of character or object may be something that has the possibility to harm the character with neurosis and other mental disturbances. The possible psychiatrists and their prescription may be perceived as something to kill her. The mind is so busy with thinking the endless possibilities that the defense mechanism such as rationalization emerge to relieve the tension which relatively soothe the pain.

I have become so depressed by the fact of my mortality that I have  
decided to commit suicide. (p.4)

The character wants to rationalize the reason of the suicide with the fact that she is so desperate with her existence and thus he will commit suicide and end the pain. When the mind comes up with a relatively sensible idea, the mind can take its time to think a little bit and the new idea is being accepted gradually. The paranoid character cannot lessen the anxiety until she finds an excuse. The excuse is the lifesaver of the mind even it lasts for a couple of seconds or minutes.

I cannot fuck

I cannot be alone

I cannot be with others.(p.4)

The character puts the symptoms of the depression and excuses in order so she claims that she cannot be with others as she must be those isolated from the society due to the reasons mentioned above. She rationalizes her being pathetic with so many excuses that she keeps herself away from the society and the above. She seems that she is also exhausted of her existence too. She complains about the fact that she can neither stay alone nor with the others. The mood of the character is so blue that the mind seems to be occupied with a bunch of thoughts. No matter how many defense mechanisms that the character orders to work for her, all seems useless when 4.48 a.m. hits the clock and the suicide visits her.

Briefly,**4.48 Psychosis** deals with a lot of mental illnesses from the slightest to the most serious ones, yet this thesis will shed light to the paranoia and individual crisis that the protagonist suffers from.

### **3.2. Paranoia in Sarah Kane's 4.48 Psychosis**

The paranoia covers the utmost atmosphere of Sarah Kane's play which is 4.48 Psychosis character's monologue and dialogues with the probable psychiatrist of the asylum bears the specific symptoms of the paranoia. The paranoia which can be defined as the fear of thinking that the others may be hostile encircles the protagonists' mind like a web. The character is suffocated with the intense tension of the clinical paranoia.

The character, thought to have very strong symptoms of the clinical paranoia, has these specific ones:

Having suspicious thoughts is a common experience and provision of this information may help reduce patient distress. Feelings of hopelessness and lack of control may contribute to the occurrence of more suspicious thoughts, whereas gaining distance from such thoughts and evaluating them may reduce such experiences. Talking to others about suspicious thoughts, feeling vulnerable and behaving timidly with others may be factors in the development of paranoia. (Freeman et al., 2005, p.434).

The character in 4.48 Psychosis has most probably the suspicious thoughts about herself and the other characters thought to be the psychiatrists of the asylum. She is poisoned with the wrong idea that the doctors and all the surroundings attempt to sprinkle the fear and mistrust onto her mind and body even though she claims that the body and mind can never be married.

Paranoia pushes the character into a world of desperate and sorrow. Feeling desperate may cause the character to suffer from suspicious thoughts, yet if the character were the chance of escaping from suspicion, she would probably experience less paranoia, yet that is not the case, unfortunately.

The probable dialogue between the character and the psychiatrist shows the audience that the fact of vulnerability hits as the character cannot stop herself talking about the suspicious thoughts even just a second.

The coping strategy of the character with the paranoia that this thesis focuses on Sarah Kane's 4.48 Psychosis are as follows:

- Presence associated with more frequent paranoia
- Become lonely or isolated
- Feel that no one understands
- Feel worthless and unimportant



- Become miserable or distressed
- Feel helpless there's nothing you can do about it
- Criticise or blame myself
- Avoid family or friends in general
- Feel overpowered and at the mercy of the situation
- Stop doing hobbies or interest. (Freeman et al., 2005, p.432).
- I feel that the future is hopeless and that things cannot improve.(p.4)

“The relation of hopelessness to levels of depression and suicidal intent was explored both psychometrically and clinically.” (Beck et al., p.1146). Despite the fact that being hopeless and the belief that the future will not heal the wounds of the character is a sign of depression, the depression and paranoia walks in the similar path. The character suffering from paranoia might show the symptoms of the depression. The hermsself thinks that the future is not necessary to experience as the character has probably the mental image that the future is hostile and it will not bring happiness and hope back and thus the future is a threat to the character which it must be avoided. The future may be resembled to something so dangerous that the character prefers the avoidance behavior to keep secure.

- I am bored and dissatisfied with everything
- I am a complete failure as a person
- I am guilty, I am being punished
- I would like to kill myself
- I used to be able to cry but now I am beyond tears
- I have lost interest in other people
- I can't make decisions
- I can't eat
- I can't sleep
- I can't think
- I cannot overcome my loneliness, my fear, my disgust
- I am fat
- I cannot write
- I cannot love (p.4)

The character has very likely the suspicion that someone has in it for herself. She cannot make sensible inferences and she in all likelihood thinks that she experiences the depression and the mental illness because of the fact that she must deserve that. She has the suspicion that all what she suffers may happen owing to her guilt and these symptoms are the curse of them. These misunderstandings might be a sign of her mind's improper way of thinking. She makes an excuse and reduce the tension so that she can cope with the paranoia. She criticizes and blames herself. When she utters that she is bored and dissatisfied she is in distress and miserable condition. When she says that she lost interest in communicating the others, she might want to state that she is isolated and lonely. Briefly, she is not happy with what she experiences and all these are the symptoms of the coping strategy of the character. When the character chooses to be isolated from the entire world, she might attempt to reduce the tension by not communicating with the others. When she accuses of herself of being the one who is guilty, she very likely chooses to make an excuse and find a reasonable reason to rationalize the case. When she claims that she cannot write, she is supposed to lose interest and leave doing her hobbies which is also a sign of paranoia in the play. The paranoia and the other possible severe illnesses make her so upset that she cannot fulfill the basic human necessities such as eating, sleeping and thinking. The paranoia blocks all the basic functions and the needs of the character that she is completely at the mercy of the illness itself. She is controlled by the paranoia and her lifetime will be determined by the paranoia which is a very pathetic condition and it also shows the intensity and the hopelessness of the situation of the character.

Moreover, it can be said that the monologist uses the intellectualization as a defense mechanism to prove that he/she is right. To legitimate the suicide, the monologist would rather find as many excuses as possible.

Some will call this self-indulgence

(they are lucky not to know its truth)

Some will know the simple fact of pain (p.5)

The character has the belief that there must be some negative comments that the others make. She is intensely surrounded with the notion that the people always talk about something not positive which is a symptom of the paranoia. She supposes that the bystander will accuse her of being self-indulgent. This claim of the character cannot be

cannot others will probably get the real fact of her suicide. The character very likely makes up something that is not real. Her mind must be drowning with the possibilities that each single person will make a comment behind her. She possibly hears the voice of others that they find some other reasons for her suicide.

The following quotation from the play probably confirms the following symptom: “Strangers and friends look at me critically.” (Freeman et al., 2005, p.429).

A room of expressionless faces string blankly at my pain, so  
devoid of meaning there must be evil intent.(p.6)

The monologist misunderstands the observation owing to the paranoia he/she suffers from. “A false personal belief based on incorrect inference about external reality that is firmly sustained in spite of what almost everyone else believes and in spite of what usually constitutes incontrovertible and obvious proof or evidence to the contrary.” (Bentall et al., 2001. p.1146). The character hereby most probably criticizes the psychiatrists of the asylum. She claims that the serious faces of them look at her and her pain and they might have some evil plans for her. The character with the possible mental breakdown and the paranoia interprets the psychiatrists’ observation of her in a ridiculous way. They probably check their symptom list and try to decide on which drug or method to apply on the the character, yet she cannot stop herself thinking that they look at her critically and they must be planning something unpredictable. It seems relatively obvious that the character is devoid of making a sensible inference from the case. Instead, she finds an excuse for their staring at her. She accuses of them giving harm to her if the possible conditions are created which is also one of the symptoms of the paranoia. The character’s mind is full of the fear that the psychiatrists will harm her if she cannot be cautious. Every single second of the character with the paranoia is covered with the suspicious thoughts. The thought of hostility very likely bothers her mind and thus she is irritated and nervous. She is presumably under threat and she tries to resist to the possible bad intentions of others. The character’s inference may be due to the fact that she intakes some medicine which may increase her paranoia attack so she cannot think properly and she misunderstands the happenings around her.

Fuck you. Fuck you. Fuck you for rejecting me by never being there,  
fuck you for making me feel shit about myself, fuck you for bleeding

the fucking love and life out of me, fuck my father for fucking up my  
life for good and fuck my mother for not leaving him, but most of all,  
Fuck you God for making me love a person(p.10).

The character goes mad at every single thing and tries to accuse of her mother and father and even the divine beings in this quotation in the play. The character with the paranoia, probably because of the intense suspicious thoughts, utters something that matters her existence. Trying to soothe the pain and silence the thoughts in her mind, she prefers accusing of her mother and father and even God. In her opinion, if mother and father never met, the character would not exist and suffer the pain he/she had. She blames her family members. As her paranoia may be due to a childhood trauma, she charges her family members with her mental breakdown.

Please. Don't switch off my mind by attempting to straighten me  
out. Listen and understand, and when you feel contempt don't  
express it, at least not verbally, at least not to me. (p.14)

“Clinical empathy in medical education has been defined and characterized in various ways – from a personality trait, an emotion to a cognitive attribute.” (Lim et al., 2013, p.946). The possible dialogue between the character and the psychiatrist is an example of beseeching. She misunderstands every single attitude of the psychiatrist and she has possibly thousands of suspicious thoughts and they are so oppressive that she cannot cope with them anymore. She begs the psychiatrist not to judge her or express anything to her. She very likely requests that she should not get the medicine as they switch off her mind and she become alienated to both herself and around. It seems quite obvious that she might not have the enough endurance to criticism of others as she beseeches not to be criticized by the others. It seems so pathetic and devastating as the character is exhausted with the thoughts and possibilities.

- to repress fear
- to overcome weakness
- to belong
- to be accepted
- to draw close and enjoyably reciprocate with another

-to converse in a friendly manner, to tell stories, exchange

-sentiments, ideas, secrets

-to communicate, to converse

-to laugh and make jokes

-to win affection of desired Other

-to adhere and remain loyal to Other

-to enjoy sensuous experiences with cathected Other (p.25)

She longs for the joy and the happy moments of someone without any mental breakdown or neurosis. She probably asks her psychiatrist to make her feel better and let her experience the moments in life. She dies for eradicating her fear and weakness so that she can join the life itself and seize the moment. As it is relatively clear that she is fearful and weak. She cannot have close contact with the others. She cannot make jokes or laugh. The paranoia is a bar between her and her life. She requests her psychiatrist to allow her be the part of life and share the mutual understanding with the others without making any unreal inference or meanings out of their life. She requests the psychiatrist to be the savior. In fact, she just longs for the standard relationship of the people, yet she is devoid of all these which is so sorrowful for her.

a consolidated consciousness resides in a darkened banquet hall  
near the ceiling of a mind whose floor shifts as ten thousand  
cockroaches when a shaft of light enters as all thoughts unite in an  
instant of accord body no longer expellent as the cockroaches  
comprise a truth which no one ever utters(p.3)

The paranoia is so intense that the monologist uses the displacement to sooth the pain. The character feels dirty yet he/she prefers saying that he/she is scared to see cockroaches which is a sign showing the usage of displacement as a defense mechanism.

To sum up, clinical paranoia of the character is relatively obvious in most of her utterances and behaviors. She feels that no one truly fills her shoes and thus she feels worthless and hopeless. When she is bothered with the situation, she cannot stop blaming the others such as the psychiatrist or her family members or even God to relieve the tension and pain. This can be called the defense mechanism of displacement. She is mad at herself yet she chooses to put the blame on the others so that the tension will decrease.

### 3.3. Individual Crisis in 4.48 Psychosis

The character in the play is under the impact of the paranoia which causes to have another problem: individual crisis. The paranoia suffocates the individual as intense as possible that she has no choice yet to be the hostage of crisis. The individual crisis that she suffers can be ranged from less severe to the more crisis. The character can sometimes display crisis which can be inferred from her crisis. The from these, some of the individual crises are so intense that the character chooses to cut her arms or harm to herself/himself.

- Do you despise all unhappy people or is it me specifically?
- I don't despise you. It's not your fault. You're ill.
- I don't think so.
- No?
- No. I'm depressed. Depression is anger. It's what you did, who was there and who you're blaming.
- And who are you blaming?
- Myself.(p.7)

Busch states that “Anger in patients with depression can vary clinically, from individuals who deny angry feelings to those who display significant irritability and aggressive behavior.” ( Busch, 2009, p.271).

The main reason of conflict, mentioned in these scenes, is thought to be “the therapist’s lack of understanding: the inability to view the patient’s experiences of distress as something that is not only caused by a malfunctioning brain or lack of reason but closely connected to her/his embodied being and relationships with others.” (Ovaska ,2016, p.10).

The therapist fails to discover that the suspicion of the character with mental illness arises due to his/her paranoia and this leads to an individual crisis. The therapist always focuses on the mental illness rather than how he/she feels or tells. The character feels desperate and helpless as the therapist permanently put the emphasis on the fact that he/she has the mental illness such as paranoia and etc. The therapist fails to deal with the individual crisis that she suffers as focusing on the cognitive aspect of it. Such a lack of understanding deepens the crisis and strangles the character’s embedded being.

- I gassed the Jews, I killed the Kurds, I bombed the Arabs, I fucked small children while they begged for mercy, the killing fields are mine, everyone left the party because of me, I’ll suck your

fucking eyes out send them to you mother in a box and when I die I'm going to be reincarnated as your child only fifty times worse and as mad as all fuck I'm going to make your life a living fucking hell I REFUSE I REFUSE I REFUSE LOOK AWAY FROM ME

– It's all right

–LOOK AWAY FROM ME

–It's all right. I'm here.

–Look away from me.(p.19)

“Another later speech is a near psychotic outburst of anger and self-disgust.” (Saunders, 2008, p.161). “The experiences of guilt range from feeling responsible for mass destruction to people leaving a party because of the protagonist. The self-accusations then turn into violent threats.” (Ovaska, 2016, p.16). Such an anger is likely to arise from the self-other relationships which is also a symptom of the paranoia. The people with paranoia fail to make meaningful relations with others. Apart from that, the character not only threatens the therapist but also the audience with the quotation above. He/she tries to state that she is the one who is guilty with all the tragic and massive destructions mentioned above, yet she accuses of the audience as they or the ancestors of them cannot react to these as much as possible. “By the society's failure to reflect upon, to witness, to listen, to acknowledge and to accept the so-called “Mad”, the spectators turn from silent bystanders to perpetrators of indirect violence on the subjectivity of the narrating I.” (Dey, 2022, p.140). Her individual crisis is so intense that she can swear or use a filthy language. Apart from that, this delusional scene may be just a confession. As the character is not capable of thinking sane, she may claim that she may be the one who has committed all of the insane events. The character with the depression and paranoia is supposed to alter the reality as the mind is so filthy that it prevents his/her from being sensible. Namely, she might have the feeling that she has killed or gassed the people and the state of being guilty covers his/her mind with the mud and thus he/she may not see the reality. The crisis deepens and the therapist asks her to calm down as this might be a temporary situation, yet she refuses to agree with the therapist. She begs to differ with the therapist and he/she does not want the therapist to stare at his/her as guilt distorts and aggravates the pain. The delusional scene brings the character closer to the suicide as his/her mind is about to blow off owing to the feeling of being guilty.

and they were all there

every last one of them  
and they knew my name  
as I scuttled like beetle along the backs of  
their chairs(p.3)

Dey asserts that “the narrating self is thus located in a social space inhabited by unknown others who have “secret knowledge of [her] aching shame”, who are watching them spiraling down but not offering to help.” (Dey, 2022, p.139). The character is possibly observed by the psychiatrists or therapists to be diagnosed further, yet the paranoia alters the reality that she perceives them as a possible source of threat to his/her existence. He/She defines herself as a beetle which is a very small in size and the lack of hope and the feeling of helpless encircles her psyche. He/she feels the pressure so harsh that she just wants to escape from the possible therapists’ office. The character perceives the therapists so big in size as they probably encircle his/her. Such an approach of the therapist to the character with paranoia makes a hole in his/her psyche which is already ruined.

–It's fear that keeps me away from the train tracks. I just  
hope to God that death is the fucking end. I feel like I'm eighty  
years old. I'm tired of life and my mind wants to die.  
– That's a metaphor, not reality.  
– It's a simile.  
– That's not reality.  
– It's not a metaphor, it's a simile, but even if it were, the defining  
feature of a metaphor is that it's real.(p.7)

The character utters that she begs for dying as he/she feels like someone who is eighty years old. It seems that there is a discrepancy between what she states and how he/she is actually perceived. Even though she claims that she is so old, she can still talk about abstract subject such as metaphor or simile. As the elderly is expected to have some illnesses such as amnesia or Alzheimer which causes to suffer from remembering or uttering something sensible. The character may quite reason and differ what is a metaphor or simile. She cannot come to the conclusion that she may think sensibly in some conditions which can occur due to the fact that the mind and the body can never reach. The mind cannot understand the fact that when it is time to dream or wake up as paranoia and



depression distorts this concept and thus the character cannot conclude from the implications that he/she can reason through abstract subjects. The individual crisis seems deeper than it seems.

-I will drown in dysphoria  
in the cold black pond of my self  
the pit of my immaterial mind(p.8)

The character is so disappointed with the fact that he/she is so hopeless and desperate. He/she will commit suicide and put a full stop to his/her life and his/her self and mind cannot ever come together. Because of the fact that he/she has delusional ideas and hallucinations, his/her perception of reality is upside down and thus the character has great difficulty in understanding what is real or dream. He/she may not comprehend the reality as it dreams. He/she tries to make sense everything that he/she sees with her distorted cognitive skills. Individual crisis which emerges due to the paranoia makes the character exhausted and distressed that he/she has no choice but to commit suicide as she has no hope for the future.

The language of the protagonist is the one that attracts the attention. He/she may have more than one mental illness including paranoia probably paralyzes her way of thinking in a penetrating way. The character cannot utter the quotes like a person without a mental illness. The play objects to many theatrical forms and normative usage of the language which is the possible signs that Sarah Kane addresses to the audience that the character has to prefer such a language with filthy, meaningless utterances. Though the language is a characteristic of in-yer face theatre, Sarah Kane challenges to all known forms with unnamed characters, place and time. The sufferings of the character are so devastating that it can only be shown through such a complexed method. How should a person with paranoia talk? It is expected from such a character to talk with multiple answers and meanings. The individual crisis owing to the paranoia makes it impossible to tell what is intended to utter. The hopelessness, being helpless, the disattunement between the mind and the self can only be conveyed with such a language. Every word or even letters help the audience to capture the fact that the character experiences such a unique illness and crisis. The language of the character shifts to a very poetic one after she gets some drugs. The drugs distort the harmony between the real world and dream one and the crisis gets deeper.

Okay, let's do it, let's do the drugs, let's do the chemical  
lobotomy, let's shut down the higher functions of my brain and  
perhaps I'll be a bit more fucking capable of living.(p.14)

“Based on several decades of experimental and clinical evidence, the Portuguese neurologist Egas Moniz speculated that fixed neuronal connections in the frontal lobes led to psychiatric disease, and that disruption of these connections could lead to cure.” (Braslow, 1999, p.293).The monologist loses the control and approves the chemical lobotomy so that he/she may get rid of the disease.The character is bored to death with the paranoia and other mental illnesses that he/she asks the therapist to get some drugs so that he/she can forget all the crisis he/she experiences for a while. He/she hereby makes an explanation of the fact that while he/she does not take drugs, he/she does not actually live. The character takes breath, yet the breath of the paranoia and other crisis follows her and thus she cannot cope with living.

Unfortunately, the character's lifespan ends tragically after she takes a lot of drugs. He/She takes the drugs and explains their side effects one by one.

One hundred Lofepamine, forty five Zopiclone, twenty five  
Temazepam, and twenty Melleril(p.30)

“Lofepamine has been described as having low toxicity.” (Cassidy & Henry, 1987, p.1022). However, the overdosage of the drug makes the body functions worse. The character explains how he/she commits suicide above as she does not want to be a cadaver to be examined. The all paranoia and individual crises she has is left behind even though she begs for the audience to open the curtains.

## CONCLUSION

Harold Pinter's *The Birthday Party* and Sarah Kane's *4.48 Psychosis* are the unique examples of the periods that they were written. The paranoia and individual crisis are the topics discussed in most aspects through this thesis.

The paranoia in Harold Pinter's *The Birthday Party* captures the protagonist who is Stanley. Living in a dingy boarding house, Stanley looks for some secure place to live and hide from the real world as much as possible. The protagonist's every single second is interrupted with the paranoia. The suspense and the suspicion instigate his life. Stanley prefers project the threat to his life to Meg, the owner of the boarding house.

The individual crisis of Sarah Kane's character is often represented through violent actions and implications. He/she constantly implies at cutting something or destroying anything, yet Stanley's crisis in *The Birthday Party* is relatively milder and softer than Sarah Kane's character. The individual crisis of the character in *4.48 Psychosis* is not interactive yet Stanley's individual crisis is shared by the other characters in the play.

Because of the theatrical differences in the plays above, the usage of violence, filthy language in Sarah Kane's play is much more than Harold Pinter's and thus Sarah Kane's character's individual crisis is shared with the audiences as it is. Namely, the author does not hesitate to stage any kind of disturbing scene, yet the individual crisis of Stanley is relatively limited. The sex scenes in *The Birthday Party* is staged at the time of celebration and it is merely an implication of the sex. Even though there is not a sex scene in Sarah Kane's play, it would be definitely staged as it is in daily life.

Paranoia may be regarded as the star of the play in Harold Pinter's protagonist it is only one of the disorders in *4.48 Psychosis*. As its name suggests, psychosis is more severe and intense than paranoia. Namely, paranoia may be one of the symptoms of the psychosis. The neurotic illnesses that the character in *4.48 Psychosis* suffers is very likely more than Stanley.

When *The Birthday Party* was written in 1957, the World War II had already happened. The war left the world with an emotional and physical catastrophe as it hit most of the people in the world. Harold Pinter, a representative of Theatre of Absurd, could not help himself dealing with these matters through *The Birthday Party*, could protagonist

refer to the all humanity looking for a safe and secure place to hide from the brutal past of the humanity. After such a disgusting and huge catastrophe, the human beings are expected to suffer from many mental illnesses due to the fact that they either joined the harsh experience at the time of the war or lost their beloved. Stanley must be one of those characters who does not ask for confronting the realities of the outer world. Even though Harold Pinter does not share any information about Stanley's experience of the Second World War II, yet as the play was just written after it, the implications of looking for a secure place and escaping from the real world can make it possible to be perceived like that.

When it comes to Sarah Kane's **4.48 Psychosis**, it was 1990's, yet the human beings could not cope with the Second World War II. Furthermore, the Gulf War and Yugoslav war hit the human being's trauma and the paranoia was doubled. It was inevitable for Sarah Kane to deal with it even though it is not as crystal clear in *Blasted*, one of the other plays of her, yet the character with clinical paranoia, in an angry mood, utters that she gassed the Jews and bombed Arabs. Sarah Kane hereby refers to the brutal tragic history of the humankind.

While Stanley in **The Birthday Party** (1957) is surrounded by some characters such as Meg and Petey, Sarah Kane's character in **4.48 Psychosis** (1999) is relatively alone. Even though Stanley suffers from paranoia is partly aware of his condition and she is full of affection to him. Although her affection does not finish the existential and spiritual pain of Stanley, he is secure and comfortable in the dingy house until the intruders' arrival. When it comes to **4.48 Psychosis**, the character is supposed to be examined and cared in a therapist's office or in an asylum. His/her paranoia can only be discussed by the asylum. His difference of the atmosphere between these plays has a great impact on the characters. Sarah Kane's character is almost left alone despite the fact that he/she has a therapy with a therapist. Stanley's paranoia can be addresses to Meg or another character in the play, but Sarah Kane's character's suspicion and suspense can only be controlled through medical care such as drugs and play, but can be called as a luckier paranoid as he has the chance to share the stress and mental issues with the residents or the neighbors around yet Sarah Kane's character can only share the discomfort and stress through possible monologues or partly conversations with the therapists.

Sarah Kane's character is confined to an asylum while the Harold Pinter's protagonist is to a boarding house. The confinement in these plays may also refer to the catastrophic condition of the world after the Second World War. Stanley is happy and secure even though he is confined to a room and a boarding house yet Sarah Kane's character is not happy with the confinement. He/she tries to commit suicide in every little break as each breathing in and out reminds her of the fact that he/she commits suicide.

Stanley, the protagonist with autism avoids meeting with Goldberg and McCann, and leaving his secure room, celebrating the birthday with others. He has a routine which can be followed through his actions in the play. Whatever he does, he always tries to apply it just once which is the symptom of autism. Briefly, he is loyal to applying the limited actions all the time. While Loewen discovers the relation between being the artist and a kind of singularly autism as a mental illness. Stanley utters that he is a piano player, and if it is so, he is a subject verifying the case above.

Though the individual crisis of Stanley due to paranoia do not end with a death or suicide, Sarah Kane's character's tragic end comes with a suicide that is almost always mentioned in the play. The foreshadowing of the suicide helps the audience to watch what they will see at the end of the play. They do not have the little hope whether the character can give up doing so as the playwright of the play commits suicide as what the character in the play actually plays. They hope for the future can still be awake and relatively alive, yet Sarah Kane's character leaves the hope and the plea for recovering behind with the planned suicide.

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## **CURRICULUM VITAE**

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