

SEPTIEME
NUMERO DE LA
REVUE AFRICAINE
DES LETTRES, DES
SCIENCES



KURUKAN FUGA
VOL : 2-N°7
SEPTEMBRE 2023



KURUKAN FUGA

La Revue Africaine des Lettres, des Sciences Humaines et Sociales



ISSN : 1987-1465

Website : <http://revue-kurukanfuga.net>

E-mail : revuekurukanfuga2021@gmail.com

VOL : 2-N°7 SEPTEMBRE 2023

Bamako, Septembre 2023

KURUKAN FUGA

La Revue Africaine des Lettres, des Sciences Humaines et Sociales

ISSN : 1987-1465

E-mail : revuekurukanfuga2021@gmail.com

Website : <http://revue-kurukanfuga.net>

Directeur de Publication

Prof.MINKAILOU Mohamed (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)

Rédacteur en Chef

COULIBALY Aboubacar Sidiki, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*) -

Rédacteur en Chef Adjoint

- SANGHO Ousmane, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)

Comité de Rédaction et de Lecture

- SILUE Lèfara, **Maitre de Conférences**, (Félix Houphouët-Boigny Université, Côte d'Ivoire)
- KEITA Fatoumata, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- KONE N'Bégué, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- DIA Mamadou, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- DICKO Bréma Ely, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- TANDJIGORA Fodié, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- TOURE Boureima, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- CAMARA Ichaka, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- OUOLOGUEM Belco, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako*)
- MAIGA Abida Aboubacrine, **Maitre-Assistant** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- DIALLO Issa, **Maitre de Conférences** (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)

- *KONE André, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *DIARRA Modibo, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *MAIGA Aboubacar, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *DEMBELE Afou, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *Prof. BARAZI Ismaila Zangou (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *Prof. N'GUESSAN Kouadio Germain (Université Félix Houphouët Boigny)*
- *Prof. GUEYE Mamadou (Université des Lettres et des Sciences Humaines de Bamako)*
- *Prof. TRAORE Samba (Université Gaston Berger de Saint Louis)*
- *Prof. DEMBELE Mamadou Lamine (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *Prof. CAMARA Bakary, (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *SAMAKE Ahmed, Maitre-Assistant (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *BALLO Abdou, **Maitre de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *Prof. FANE Siaka (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *DIAWARA Hamidou, **Maitre de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *TRAORE Hamadoun, **Maitre-de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *BORE El Hadji Ousmane **Maitre de Conférences** (Université des Sciences Sociales et de Gestion de Bamako, Mali)*
- *KEITA Issa Makan, **Maitre-de Conférences** (Université des Sciences politiques et juridiques de Bamako, Mali)*
- *KODIO Aldiouma, **Maitre de Conférences** (Université des Lettres et des Sciences Humaines de Bamako)*
- *Dr SAMAKE Adama (Université des Lettres et des Sciences Humaines de Bamako, Mali)*
- *Dr ANATE Germaine Kouméalo, CEROCE, Lomé, Togo*
- *Dr Fernand NOUWLIGBETO, Université d'Abomey-Calavi, Bénin*
- *Dr GBAGUIDI Célestin, Université d'Abomey-Calavi, Bénin*
- *Dr NONOA Koku Gnatola, Université du Luxembourg*
- *Dr SORO, Ngolo Aboudou, Université Alassane Ouattara, Bouaké*

- Dr Yacine Badian Kouyaté, Stanford University, USA
- Dr TAMARI Tal, IMAF Instituts des Mondes Africains.

Comité Scientifique

- Prof. AZASU Kwakuvi (*University of Education Winneba, Ghana*)
- Prof. ADEDUN Emmanuel (*University of Lagos, Nigeria*)
- Prof. SAMAKE Macki, (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- Prof. DIALLO Samba (*Université des Sciences Sociales et de Gestion de Bamako, Mali*)
- Prof. TRAORE Idrissa Soiba, (*Université des Lettres et des Sciences Humaines de Bamako, Mali*)
- Prof. J.Y. Sekyi Baidoo (*University of Education Winneba, Ghana*)
- Prof. Mawutor Avoke (*University of Education Winneba, Ghana*)
- Prof. COULIBALY Adama (*Université Félix Houphouët Boigny, RCI*)
- Prof. COULIBALY Daouda (*Université Alassane Ouattara, RCI*)
- Prof. LOUMMOU Khadija (*Université Sidi Mohamed Ben Abdallah de Fès, Maroc.*)
- Prof. LOUMMOU Naima (*Université Sidi Mohamed Ben Abdallah de Fès, Maroc.*)
- Prof. SISSOKO Moussa (*Ecole Normale supérieure de Bamako, Mali*)
- Prof. CAMARA Brahim (*Université des Lettres et des Sciences Humaines de Bamako*)
- Prof. KAMARA Oumar (*Université des Lettres et des Sciences Humaines de Bamako*)
- Prof. DIENG Gorgui (*Université Cheikh Anta Diop de Dakar, Sénégal*)
- Prof. AROUBOUNA Abdoukadi Idrissa (*Institut Cheick Zayed de Bamako*)
- Prof. John F. Wiredu, *University of Ghana, Legon-Accra (Ghana)*
- Prof. Akwasi Asabere-Ameyaw, *Methodist University College Ghana, Accra*
- Prof. Cosmas W.K. Mereku, *University of Education, Winneba*
- Prof. MEITE Méké, *Université Félix Houphouët Boigny*
- Prof. KOLAWOLE Raheem, *University of Education, Winneba*
- Prof. KONE Issiaka, *Université Jean Lorougnon Guédé de Daloa*
- Prof. ESSIZEWA Essowè Komlan, *Université de Lomé, Togo*
- Prof. OKRI Pascal Tossou, *Université d'Abomey-Calavi, Bénin*
- Prof. LEBDAI Benaouda, *Le Mans Université, France*
- Prof. Mahamadou SIDIBE, *Université des Lettres et des Sciences Humaines de Bamako*
- Prof. KAMATE André Banhouman, *Université Félix Houphouët Boigny, Abidjan*
- Prof. TRAORE Amadou, *Université de Segou-Mali*
- Prof. BALLO Siaka, (*Université des Sciences Sociales et de Gestion de Bamako, Mali*)

TABLE OF CONTENTS

Fodié TANDJIGORA, Boulaye KEITA, Aly TOUNKARA, LES MIGRATIONS FEMININES AU MALI VERS UN NOUVEAU PARADIGME MIGRATOIRE	pp. 01 – 12
Pither Medjo Mvé, Yolande Nzang-Bie, ESQUISSE PHONOLOGIQUE D’UN PARLER BANTU EN DANGER : LE MWESA (B22E) DU GABON.....	pp. 13 – 27
Djim Ousmane DRAME, CONTRIBUTION DES CENTRES D’ENSEIGNEMENT ARABO-ISLAMIQUE TRADITIONNELS A LA PRESERVATION, A L’ENRICHISSEMENT ET A LA VALORISATION DES LANGUES NATIONALES DU SENEGAL : L’EXEMPLE DU WOLOF	pp. 28 – 43
Abdoul Karim HAMADOU, ENSEIGNEMENT DES LANGUES AFRICAINES PAR LA POESIE DIDACTIQUE ARABE : ANALYSE D’UN MANUSCRIT AJAMI EN SONGHAY	pp. 44 – 55
Oumar HAROUNA, INCIDENCE DE L’ESCLAVAGE PAR ASCENDANCE SUR LA GESTION DES ECOLES EN MILIEU RURAL D’OUSSOUBIDIAGNA	pp. 56 – 66
Seydou COULIBALY, ETUDE FLORISTIQUE ET STRUCTURALE DE LA FORET CLASSEE DE M’PESSOBA, AU SUD DU MALI.....	67 – 85
Oumar S K DEMBELE, LA COMMUNICATION PAR SMS, NOUVELLE DYNAMIQUE DE COMMUNICATION CHEZ LES JEUNES MALIENS	pp. 86 – 98
Anoh Georges N’TA, Djézié Guénolé Charlot BENE BI LE RAPT, UNE STRATÉGIE MATRIMONIALE TRANS-ÉTATIQUE ET TRANSHISTORIQUE : LE CAS DE LA FRANCE MÉDIÉVALE ET DU BURKINA FASO CONTEMPORAIN.....	pp. 99 – 113
Nouhoum Salif MOUNKORO, Youba NIMAGA, L’ETAT DE DROIT, LES COUPS DE FORCE ET LA SECURITE NATIONALE	pp. 114 – 130
Boureima TOURE, FACTEURS EXPLICATIFS DE LA CRISE SECURITAIRE AU CENTRE DU MALI	pp. 131 – 145
Sory DOUMBIA, Hassane TRAORÉ, THE SALIENCE OF VOCATIONAL SCHOOLS IN POST-SLAVERY AFRICAN AMERICAN SOCIETY AND ITS IMPACT ON BLACKS IN BOOKER T. WASHINGTON SELECTED WORKS.....	pp. 146 – 158
Kaba KEITA, THE POLITICAL AND SOCIAL IMPACT OF LIBERAL PHILOSOPHIES IN GREAT BRITAIN IN THE 17TH CENTURY	pp. 159 – 170
SQUARE Ndeye, READING KANE’S 4.48 PSYCHOSIS FROM THE LENS OF THE BIBLE: DILEMMA BETWEEN LIGHT AND DARKNESS	pp. 171 – 187

- Apalo Lewisson Ulrich KONÉ, Yesonguiédjo YÉO,**
APPRENTISSAGE DES LANGUES ET ODD N° 4 : DE LA NÉCESSITÉ D'UNE ADAPTATION DE LA FORMATION AUX SPÉCIFICITÉS DES APPRENANTS pp. 188 – 202
- Maxime BOMBOH BOMBOH,**
PEUT-IL AVOIR UNE FONCTIONNALITE DU MESSAGE THEATRAL DEVANT LE PUBLIC DOUBLE DE L'AFRIQUE NOIRE FRANCOPHONE ? pp. 203 – 211
- Adama Samaké,**
THE KURUKAN FUGA CHARTER: AN INSTRUMENT OF SOCIAL STABILITY FOR THE MALI EMPIRE pp. 212 – 222
- Souleymane TOGOLA,**
PARENTS' PERCEPTION ON THE USE OF BAMANANKAN NATIONAL LANGUAGE IN MALI: A CASE STUDY OF THE DISTRICT OF BAGUINÉDA..... pp. 223 – 231
- David KODIO,**
MORPHOLOGICAL AND SEMANTIC ANALYSIS OF BIRTH ORDER IN DOGON LANGUAGE: THE CASE OF TOROSO (SANGHA) pp. 232– 239
- Younassa SEIDOU,**
LE PHÉNOMÈNE DU TERRORISME INTERNATIONAL AU SAHEL ET SON RÔLE DANS L'AUGMENTATION DE L'IMMIGRATION ILLÉGALE..... pp. 240– 251
- Mohamed YANOQUÉ,**
LE MYTHE D'ORPHÉE DANS LA PORTE DES ENFERS DE LAURENT GAUD pp. 252– 266
- Kadiatou A. DIARRA,**
LA LANGUE MATERNELLE, MOYEN D'ENRICHISSEMENT DANS *MONNE, OUTRAGES ET DEFIS* D'AHMADOU KOUROUMA..... pp. 267– 275
- Daouda KONE,**
NATIONAL LANGUAGES DEVELOPMENT, SYMBOL OF THE SOCIETAL HERITAGE OF A PEOPLE: CASE OF MALL..... pp. 276– 284
- Aboubacar Abdoulwahidou MAIGA, Aminata TAMBOURA**
LA DERNIÈRE CONFIDENCE DU PROFESSEUR GAOUSSOU DIAWARA pp. 285– 311
- NOGBOU M'domou Eric, BLE HACYNTHÉ**
AUX ORIGINES DE L'ISLAM POLITIQUE DANS LA BOUCLE DU NIGER ENTRE RECONSTRUCTION DE L'ETAT ET RENOUVEAU RELIGIEUX (XV^{ème}-XVI^{ème} SIECLE)pp. 312– 325
- COULIBALY Zahana René**
LE REALISME SOCIAL DANS L'ACCUEIL DE L'IMMIGRE(E), UNE ETUDE SOCIOCRIQUE DE *FEARLESS* ET *MERCHANTS OF FLESH* DE IFEOMA CHINWUBA..... pp. 326– 334
- DIARRASSOUBA Abiba**
DU DISCOURS DE CONQUETE DU POUVOIR POLITIQUE ET DES STRATEGIES DE COMMUNICATION : QUELLE APPROCHE SEMIOTIQUE ? pp. 335– 346

READING KANE'S 4.48 PSYCHOSIS FROM THE LENS OF THE BIBLE: DILEMMA BETWEEN LIGHT AND DARKNESS

SOUARE Ndeye,

Gaston Berger University, Senegal, Email : souare.ndeye@ugb.edu.sn

Résumé

Cet article examine l'influence de la Bible sur *4.48 Psychosis*, une pièce de Sarah Kane. A la lumière de la bible, la pièce révèle le dilemme auquel le personnage est confronté ; il s'agit du combat spirituel entre la lumière et les ténèbres dont les significations bibliques impliquent respectivement la vie et la mort ainsi que Dieu et le diable. En somme, il va de soi que même si Kane semblait soutenir un grand mépris de Dieu dans ses pièces, *4.48 Psychosis* nous en dit le contraire car elle décrit Dieu comme une lumière qui vient éclairer le personnage dans ses plus sombres moments, sous le joug du mal. Ceci révèle, sans ambages, que Sarah Kane dédiait un tel pouvoir et une telle considération à Dieu qu'elle a, tout au long de sa carrière, manqué d'exhiber. Il nous a fallu plonger dans les profondeurs du lien entre la bible, Sarah Kane, sa mort et *4.48 Psychosis*, pour en arriver à cette conclusion.

Mots clés : Bible, Light, Darkness, Sarah Kane, *4.48 Psychosis*.

Abstract

This paper examines the influence of the Bible on Sarah Kane's *4.48 Psychosis*. Reading the play under the light of the Bible reveals the protagonist's struggle in the dilemma between Light and Darkness, according to their respective biblical meaning, that contrasts life with death, as well as God with the devil. It concludes that although Kane seems to despise God in almost all her plays, her last one suggests the contrary, as the character frequently describes God as an emergency exit to her suicidal condition caused by evil influence. This gives such power and consideration to God that Kane has failed to put on a public display, throughout her career. Anyway, this study led us to question the link between the Bible, Sarah Kane, her death and *4.48 Psychosis*.

Key words : Bible, Light, Darkness, Sarah Kane, *4.48 Psychosis*.

Cite This Article As : Souare, N. (2023). Reading kane's *4.48 psychosis* from the lens of the bible: dilemma between light and darkness 2(7) ([https://revue-kurukanfuga.net/ Reading kane's 4.48 psychosis from the lens of the bible: dilemma between light and darkness.pdf](https://revue-kurukanfuga.net/Reading%20kane's%204.48%20psychosis%20from%20the%20lens%20of%20the%20bible%3A%20dilemma%20between%20light%20and%20darkness.pdf))

Introduction

Existential questions often come as the foundation of literary writings. Contemporary British writers follow the steps of a portfolio of writers, like Shakespeare and his likes, that would draw inspiration from the Bible. Biblical allusions are an integral part of British literature and civilization. As such, many writers make reference to the Bible and reveals, in one way or another, their cultural identity, but more interestingly, their stance about Christianity. Sarah Kane, for instance, has been declared an atheist and she seems to reject God in his plays too,

but there is a permanent questioning related to God that leads to see her plays as the mirror of the Bible. As her name suggests, Sarah Marie Kane grew up as a passionate Christian. First born of fervent Christian parents, Kane's childhood was completely submerged in Christianity. It is only at the last stage of her adolescence, at the age of seventeen, when she could clearly make a conscious decision, that she rejected Christianity. As Elba Marie Sanchez Baez understands, Kane had completely rejected Christianity throughout her adult life, because she was constrained, all along her childhood, to abide by Christian rules:

Kane's rejection of Christianity led her to separate herself from the source that initially gave her meaning, in this case, the word of God. In her case, she had no choice but to grow up Christian, thus judging her identity through a heterosexual lens. She used her writing skills as a tool to remove herself from the heterosexual ideals imposed by her Christian upbringing, thus allowing her to convey the message of freedom from all the labels upon gender and identity that Christianity imposes upon individuals. (Sanchez, 20, p.72)

Kane's former Christianity is seen as a consequence of her parents' fervent Christian faith. Kane was obliged to be a Christian due to her bible-respect upbringing. However, when she had the possibility, she decided to go against Christianity. Her last play, *4.48 Psychosis* (2000), suggests a different and considerable perspective that is not visible in her four other plays, *Blasted* (1995), *Phaedra's Love* (1996), *Cleansed* (1998) and *Crave* (1998).

In addition to her critical stance on social injustice, violence, gender and sexuality, Sarah Kane also presents a complex religious perspective. Her own suicide seems to be her response to social discomfort and causes them to be questioned from numerous perspectives. *4.48 psychosis* premiered a month after Sarah Kane's suicide. The play is about a nameless depressive woman who reminds of Kane's medical struggles before her death. In the play, the character's introspective monologue tells us about her psychotic disorder. Caught up in a severe psychotic breakdown, the character plans to commit suicide at 4.48 am. Written all through a poem-like style, the play is completely different from general plays that present apparent dialogues of dramatic personage. The heroine expresses the depth of her mental illness through different voices of the self, intervening fragmentally.

It comes as a significant play where Kane depicts the character's interaction with 'Light' and 'Darkness'. The implication of Light, within the hardships that the character undergoes, has much to do with the Bible, upon which Christian faith is based. Like the Bible, the play also places Light in direct opposition with Darkness, and this points to the question of their meaning. Respectively, the presence of Light and Darkness implies salvation and enslavement. As Kane's last play, *4.48 Psychosis* reveals realities about the writer that leads to see it as Kane's suicide note.

1. Biblical implication of Light and Darkness

And unto Adam he said, Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: Cursed is the ground of thy sake; in sorrow shalt thou eat of it all the days of thy life.

Thorns also and thistles shall it bring forth to thee; and thou shalt eat the herb of the field.

In the sweat of thy face shalt thou eat bread, till thou return unto the ground, for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

(*Genesis 3:17-19*)

This passage is an explicit record to the fall of mankind and its bedrock. At the genesis of creation, God has given to mankind the possibility to choose and to act according to their choice. Indeed, God could have prevented the serpent to get to Adam and Eve, but He allowed the serpent to reach them for Adam and Eve to choose whether to abide by the commandments of God, or listen to the serpent. The thing is, if God had prevented the serpent to have a way into the garden, there would be no place for Adam and Eve to express their free will. God would not ask them to make choices if He would not allow them to be into circumstances that would call for choices to be made. They chose to listen to the serpent, so they were responsible for the downfall of mankind. They lost their privileges because they were seduced. They intentionally did what God commanded them not. So, there was initially the commandment of God and Adam and Eve had to choose whether to follow God's commandment or not. As a result of their bad choice – their refusal to abide by the words of God – mankind has been cursed. Paralleled to Kane's play, it is obvious that the character is called to make a choice that would also determine her fate. Life or death, the Bible has prescribed the outcome of each:

See, I have set before thee this day life and good, and death and evil;

In that I command you this day to love the Lord thy God, to walk in his ways, and keep his commandments and his statutes and his judgments, that thou mayest live and multiply: and the Lord thy God shall bless thee in the land whither thou goest to possess it. (*Deuteronomy 30:15-16*)

The message being conveyed above, through Moses, reflects the choice that Hebrews had to bear in mind, for the sake of their flourishing. About to enter the promised land, God had to give them a charge that would remind them that their fate depended on the way that they would behave. As it is written in the book of Jeremiah: "Thus saith the Lord; Behold, I set before you the way of life, and the way of death." (*Jeremiah 21:8*) Kane's character is before the same dilemma: to live or to die. Anyway, she is aware of the two possibilities before her and their aftermaths.

What do life and death refer to? First, in the Bible, life is the way that requires obedience to God while death refers to the opposite. The character is given the option of life, which would require her to obey the voice of the light that asks her to fight the dark side of her life or to die. God says that He wants His people to have life and not perish, but His charge goes further:

But if thine heart turn away, so that thou wilt not hear, but shalt be drawn away, and worship other gods, and serve them;

I denounce unto you this day, that ye shall surely perish, and that ye shall not prolong your days upon the land, whither thou passest over Jordan to go to possess it.

I call heaven and earth to record this day against you, that I have set before you life and death, blessing and cursing: therefore choose life, that both thou and thy seed may live:

That thou mayest love the Lord thy God, and that thou mayest obey his voice, and that thou mayest cleave unto him: for he is thy life, and the length of thy days: that thou mayest dwell in the land which the Lord sware unto thy fathers, to Abraham, to Isaac, and to Jacob, to give them. (*Deuteronomy 30:17-20*)

Life is made of decisions and choices that would determine, in one way or another, the outcome of one's life. The character is called to choose between life and death, respectively, between light and darkness. These two concepts remind us of God's first creative words at creation. According to the Bible, God's first words to the world are: "let there be light". There was light, then "God saw the light, that it was good: and God divided the light from the darkness." (*Genesis 1:3-4*) David's psalm reveals it when he says: "For thou hast delivered my soul from death: wilt not thou deliver my feet from falling, that I may walk before God in the light of the living" (*Psalms 56:13*) This implies that God is light and light means life to the person that accepts Him. God is not "the God of the dead, but of the living", so He wants the individual to have life, to experience good (*Matthew 22:32*).

Furthermore, it is written that "God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish but have everlasting life." (*John 3:16*) God wants human beings to live, so he sent Jesus as "the light of the World"¹ because God Himself represents Light. Jesus has come into the world as a light that "darkness cannot overcome" (*John 1:5*), "a light to the nations" (*Isaiah 42:6*), "in him was life; and the life was the light of the men". (*John 1:4*) Jesus is, then, life and the way to God as he says: "I am the way, the truth, and the life: no man cometh unto the Father, but by me." (*John 14:6*)

According to the Bible, if God had to send Jesus for the salvation of humanity, it is because when Adam and Eve rebelled against God, humanity was cursed. As a result of their sin, death came into the world. Consequently, all human beings—the posterity of Adam and Eve—are affected by the same sin that has given the kingdom of darkness dominion over humanity. Death has been transmitted all through every human being. The Bible explains that the sacrifice that Jesus did on the Cross is the way across which Jesus came to be Light on earth. He owes nothing to Darkness, as he has never sinned, hence his authority to free whoever is willing, from darkness. God has given Him the legitimacy to reign over the forces of darkness thanks to His willingness to suffer. The goal of His life was absolutely to take back control from the devil that symbolizes darkness. His whole life was a preparation for that ultimate sacrifice that would save humanity:

Who hath believed our report? And to whom is the arm of the Lord revealed? For he shall grow up before him as a tender plant, and as a root out of a dry ground: he hath no form nor comeliness; and when we shall see him, there is no beauty that we should see him, there is no beauty that we should desire him. (*Isaiah 53:1-2*)

So, Jesus did not come—like many prophets before him—to get married or to enjoy any of the many privileges that life offers. He did not have a desirable appearance, nor was he

¹ (*John 8-12*)

appreciated. Rather, He was rejected and despised. However, that did not prevent Him from loving the Others. He was praying for their sins to be forgiven:

And there were also two other malefactors, led with him to be put to death. And when they come to the place, which is called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left.

Then said Jesus, Father, forgive them; for they know not what they do. And they parted his raiment, and cast lots.

And the people stood beholding. And the rulers also with them derided him, saying, He saved others; let him save himself, if he be Christ, the chosen of God. (*Luke 23:32-35*)

They were asking Him to save Himself, to avenge Himself without knowing that Jesus did not come to hate or to hurt anyone. He came for mankind to be loved and to be saved from evil. The strengthening and saving nature of Jesus, as the light of the world and as the “Prince of Life” is well described through Paul’s words in *Acts 3: 13-24*, talking to a crowd of Jews:

[you] killed the Prince of life, whom God hath raised from the dead; whereof we are witnesses. And his name through faith in his name hath made this man strong, whom ye see and know: yea, the faith which is by him hath given him this perfect soundness in the presence of you all. And now, brethren, I wot that through ignorance ye did it, as did also your rulers.

They came to hate Jesus without knowing the mission of restoration and salvation that God placed upon him. However, Paul brings them to the notice of the way Jesus has changed a man that they knew previously as weak, but that has become strong and acquired perfect soundness. This is to say that Jesus is the light that can drive away any affliction or weakness through faith in him, and he does not force the person to believe.

The resurrection of Jesus Christ came to be the counterpart to the fall of Adam and Eve, as the Bible shows: Then spake Jesus again unto them, saying: “I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life.” (*John 8-12*) It is necessary to explain that, as the Bible hints, being physically alive does not forcibly imply being alive. In the play, Sarah Kane makes reference to this when the character says:

I write for the dead
the unborn
After 4.48 I shall not speak again
I have reached the end of his dreary and repugnant tale of a sense interned in
an alien carcass and lumpen by the malignant spirit of the moral majority
I have been dead for a long time
Back to my roots (Kane, 2000, p.9).

She says that she is talking to the unborn, because she also sees herself as an unborn. In the New Testament, an unborn is someone who has not accepted the light, Christ. She admits that being in the dark equals death, as says the Bible. Knowing that, spiritually, she already belongs

to the dead, if she dies, physically, she will only go back to her roots. This alludes, clearly, to the dominion of darkness in the character's life.

Although she is depressive, the character talks about the visits of light. As well as she is submerged in darkness, the character also receives the visit of Light from time to time. That is why she has sometimes moments of sanity during which she feels like she does not really want to die. The only reason why she sometimes positivizes is that there is another voice within her that speaks to her; that is the voice of Light. A discussion between two entities within her seems to occur. One supports death, while the other supports life. She is aware of the difference between Light and Darkness according to the way both visit. Light brings relief, while Darkness plunges her into the depth of depression, of darkness. As well as Adam and Eve chose to reject the Lord's presence, Kane's character has chosen to reject the Lord—then Darkness prevails in her. That is why she is reminded of the existence of Light:

Remember the light and believe the light.
Nothing matters more. (Kane, 2000, p.21)

The presence of the Lord goes with peace, joy and relief, while His absence brings about the opposite effect. Light and Darkness cannot be associated at all, because, as John says, "God is light and in him is no darkness"². On the cross, Jesus was plunged into unqualified pain as darkness came to surround Him because the Holy Spirit left him.³ He "cried with a loud voice, saying, Eloi, Eloi, lama sabachthani, which is, being interpreted, My God, my God why hast thou forsaken me?" (*Mark 15:34*) Submerged in darkness, the character also makes the same inquiry: "My love, my love, why have you forsaken me?" (13) Darkness is not what she desires as far as she feels lonely, and in great pain when being animated by darkness. She avows that it is only when depression comes that she thinks of killing herself, but, otherwise, she feels like she wants to stay alive:

At 4.48
When depression visits
I shall hang myself (Kane, 2000, p.5)

The character thinks of death only when she is under the control of Darkness. As explained above, Light is the symbol of life, while Darkness means death. The character makes clear that when Light prevails, she thinks of life, but when Darkness takes control, she starts yearning for death. The thing is she is a slave in darkness and needs Light for salvation, but depending on her own will. Light is meant to save her whereas Darkness enslaves her.

2.The saving power of Light versus the slaving nature of Darkness

When one is in darkness, mobility becomes at risk, because of the difficulty to see where to go. Then darkness becomes so restrictive that it ends up being a hurdle to one's liberty. It is exactly what happens to the character, when light comes, she starts seeing clearly, until darkness comes to dive her into loss. Beyond that, Darkness—the devil—is described in the Bible as an agent

² (*1 John 1:5*)

³ Jesus without the Holy Spirit is but a human being. It is when he was baptized with the Holy Spirit, after John baptized him of water, that his spiritual journey began. Everything before that was but preparation for the mission that God gave him.

of killing, stealing and destruction (*John* 10:10). In other words, nothing good comes out of Darkness. Kane's character illustrates this well:

when sanity visits
for one hour and twelve minutes I am in my right mind.
When it has passed I shall be gone again,
a fragmented puppet, a grotesque fool.
Now I am here I can see myself
But when I am charmed by vile delusions of happiness
The foul magic of this engine of sorcery,
I cannot touch my essential self. (Kane, 2000, p.20-1)

This passage throws light on the impotence that darkness brings about. Darkness induces lack of control and insanity. It is clear that she does not want to die, but why does she prefer to die? She is exposed to the influence of a negative force that leads her to the wrong direction. Because she is overwhelmed by evil, the force within her, that is stronger than her, keeps her captive. Paul made reference to this slaving nature of darkness in the book of *Romans*, when he says:

For that which I do I allow not: for what I would, that do I not; but what I hate, that do I. If then I do that which I would not, I consent unto the law that is good. Now then it is no more I that do it, but sin that dwelleth in me. For I know that in me (that is, in my flesh,) dwelleth no good thing: for to will is present with me; but how to perform that which is good I find not. For the good that I would I do not: but the evil which I would not, that I do. Now if I do that I would not, it is no more I that do it, but sin that dwelleth in me. (*Romans* 7:15-9)

Here, Paul was explaining how sin—portal to darkness—dominates the flesh to such an extent that it leads the individual to act unwillingly. In the Bible, sin is attached to darkness as it is a door for darkness to take hold of the human soul. Even when the individual does not want to do evil, she does it anyway, due to the sin venom that is in her—that can be traced back from the original sin. Similarly, in the play, Darkness drives the character to what she does not want, as she says:

In death you hold me
Never free
I have no desire for death
No suicide ever had (Kane, 2000, p.33)

The character avows her captivity in darkness. It is necessary, then, to call for a greater and stronger force to conquer it. She has been living with such a law for a long time and as such, she cannot move pass it easily. She is feeble in front of such a force that brings her under total subjection. She is lonely in such a big battle, the origin of which she may not be aware of. The truth is that darkness—meaning Satan—is in perpetual fight against the human race. So far as the person is alive, Darkness declares a continual battle to the human being that the latter may, knowingly or unknowingly, choose to fight alone or with God. Paul has called on to God, and the latter told him that “[His] grace is sufficient because [His] strength is made perfect in weakness” (2 *Corinthians* 12:9). God's grace is sufficient for Kane's character too. The

character has no power, nor relatives that can deliver her from that law but God. However, she seems to ignore that God is also a choice that could get her out of that quagmire. There is a law to death but there is as well, a key to life, Light. She has to make a move towards Light for Him to take over. Unfortunately, she does not welcome the light that refers to God's salvation. Light brings about freedom, the refusal to accept Light, obviously, implies an invitation to darkness in one's life. Life is a battlefield on which Light and Darkness are in incessant fight. When Light takes over, then Darkness leaves and vice-versa. In this case Darkness prevails as far as the character has given evil the possibility to invade her. She has opened to Darkness a door that only Light can shut. She is likely to remain in darkness unless she believes in Light and its promises.

The heroine has nourished a huge rejection of herself as a consequence of the invasion of darkness. Because she sees herself as worthless and is used to rejection, she cannot believe it when good comes to her. She could have opened a door for Light to have access to her life, but she does not hope, nor believe that she deserves a better tomorrow. The character's low self-esteem fuels the grip of Darkness over her life. She is impatient and is not ready for a better life that she would have to fight for, by believing. She has set a negative judgement over herself and her future:

I am sad
I feel like the future is hopeless and that things cannot improve
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 tear
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 (Kane, 2000, p.4)

The Bible records: "with the mouth confession is made unto salvation" (*Romans* 10:10). The good things or the bad things – in the case of Kane's character - that the person confesses out of his mouth is what roots into his life. The character of *4.48 Psychosis* is the very embodiment of the antithesis of Nietzsche's "amor fati". The character's struggles encompass pain, weakness, regret, lack of self-assurance, guilt, remorse, self-denial, self-flagellation, loneliness, misery, suicidal thoughts, depression, confusion, to name but a few. Her mental disorder is all the more poignant as she rejects her life and prefers to die. The character is excessively weak to love her fate and to move pass all her struggles, to live her life without willing to change anything. Such a person cannot reach a higher version of herself, knowing that there is no will to overcome her condition and hope for a better situation. She rejects herself the same way that she rejects God. She hates herself, so it is no surprise that she dives into sadness and depression. She is unable to appreciate the life that she has, even less her own body. When the person finds

it hard to believe in herself or ends up rejecting her existence, it becomes hard to step outside the quagmire of sadness and depression in which she is enslaved. She has gone to an extent that she has rejected this material life for the after-life about which she has no idea. Kane's protagonist has rejected life as a whole because there is nothing that she feels like doing, as a human being. She feels bad about everything; as such, life becomes meaningless and worthless. What is life for somebody that cannot appreciate people and live with them without any spirit of resentment? What is life, for somebody that cannot enjoy the different activities that have to do with life, like eating, drinking, having sex, thinking, sleeping, and so forth? What is life, for the individual that cannot go beyond hatred, bitterness, sadness and depression? All these represent darkness and a huge burden that gives no chance to the individual that carries them. There is nothing that she enjoys about life, so she feels excluded from the human race. Thus, it should come as no surprise that she chooses to throw away the very gift of life because for her, life is nothing but a torture chamber. Put under the light of the Bible, she is a captive in the kingdom of darkness; as such, she dwells in evil thoughts, nightmares and so forth.

She compares herself to the others, and all that she sees is darkness because darkness is all that she has within her. The Bible says: "the light of the body is the eye: if therefore thine eye be single, thy whole body shall be full of light. But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is that darkness!" (*Matthew 6:22-23*) Darkness has made a prey of her, so she is lost, sad and hopeless. She has become so vulnerable like a lost gazelle in the wilderness, without direction, nor orientation, while night gets closer. She dives into negative thoughts that have brought her nothing but more negativity. The acceptance of Light into her life would help her get over the surface, and hope for a better tomorrow. Unfortunately, she does not believe that a bright day could follow the seemingly long night in which she is. If suicide is the outcome, then that night will surely turn to be "eternal night", eternal suffering, as she says:

Remember the light and believe the light
An instant of clarity before eternal night
Don't let me forget (p.3)

In an instant of clarity, she is reminded of the light before she plunges, again, into the depth of darkness. She believes that she will never be able to get out of that night—darkness. She seems to have understood that committing suicide would not end suffering but lead to more suffering. The Bible makes clear that to die in darkness, or commit suicide leads directly to hell where "there shall be wailing and gnashing of teeth." (*Matthew 13:42*) Instead of making a step to light for salvation, she keeps exploring the depth of darkness due to the enslaving nature of darkness. If she believes in the light, "[she] should not perish, but [has] eternal life." (*John 3-15*) Because Light keeps visiting her, she could have more from Light but she is not ready to have it happen. She has not given to Light the opportunity to snatch her from the grip of Darkness. There is more negativity in her than positivity. She says that she feels better when Light comes, which implies that she has more darkness in her than light. For Light to reach her she has to be receptive because, compared to Evil which controls the person by force, God does not force, He waits for approval. In the book of *Revelation* (3:20), Jesus says: "Behold, I stand at the door, and knock: if any man hears my voice, and open the door, I will come in to him, and will sup with him, and he with me." God keeps visiting her, but unbelief or lack of faith is what prevents her from reaching salvation. God says to those who refuse to open the door to

Him: “Wherefore, when I came, was there no man? When I called, was there none to answer? Is my hand shortened at all, that it cannot redeem? Or have I no power to deliver?” (*Isaiah 50*).

The prevalence of darkness in the character’s life is the ground to her attempt to commit suicide. Jesus is light and He calls everyone that needs help; he says: “come to me, all ye that labour and are heavy laden, and I will give you rest” (*Matthew 11:28*). But the character seems to prefer death to giving her life to Jesus, who already paid the price on the cross. Thus says Jesus: “The thief cometh not, but for to steal, and to kill, and to destroy: I am come that they might have life, and that they might have it more abundantly.” (*John 10:10*) The thief refers to evil and darkness, while Jesus symbolizes light in the play as in the Bible. Paul confirms the light that Jesus brings into the life of the person as he says: “For God who commanded the light to shine out of darkness, hath shined in our hearts, to give the light of the knowledge of the glory of God in the face of Jesus Christ.” (*2 Corinthians 4:6*) Jesus is light and gives light but Kane’s character struggles to believe the light although she seemingly knows that whoever believes in that light, shall experience freedom from darkness. However, light never forces the individual to accept Him, as it is said, “he that believeth and is baptized shall be saved; but he that believeth not shall be damned.” (*Mark 16:16*) The voice of Light gives her the right to choose, but in opposition, darkness invades her, whether she wants it or not. The refusal to choose light automatically leads to the choice of darkness. That is why light intervenes to prevent her from remaining captive in darkness. The choice is given to the individual to choose whether to believe or not, but each of the two possible choices is supposed to have repercussions. If the individual agrees to lean on Christ, symbolized as Light, she will pick herself up and step into her new season. She will have the advantage of advancing forward without retreat, because Light serves as strength and power. Apostle Paul says it: “I can do all things through Christ which strengtheneth me.” (*Philippians 4:13*) So Christ is not only light, but He is also the strength and the power that help maintain light in the life of the person. When people are the crutch on which the person is leaning, she may feel betrayed and miserable when they leave her. Contrarily, when she relies on God, freedom is guaranteed.

Christianity implies that Jesus’s crucifixion is what shifted power from darkness to light. Before that, darkness would reign, but in Jesus, light and life reign. Light is hidden in Christ. Accordingly, the Bible relates that nothing can take the individual’s life when he comes to the consciousness of the revelation about Christ. The author of *4.48 Psychosis* seems to acknowledge it, although she was recognized as an atheist, all through her adult life. Kane was born and grew up Christian, but she came to reject Christianity. Like her character, Kane was suffering from depression. She ended up hanging herself in the lavatory of the hospital where she was admitted. The irony is that the character’s suicide is scheduled at 4:48am, as the title suggests, and Kane’s death also happened around that time. This leads us to question the extent to which her play informs about Kane’s condition, and the implication of her renouncement of faith in her depression.

3.Sarah Kane: the heroine in 4.48 Psychosis.

As the last play written by Kane, *4.48 Psychosis* may be easily perceived as a suicide note from Kane, as the character’s namelessness and condition suggest. The play deals with the planned suicide of the character and was published after the author, herself, committed suicide. Is it a

coincidence? Even though it might definitely be a coincidence, it is very relevant to see the link between them. Declared an atheist, Kane, who grew up as a fervent Christian, seems to reject God in her writings. In *Cleansed*, for instance, Kane is deemed to have completely undermined the image of God. *4.48 Psychosis*, that can be seen as the last words of the playwright, shows a huge concern about God. Depicted as a savior and as one that lightens her and gives her hope, God is given a good image by the playwright. In other words, Kane must have changed her atheist stance but did not make it public. Anyway, the resemblance between Kane and her character enhances the possibility to make a parallel between them.

The character's predicament reminds of Kane who made clear before its publication that the play would reveal much about her:

I'm writing a play called 4.48 Psychosis [...] It's about a psychotic breakdown and what happens to a person's mind when the barriers which distinguish between reality and different forms of imagination completely disappear, so that you no longer know the difference between your waking life and your dream life. And you no longer know where you stop, and the world starts [...] Formally I'm trying to collapse a few boundaries as well [...] That's proving extremely difficult, and I'm not going to tell anyone how I'm doing it because if they get there first I'll be furious! (Saunders, 2002, p.111)

Kane's capacity to track the realities of a psychotic breakdown exposes the possibility that she has been through the same thing. The play retraces perfectly what Kane must have been through. It has been reported in *The Guardian*, that Kane had a long history of severe depression and in the two years preceding her death, she had been in and out of medical care and was taking anti-depressant drugs. She was found hanging from a door, but few days earlier, doctors had warned that she tried taking her life following an overdose of antidepressant tablets. This explains why Kane perfectly went through the ins and outs of her character's psychotic breakdown. Kane tried to prepare the public about the content of her play by making sure that they get ready for the ambiguity that the play would carry. Although she had not shown how she did it, it is clear that Kane collapsed boundaries by leading people to the depth of her psyche. Accordingly, she came to doubt about the play, several times, as Mel Kenyon, her agent, relates:

She has gone deeper in her own psyche and I think she knew she was delving deeper, and she did have—not problems with the play—but emotionally, she had a very strong reaction to the play. She would ring up one week and say, 'Oh I really like this – this is going to be good', and the next week she'd ring up and say she hated it and that she was going to burn it. So, I think there was a kind of love hate relationship with this play and she knew that she was exhausting a certain reserve in herself while she wrote that. (Saunders, 2002, p.110)

After revealing her inner self, either Kane wrote the play on purpose to anticipate her death, or she ended up realizing that it was a mistake, and that, among other reasons, led her to commit suicide. One thing is sure, the play encompasses many details about the author's last moments of life. It is eventually relevant to think that Kane suffered from the aftereffects of her choice, as she explains:

What am I like?
the child of negation
out of one torture chamber into another
a vile succession of errors without remission
Every step of the way I've fallen
Despair projects me to suicide
Anguish for which doctors can find no cure
No care to understand
I hope you never understand
Because I like you (p.28)

Kane was born and grew up Christian, since she was raised by passionate Christian parents, so she could have remained a believer, following Apostle Paul's advice to Galatians: "Stand fast therefore in the liberty wherewith Christ hath made us free, and be not entangled again with the yoke of bondage." (*Galatians 5:1*) Her atheist drives led her out of light, out of liberty. The yoke of bondage refers to the darkness that atheism established in her life. Because of the absence of light, she is under the dominion of darkness, affliction and depression. She identifies as "child of negation" to refer to her denial of God and the contradiction within which she is captive. She finds it hard to see things right or to have clean thoughts, hence her decision to commit suicide. A life without God became unbearable to her, although the world approves that. She knows that she cannot rely on the world because they are not aware of her struggle and they love her for what harms her. According to the bible, life without Christ results in being under the dominion of affliction, sicknesses and death. Kane realizes her error, as the character's monologue suggests:

How can I return to form
Now my formal thought has gone?
Not a life that I could countenance.
They will love me for that which destroys me
The sword in my dream
The dust of my thoughts
The sickness that breeds in the folds of my mind (p.8)

Kane is asking, in this fragment, how she can return to form because she does no longer think properly. After she has left Jesus, she has also lost her sanity. Then, she knows that only God can save her from her condition, but she still does not accept God. When surrounded by darkness, the main way to make a step towards light is to be a believer, to believe in God and He will come plainly to take her out of darkness. As she succumbs to her suffering, the voice of the light – God - tells her:

Remember the light and believe the light.
Nothing matters more.
Stop judging by appearances and make a right judgement.
It's all right. You will get better.
Your disbelief cures nothing. (p.21)

Apparently, light asks her to believe and to make the right judgement in order to prevent her from doing the wrong thing—suicide. If she is asked to remember the light, it means that she knows about the light and acknowledges the healing and saving power of the light. She is aware that faith is curative, while “disbelief cures nothing” (p.21), and that only God can heal her as she says:

Come now let us reason together
Sanity is found in the mountain of the Lord (p.20)

She recognizes that rejecting God was foolishness, as she refers to the word: “the wisdom of this world is foolishness with God” (*1 Corinthians* 3:19). Kane is asked to remember her former faith. God asks her to believe and to have faith, for Him to rescue her. The bible defends that “he that believeth and is baptized shall be saved; but he that believeth not shall be damned.” (*Mark* 16:16) If she could believe that God still loves her, she could be saved, but she seemingly prefers to go through the consequences of her deeds:

Body and soul can never be married
I need to become who I already am and will bellow forever at this incongruity
which has committed me to hell
Insoluble hoping cannot uphold me (p.8)

Kane is stuck on her incapacity to forgive herself. Consequently, she cannot believe that God can love her after all.

I’ve always loved you
Even when I hated you?
What am I like?
As my father (p.29)

She, then, describes Him as his father because of the caring and protective nature of God. She is aware of that, as she seemingly knows the bible very well, but she refuses to believe. This may be an aspect of the bible that she has always found hard to digest. That’s is why she has got caught up with it, because she still does not find herself ready to go by the fact that whatever a person may do in life, she is eligible for God’s mercy and forgiveness. In contrast, what Kane believes is that she is not worth experiencing light after all that she has been through. She hates herself so much that she believes that God hates her the same way. “Why would someone love me?”, she doubts. At the center of her doubts, she still asks for freedom:

Built to be lonely
To love the absent
Find me
Free me
From this
Corrosive doubt
Futile despair
Horror in repose
I can fill my space
Fill my time

But nothing can fill this void in my heart (p.13)

Kane has become a captive of darkness and needs to run back to God. She feels lonely and miserable. She knows that God is a healer and saviour. There is a place in her that only God can fill. She knows what it is like to live without God. She wishes she had God. One of the most efficient weapons that darkness uses against human beings is guilt:

-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.8)

Assuming that this passage informs about a discussion occurring between the character and God, it can be said that Kane believes that God has despised her although God tells her that He does not despise her. She admits that God is not responsible for her misfortune and that she made the wrong choice. The only problem is that she does not forgive herself, so God cannot forgive her. Then, she prefers to remain a slave of darkness instead of betting on God, although God says: Turn ye unto me [...] and I will turn unto you." (Zachariah 1:3) She keeps blaming herself for her mistakes, that is why she cannot accept God's mercy. This following passage is a considerable illustration to Kane's guilt and remorse:

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 tear

I have lost interest in other people

I can't make decisions (p.4)

Kane believes her mental torture to be a means of punishment. She has suffered and cried out of remorse, but she believes that is not enough. What is left is to take her life. She could have accepted light back, but she feels so guilty that she does not think to be worth salvation. She believes that she has betrayed God, then, she should undertake the consequences of it.

To my mind that's betrayal. And my mind is the subject of these bewildered fragments.

Nothing can extinguish my anger.

And nothing can restore my faith.

This is not a world in which I wish to live. (p.6)

Kane's anger is against herself. She does not hate God but herself. She resigns faith in result of her unfaithfulness and foolishness. She does not condemn the Christian faith, but herself. That is why the character is described as one that hates herself, life and everything about life. Though she has people around her, the character is lonely. She is a mystery to people around her. Nobody can travel within her to understand the source of her affliction. What upsets her is that

the more she insults and rejects God, the more caring God is to her. That sounds so unreal and so unbelievable that she keeps checking again and again the extent to which that could be true. Kane also depicts God as her savior and healer when she says:

I came to you hoping to be healed
You are my doctor, my saviour, my omnipotent judge, my priest, my god, the
surgeon of my soul.
And I am your proselyte to sanity. (p.24)

When she is caught at the center of pain, she asks for God's healing, as when she says "Dear God, dear God, what shall I do?" (p.30). She recognizes the healing power of God, but fails to go further to the recognition of His mercy. God may heal her, but she still fails to see how she could deserve God's forgiveness. God is the source of the good in her. God is the origin of sanity, health, life etc. Hadn't it been God she would have been dead long ago.

as still as my heart when your voice is gone
I shall freeze in hell
of course I love you
you saved my life
I wish you hadn't
I wish you hadn't
I wish you had left me alone (p.28)

Her avowal that God is what kept her alive suggests that she has many times attempted to kill herself, but God had to intervene to save her life. However, she wishes God had never done that because she does not deserve it. She deserves to die and go to hell. Her refusal to believe is the result of her anger. The weight of the rejection of God is unbearable. This happened to both Judas and Peter as the Bible records. After handing Jesus over to the enemies, Judas had to fight against huge guilt, that derived from the comprehension of the implication of his act. Unable to survive the guilt of her evil deed, Judas committed suicide. After rejecting Jesus thrice when Jesus was captured, Peter also dived into sadness and depression. When Jesus reappeared to them after crucifixion, he had to make sure that Peter came back to his senses. All these leads to think that Kane had gone through the same guilt that led her to also commit suicide. She prefers to believe that God is wicked and that He is going to punish all those who reject Him as She says:

fear God
and his wicked convocation (p.20)

She sees herself as among the abjects "who burn incense unto Baal"- who has rejected God. (p.20) She is saying that she should go through punishment as did the children of Israel. She denies that she is in the era of grace. That with the sacrifice that Jesus did on the cross on Calvary, all sins are forgiven as the person repents and believes in Jesus.

Seemingly, Kane acknowledges God's saving power as well as she admits that God is her healer; that nobody can heal her, but God, as people do not comprehend the root of her affliction. Kane apparently regrets her faith inasmuch as she makes clear that the Lord has never abandoned her, although she rejected Him.

Conclusion

Although she identified as an atheist, her plays are all about allusions to God and the Bible, constituting enough to believe that it has much to do with her life, and, eventually, her death. Christianity has, then, a great role to play in understanding both Kane and her works. The Bible is well made visible in the plays inasmuch as they inform about Kane's good mastery of the holy book. In other words, she was a genuine Christian that was deeply connected to the word of God. It is impossible to understand her plays without resorting to the Bible. In *4.48 Psychosis*, Kane wrote about her own predicament but from such a spiritual lens that disables many to see it from that standpoint. The play is fragmented, and reality pops up from time to time, to tell us more about Kane. It's true that she rejected Christianity, but panoply of passages in the play leads to think that she regretted her former faith. She must have come to the conclusion that she made a very big mistake by rejecting her Savior and Helper. The thing is she had been so deeply rooted in Christianity that she must have found it hard to do without. Proclaiming atheism must have been the result of an ideological commitment or a way to rebel against her parents, but was never truly meant. The reason why she kept suffering from depression could be that she realized the implication of her act, and felt so guilty that she could not forgive herself. Then, she preferred to kill herself than to remain within her psychotic quagmire. It must have been very complicated for her to embrace God's mercy, because of the consistent belief that she betrayed and disappointed God. Kane's suicide definitely compels to see her plays as a body of significant evidence to what led her to throw away the very gift of life. However, it is, apparently, very difficult to measure the extent to which *4.48 Psychosis* may be a suicide note.

Bibliography:

- Gentleman, Amelia. (1999). "Playwright Kane kills herself", *The Guardian*, 22 February, accessed 20 October 2023.
- Graham, Saunders. (2002). *Love Me or Kill Me: Sarah Kane and the Theatre of Extremes*, Manchester: Manchester University Press.
- Kane, Sarah. (2000). *4.48 Psychosis*, London: Methuen Drama.
- Kane, Sarah. (2001). *Complete plays: Blasted, Phaedra's Love, Cleansed, Crave, 4.48 Psychosis, Skin*, Introduced by David Greig. London: Methuen Drama.
- King James Bible.
- Quinn, Sue. (1999). "Sarah Kane unchecked by nurses despite risk, inquest hears", *The Guardian*, 23 September, accessed 20 October 2023.
- Rebellato, Dan. (1998). "Sarah Kane Interview" <<http://www.danrebellato.co.uk/sarah-kane-interview>>, accessed 25 October 2023.
- Rebellato, Dan. (1999). "Sarah Kane: an appreciation", *Cambridge University Press*, 15 January 2009, accessed 10 August 2023.
- Sanchez, Elba. (2020). "Sarah Kane's Post-Christian Spirituality in *Cleansed*", All Master's Thesis. 1347.
- Sierz, Aleks. (2001). *In-year-face Theatre: British Drama Today*, London: Faber and Faber.
- Sierz, Aleks. (2005). "Beyond Timidity? The State of British New Writing", *Performing Arts Journal* 2005 pp.55-61.

- Singer, Anabelle. (2004). “Don’t want to be this; The Elusive Sarah Kane”, *The Drama Review*. Vol. 48 pp.139-170.