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YÜKSEK LİSANS TEZİ

**THE FRAGMENTATION OF THE SELF IN THREE
CONTEMPORARY BRITISH PLAYS**

**ÜÇ ÇAĞDAŞ BRİTANYA OYUNUNDA PARÇALANMIŞ
BENLİKLER**

TUĞÇE KAPTAN

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ABSTRACT

THE FRAGMENTATION OF THE SELF IN THREE CONTEMPORARY BRITISH PLAYS

Tuğçe KAPTAN

This thesis investigates how personal and collective traumas leave the individual fragmented for different reasons. Fragmented characters in Philip Ridley's **Leaves of Glass**, Martin Crimp's **In the Republic of Happiness** and Simon Stephens' **Pornography**, which are the examples of contemporary British theatre written after the 2000s, are examined in the light of trauma theory. The plays that form the basis of this study are written after the 2000s, but the historical background of the thesis suggests that traumatic events of the twentieth century such as World War I and II left the individual fragmented. For this reason, the historical background between the 1910s and 2000s is elaborated in detail and fragmentation is thoroughly contextualized. The plays of the contemporary playwrights Ridley, Crimp and Stephens are discussed within the theoretical framework of trauma theory based on the works of pioneers such as Freud, Caruth, Felman, Laub, Kohut and Mollon, and thus this study comes to the conclusion that in the contemporary theatre fragmentation gets more and more dominant with the effect of the growing number of traumatic events.

Keywords: Trauma Theory, Contemporary British Theatre, Philip Ridley, Martin Crimp, Simon Stephens, **Leaves of Glass**, **In the Republic of Happiness**, **Pornography**.

ÖZ

THE FRAGMENTATION OF THE SELF IN THREE CONTEMPORARY BRITISH PLAYS

Tuğçe KAPTAN

Toplumsal/kişisel travmatik olayların bireyi farklı sebeplerle nasıl parçalanmış bıraktığı düşüncesi bu tezin temelini oluşturur. Bu tez, 2000 sonrasında yazılan çağdaş tiyatronun örneklerinden olan Philip Ridley'nin **Leaves of Glass**, Martin Crimp'in **In the Republic of Happiness** ve Simon Stephens'in **Pornography** oyunlarındaki parçalanmış benlikleri travma teorisi ışığında incelemektedir. Bu tezin temelini oluşturan oyunlar 2000 sonrasında yazılmıştır fakat tezin tarihi arka planı yirminci yüzyılda yaşanan birinci ve ikinci dünya savaşı gibi travmatik olayların bireyi parçalanmış bıraktığı fikrini öne sürer. Bu sebepten ötürü, bu çalışma 1910lardan 2000lere tarihi arka planı ayrıntı ile ele alarak, parçalanmışlık olgusunun bağlamını inceler. Çağdaş tiyatrodan Ridley, Crimp, Stephens'in metinleri, kuramsal çerçevede Freud, Caruth, Felman, Laub, Kohut ve Mollon gibi düşünürlerin eserleri ile irdelenirken, bu çalışma çağdaş tiyatrodaki parçalanmışlık olgusunun giderek artan travmatik olaylar etkisinde daha belirgin hale geldiğini ortaya koymaktadır.

Anahtar Kelimeler: Travma Teorisi, Çağdaş İngiliz Tiyatrosu, Philip Ridley, Martin Crimp, Simon Stephens, **Leaves of Glass**, **In the Republic of Happiness**, **Pornography**.

PREFACE

This thesis focuses on the fragmentation of the self in contemporary British drama within the theoretical framework of trauma theory. Plays are respectively; Philip Ridley's **Leaves of Glass**, Martin Crimp's **In the Republic of Happiness** and Simon Stephens' **Pornography**. It can be seen from both chronological development and each play's own structural development and that already said the level of fragmentation gets visible and more and more in terms of structure. **Leaves of Glass** has a relatively classical structure yet there are scenes that breaks the linearity of the structure. The play explores the personal and collective traumas of the characters. **In the Republic of Happiness** and **Pornography** do not have classical structure, the speeches are in both dialogues and monologues with dashes. For this reason, the theme of fragmentation is easily seen throughout those plays since there are no definite characters and structures. Therefore, reasons for fragmentation are foregrounded depending on the collective and personal traumas. The characters in the plays are illustrated as the ones who suffer from anxiety, frustration, and aggression as a result of the traumatic events as well as personal traumas. Moreover, characters in the plays are fragmented since they all suffer from different problems.

This thesis has been both a joyous and a depressing journey for me. In a way, I managed to explore the hidden parts of me through the reactions that I have given in both depressive and joyous moods. I could not imagine that writing a thesis could help me discover my true self.

I would like to express my gratitude to my thesis advisor Assistant Professor Özlem KARADAĞ without the guidance of whom I could not proceed with my dissertation. My road to complete this thesis is mainly paved with her support, encouragement and patience with me in this challenging process. Her valuable feedback and, encouragement have contributed greatly to my experience of academic study. It has been my great pleasure and privilege to work with her.

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TABLE OF CONTENTS

Öz.....	iv
Abstract	iii
Preface.....	v
Abbreviations List.....	viii
Introduction.....	1
Chapter I: Fragmented Characters in Philip Ridley’s Leaves of Glass	19
Chapter II: Fragmented Characters in Martin Crimp’s In the Republic of Happiness	45
Chapter III: Fragmented Characters in Simon Stephens’ Pornography	78
Conclusion	97
Bibliography.....	101

ABBREVIATIONS LIST

PTSD Post-Traumatic Stress Disorder

BPD Bipolar Personality Disorder

CSA Child Sexual Abuse

FMS False Memory Syndrome



INTRODUCTION

Philip Ridley's **Leaves of Glass**, Martin Crimp's **In the Republic of Happiness**, and Simon Stephens' **Pornography**, three twenty-first century British plays and the main focus of this study, all present depictions of the fragmentation of the self on different levels. Thus, this thesis aims to explore the reasons why the preoccupation with the fragmentation of the self in the contemporary British theatre is so significant. It also delves into its close ties with twentieth and twenty-first century historical, political, and cultural context. The thesis poses the notion that the twenty-first century has led to a general crisis of fragmentation for individual subjects and that this accounts for its prevalence and visibility in dramatic production during this period.

As a noun describing an individual process, 'fragmentation' derives from 'fragment'; the definition of "fragment", is given in **The Poetics of Fragmentation in Contemporary British and American Fiction** as follows: "the words fragmen and fragmentum derive from frango, which means to break, to shatter, to crash."¹ According to **The Cambridge Dictionary**, fragmentation is "the action or process of breaking something into small parts or of being broken up in this way."² But the word has a specific significance in the field of psychology where, as the **Psychology Dictionary** defines, "it is the name of a psychological disturbance where thought and actions are split apart."³ Since a primary concern of this thesis is the attempt to show the close ties between the self, fragmentation and trauma theory, the psychological definition of 'fragmentation' is most instructive here, as psychoanalysis as an academic field forms the basis of trauma theory. Thus,

¹ **The Poetics of Fragmentation in Contemporary British and American Fiction** as ed. by Vanessa Guignery and Wojciech Drag, United States, Vernon Press, p. XII.

² "fragmentation, "The Cambridge English Dictionary (online)
<https://dictionary.cambridge.org/dictionary/english/fragmentation>.11.06.2019.

³ "fragmentation, "Psychology Dictionary (online)
<https://psychologydictionary.org/fragmentation/>21.06.2019

going forward, we can assume that when thought and action are disunited within the individual agent, the state of the fragmented self appears.

The state of the fragmented self is described by Phil Mollon in his article “Releasing the Unknown Self” as follows: “It is hypothesised that the threat of fragmentation is experienced by human beings (individually and collectively) unconsciously as a continual danger.”⁴ In this way, there is also a relationship between trauma, sense of self, identity and fragmentation. In other words, trauma can disrupt and shatter the identity through altering an individual’s way of perceiving the event. Thereby, the individual is psychologically broken into tiny pieces. Michelle Balaev mentions the impact of traumatic experience on the sense of self in his article named “Trends in Literary Trauma” as follows:

The idea that traumatic experience pathologically divides identity is employed by the literary scholar as a metaphor to describe the degree of damage done to the individual’s coherent sense of self and the change of consciousness caused by the experience.⁵

As a result of traumatic experience, the individual frequently feels fragmented, shattered, agitated, and anxious. The sense of self is affected, conditioned by the environment, inner experiences, and traumatic events. Thus, the self is fragile and is vulnerable to inevitable outer attacks, of which traumatic events are likely to cause damage to the sense of self. Leigh Gilmore suggests that “trauma refers to the self-altering, even self-shattering experience of violence, injury and harm.”⁶ Along with a shattering of the sense of self, a person experiencing trauma has difficulty in constructing ties with the people surrounding him/her. Therefore, in the aftermath of a traumatic event, a person can lead an isolated life with basic communication problems.

⁴ Phill, Mollon, “Releasing the Unknown Self”, Self-Psychology and Psychoanalysis, (online) <https://www.selfpsychologypsychoanalysis.org/mollon.shtml> 23.06.2029.

⁵ Michelle, Balaev, “Trends in Literary Trauma Theory”, **An Interdisciplinary Critical Journal**, Vol.41, No: 2, June 2008, p.151.

⁶ Leigh Gilmore, **Limits of Autobiography: Trauma and Testimony**, Ithaca, Cornell University Press. 2001, p. 6.

Judith Herman explores the causes which combine to shatter the self in her book **Trauma and Recovery: The Aftermath of Violence—From Domestic Abuse to Political Terror** as follows:

Traumatic events call into question basic human relationships. They breach the attachments of family, friendship, love, and community. They shatter the construction of self that is formed and sustained in relation to others.⁷

Victims of trauma tend to isolate themselves from society, living a somewhat desolate life in which the process of conducting healthy relationships with others becomes fraught. As Kirby Farrell suggests, this kind of trauma not only affects the sense of self but also impacts upon the social world.⁸ Russell Meares further develops these theories of trauma causation in **Intimacy and Alienation: Memory, Trauma and Personal Being** as follows: “The sense of self depends upon things happening.”⁹ From such theories of trauma, we can extrapolate that individuals living within postmodern societies are more prone to trauma purely because of the pace of the modern world: to put it bluntly, more things happen to more individuals, and more often. Hui Ni and Dawei Lian echo this idea when explaining Frederic Jameson’s conceptualisation of fragmentation in their article “Study of the Fragmented Structure in Oracle Night as a Metafiction” as follows: “According to Frederic Jameson, the disappearance of personality in postmodern society, as well as the changes along with it, evokes the prevalence of the fragmented characters all over the world in many areas.”¹⁰

The prevalence of fragmentation as an academic concern across disciplines such as psychology, sociology and literary studies points to the reality that

⁷ Judith Herman, **Trauma and Recovery: The Aftermath of Violence—From Domestic Abuse to Political Terror**, New York, Basic Books, 1997, p.51.

⁸ Kirby Farrell, **Post-Traumatic Culture: Injury and Interpretation in the Nineties**, London, The John Hopkins University Press, 1998, p.185.

⁹ Russel Meares, **Intimacy and Alienation: Memory, Trauma and Personal Being**, London, Routledge, 2000, p.10.

¹⁰ Hui Ni and Dawei Lian, “Study of the Fragmented Structure in Oracle Night as a Metafiction”, **Theory and Practice in Language Studies**, Vol.2, No: 3, March 2012, p.542.

fragmentation is a recurrent phenomenon of the late twentieth-century and early twenty-first century. Critics such as Kirby Farrell, Russel Meares and Vincent Sherry routinely locate the roots of this contemporary version of subjective fragmentation back to World War I. This dating process is of utmost importance in any attempt to understand the chronological development of fragmentation. Placing its historical genesis here allows a concept of fragmentation to emerge as the result of several interconnected factors, including both individual and collective societal traumas. In this way, the destructive effects of WWI can be said to have traumatized individuals collectively. The WWI took place between 1914 -1918, and the new destructive means of conflict developed prior to and during the war have been well-documented as giving rise to psychological traumas, individually and collectively, throughout Europe. Soldiers routinely suffered significant physical injuries, suffered psychological damage and, in vast numbers, lost their lives while people witnessing these rueful scenes frequently lost their faith, zest for life, hope for the future and, ultimately, the energy to survive. Vincent Sherry in his book **The Cambridge Companion to the Literature of the First World War** charts the main points of the war as follows:

For reasons that were unclear, or that changed and became even more unclear, there were 10 million dead in less than half a decade, as the major nation states of Europe and North America aligned and engaged in a conflict that mobilized, galvanized, and exhausted their resources of human, financial, intellectual, and spiritual capital. On the landscape of modern times, this war stands accordingly as a landmark, a milestone or turning point. Yet the differences it supposedly locates between centuries new and old blur now as history mixes three – the twenty-first, the twentieth, the nineteenth – into the line of sight.¹¹

As argued here, the number of deaths and the intensity of the destruction that was wreaked through this conflict was unprecedented. Ronald Carter and John Macrae in their book **The Penguin Guide to English Literature: Britain and Ireland** elaborate on this, foregrounding the fact that “millions of men, including

¹¹ Vincent Sherry, “Introduction”, **The Cambridge Companion to the Literature of the First World War**, Ed.by Vincent Sherry, Cambridge, Cambridge University Press, 2005, p. 1.

very young soldiers, were killed. The loss of so many lives was a horror the country had not experienced before, and for many people there seemed to be no purpose to the war.”¹² As Sherry, Carter and Macrae also indicate, the magnitude of the casualties was a new global phenomenon that had not been experienced before. A few decades later, World War II eclipsed its predecessor’s legacy to become the bloodiest and most genocidal war in human history.

Kirby Farrell in his book **Post-traumatic Culture: Injury and Interpretation in the Nineties** suggests that “After 1939 (...) it became clear that the Great War was indeed merely the beginning of a historical period, the era of world wars that lasted from 1914 to 1945 and established the matrix of the twentieth century.”¹³ The legacy of World War II itself can also be seen as ushering in an extended period of economic crisis, national border changes, the spread of many serious diseases and unprecedented death rates. The psychological effects on individuals sparked a profound sense of alienation, fragmentation and loss in the face of a chaotic world. Indeed, the very fact that death and destruction was so commonplace meant likewise that disruption to the previous relation between self and identity among individuals was also very widespread. Additionally, the dawn of the nuclear age and the Cold War’s mantra of mutually assured destruction brought the proximity of mass trauma, which for many could previously have been held at a distance, as close to the individual as possible.

The end of the Second World War in 1945 did not make the world a peaceful place. When atomic bombs were dropped on Hiroshima and Nagasaki in Japan in 1941, the world understood that the whole world could end at any moment. There was now a Cold War between communist countries and the West which ended only in the late 1980s.¹⁴

Without doubt, individuals who had directly experienced the horrific events of the first half of the twentieth-century were mostly traumatized. Bearing witness to

¹² Ronald Carter, John Macrae, **The Penguin Guide to English Literature: Britain and Ireland**, London, The Penguin Books, 1996, p. 159.

¹³ Farrell, **op.cit.**, p.2.

¹⁴ **Ibid.**, p.195.

such events in such a dreadful atmosphere had a heavy impact on victims. Kirby Farrell demonstrates the logical inevitability of the mass incidence of individualised trauma in this period as follows:

Historically, a post-traumatic mood makes sense as an aftershock of the great catastrophes of mid-century, the Great Depression and World War II. The post-war year's advertised compensatory serenity, but they also inaugurated the Cold War, the Korean War, McCarthyism, threats of nuclear annihilation, and new racial and economic tensions.¹⁵

As mentioned above, the post-war period gave rise to different conflicts. Britain was one of the most drastically affected countries by World War II. Social, cultural and political changes occurred as a result of the war. Anselm Heinrich suggests in his article "Theatre in Britain during the Second World War" that "The Second World War triggered fundamental changes for Britain – and not exclusively in military, political, and socio-economic terms."¹⁶ While the post-war period introduced a compensatory serenity in terms of fighting, it was accompanied by social and political upheaval, turmoil, and chaos. The unrest, the anxiety about future, diminishing family ties, class struggle, economic difficulties and the growing capitalism-fuelled desire to earn money conspired to create pressure on the individual, and, as a result, individuals during this most recent period of history have experienced alienation and fragmentation.

These major events formed the social and political background of the twentieth century, which came to have a huge influence upon contemporary British drama. Likewise, World War II and its legacy was a prominent recurring theme for dramatists. After a catalogue of catastrophes, individuals in society were in pursuit of happiness, yet, the traumatic past often reappeared when individuals went onto experience symptoms in their later lives. For these reasons, the twentieth century as whole, not just its beginning, is called the age of trauma. This is reflective of

¹⁵ Kirby Farrell, **op.cit.** p.9.

¹⁶ Anselm Heinrich, "Theatre in Britain during the Second World War", **New Theatre Quarterly**, Vol.26, No: 1, October 2010, p.67.

Balaev's notion that "a massive trauma experienced by a group in the historical past can be experienced by an individual being even centuries later who shares a similar attribute of the historical group."¹⁷ It is this continued identification with the traumatised individuals of the first half of the twentieth century, even among those who never lived through those events, that has meant that the twentieth century has come to be understood as the age of trauma. Emotions such as loss, pain, and suffering have continued to prevail and traumatic events including localised wars, genocides, accidents and terrorist attacks, frequently conditioned by the racial, political and historical legacies of the earlier conflicts discussed, have continued to shape the contemporary world, as Özlem Karadağ points out in **Trauma on the Contemporary Stage: Kane, Ravenhill, Ridley** as follows:

After the war, rather than enjoying a time of peace the world was being agitated by smaller wars and events: the first Indo-China War (1946), Kennedy's assassination (1963), the Vietnam War (1965), the Indo-Pakistan War (1971), the Yom Kippur War (1973), the Falklands War (1982), the fall of Berlin Wall in 1989, the Gulf War (1990), the Operation Desert Storm (1991), the Dissolution of the Soviet Union (1991), the Bosnian War (1992), the NATO bombings of Serbia (1995), attacks on the World Trade Centre and Pentagon in the U.S.A on 9/11 (2001) and the War in Afghanistan (2001) and the invasion of Iraq (2003).¹⁸

As indicated above, either indirectly or directly, the influences of these events can be traced in Britain. People were agitated in the face of probable terrorist attacks and the feeling of restlessness left them fragmented. **In the Republic of Happiness** which is the second play discussed in this dissertation, gives voice to the stressed, and restless individuals who live in fear of terrorist attacks. That is to say, collective trauma is one of the reasons for individual character's internal fragmentation. The 9/11 terrorist attacks in New York caused many to feel anxious, angry and fearful, and these emotional responses were not bound by geography. Since that moment, many people across the world have lived with the fears regarding indiscriminate attacks

¹⁷Balaev, *op.cit.*, p.152.

¹⁸ Özlem Karadağ, **Trauma on Contemporary English Stage: Kane, Ravenhill, Ridley**, Lambert Academic Publishing, Düsseldorf, 2016, pp.8-9.

and this feeling has left them feeling simultaneously vulnerable and powerless in the face of forces greater than themselves.

Governmental policies have also been influential in the UK. Britain's first female prime minister was Margaret Thatcher and she served for 11 years. Her tenure saw the country drift towards more consumerist and capitalist structures. Kenneth R. Hoover describes the Thatcher period in his article "The Rise of Conservative Capitalism: Ideological Tensions within the Reagan and Thatcher Governments" as follows:

With the rise to power of Prime Minister Margaret Thatcher and Ronald Reagan, a considerable cleavage has developed among support capitalism. Reagan and Thatcher have assembled a rationale and series of policies for what I will identify as conservative capitalism. Rather than dealing incrementally within a general consensus on reformist policies, they have reversed the growth of taxation, shifted resources away from service programs, resuscitated traditionalist prescriptions for personal behaviour, and advanced the apparent substitution of the market the key institution of the society.¹⁹

Working in tandem, Thatcher and Reagan changed various aspects of social and economic policy in both the UK and in America which favoured free market capitalism as the economic model and combined it with a social conservatism which placed primacy again on the individual by targeting collective social structures. Famously, Thatcher claimed that "there is no such thing as society. There are individual men and women and there are families."²⁰ and her policies worked to underline her world view by focusing primarily on the individual identity. Jonathan Freeland comments about Thatcher's success in undermining the notion of the collective in **The Guardian** as follows: "More subtly, Thatcher bequeathed a kind of

¹⁹ Kenneth R. Hoover, "The Rise of Conservative Capitalism: Ideological Tensions within the Reagan and Thatcher Governments" **Comparative Studies in Society and History**, Vol:29, No. 2, April 1987, p. 245.

²⁰ Jane Pilcher and Stephen Wagg, "Introduction: Thatcher's Children?", **Thatcher's Children? Politics, Childhood and Society in the 1980s and 1990s**, ed. by Jane Pilcher and Stephen Wagg, London, Falmer Press, 1996, p. 2.

instinctive rejection of once-valued forms of collective activity.”²¹ Thatcher’s emphasis on individualism directed people towards a prioritising of economic concerns, which resulted in an increase in desire for buying and consuming:

But at its crudest, the Thatcher ethos translated into the get-rich-quick, greed-is-good spirit of the 1980s, satirised by Harry Enfield’s Loadsamoney creation. The Big Bang of City deregulation, the Tell Sid scramble for buying and selling shares, the sense that money is the highest value, wealth the greatest sign of worth – all these were hallmarks of the Thatcher era in its mid-80s pomp. Few would argue that they have not endured. On the contrary, consumerism and materialism have been the norm ever since, rising inequality the consistent trend as the rich soar ever further away from the rest.²²

As Thatcherite neoliberalism was adopted wholesale, people became increasingly focused on spending. In other words, the act of consuming became the dominant cultural trend of the nineties Britain.

In-yer-face theatre and post-dramatic theatre have contributed a lot to the field of contemporary drama and the sense of fragmentation pervading the century can be seen clearly in these developments. In-yer-face theatre, which emerged in the 1990s in Britain, stages violence and sex using provocative and blatant language. Myles Weber suggests in his review that in-yer-face theatre productions “smash taboos, mention the forbidden and create discomfort.”²³ In other words, a group of young writers began employing startling and appalling images in order to astonish the audience. Those writers have written plays that also manifest the fragmented identities in society. Aleks Sierz defines in-yer-face theatre in his book named **In-Yer-Face Theatre: British Drama Today** as follows:

²¹ Jonathan Freedland, “Margaret Thatcher’s Britain: we still live in the land Maggie built,” **The Guardian**, 08.04.2013, (Online) <https://www.theguardian.com/politics/2013/apr/08/britain-land-margaret-thatcher-built>, 21.06.2019.

²² Freedland, **op.cit.** p.3.

²³ Myles Weber, “In-Yer-Face Theatre: British Drama Today by Aleks Sierz,” **The Georgia Review**, Vol.56, No:3, Fall 2002, p.863

The widest definition of in-er-face theatre is any drama that takes the audience by the scruff of the neck and shakes it until it gets the message. It is a theatre of sensation: it jolts both actors and spectators out of conventional responses, touching nerves and provoking alarm. Often such drama employs shock tactics or is shocking because it is new in tone or structure, or because it is bolder or more experimental than what audiences are used to. Questioning moral norms, it affronts the ruling ideas of what can or should be shown on stage; it also taps into more primitive feelings, smashing taboos, mentioning the forbidden, creating discomfort. Crucially, it tells us more about who we really are.²⁴

The audience of in-er-face theatre is thus disturbed and shaken by the portrayal of explicit scenes. Such productions break with the traditional British drama by uncovering untold and hidden things. Indeed, the language is not traditional but filthy in order to transmit the message in a direct, unmistakable way. That is to say, the audience is disturbed and understands the message easily because they have to. Sierz notes that “ the language is usually filthy, characters talk about unmentionable subjects, take their clothes off, have sex, humiliate each other, experience unpleasant emotions, become suddenly violent.”²⁵ In other words, they are unafraid of embracing all subjects in all aspects without any limitations and they ‘smash the taboos.’ Moreover, in-er-face theatre is experimental in terms of dramatic form:

In-er-face theatre is experiential theatre, and it works because it exploits two of the special characteristics of the medium: first, because it’s a live experience, anything can happen. The paradox is that while the audience is watching in perfect safety, it feels as if it is in danger. Second, theatre in Britain is technically uncensored, so everything is allowed.²⁶

One interpretation of this genre is that it forces on the audience the things it does not want to encounter and does so explicitly in order to lay bare the subjective limits of individual audience members. In other words, it does not offer solace but rather illustrates the bleak side of life unapologetically and with no easy resolution.

²⁴ Aleks Sierz, **In-Yer-Face Theatre: British Drama Today**, London, Faber and Faber, 2001, pp. 4-5

²⁵ Sierz, **op.cit.**, p.5.

²⁶ **Ibid.**, p.19.

Sierz describes the mechanism through which in-her-face theatre works to disturb its audience as follows:

In-her-face theatre always forces us to look at ideas and feelings we would normally avoid because they are too painful, too frightening, too unpleasant or too acute. We avoid them for good reason--what they have to tell us is bad news: they remind us of awful things human beings are capable of, and the limits of our self-control.²⁷

Plays focused on this thesis illustrate the fatal side of the human capacity that is beyond imagination and the audience is shaken by the reality of the things that individuals can do.

The theme of fragmentation is very dominant in post-dramatic theatre and can be registered on different levels. Hans Thies Lehmann defines post-dramatic theatre as follows:

Lehman had deployed the term (post-dramatic theatre) as an alternative to the then ubiquitous term postmodern "theatre" in order to describe how a vast variety of contemporary forms of theatre and performance had departed not so much from the modern as from drama, that is they no longer conformed to the idea of mimetically enacting a dramatic conflict in the form of a story (fable), and dialogue spoken by characters in a fictional universe.²⁸

Post-dramatic theatre thus reflects again the sense of fragmentation in contemporary drama, albeit differently to in-her-face productions. The roots of post-dramatic theatre have a close relationship with dramatic texts. Indeed, Marvin Carlson emphasizes the importance of the prefix 'post' and claims that "all the post terms have in common a sense of rejecting certain key elements of an established tradition."²⁹ Depending on Carlson's claim, it can be asserted that post-dramatic

²⁷ **Ibid.**, p.6.

²⁸ Hans-Thies Lehmann, **Postdramatic Theatre**, Trans. Karen Jürs Munby, Canada, Routledge, 2006, p.30.

²⁹ Marvin Carlson, "Postdramatic play and Postdramatic Performance" **Rev. Bras. Estud. Presença**, Vol: 5, No.3. September 2015, p.578.

theatre carries the characteristics of both traditional texts and post-dramatic texts. However, the style of the text, plot, structure and the characters are different from the traditional type of dramatic text. He also highlights the features of traditional theatre pieces in his article and suggests that:

the traditional dramatic text as we have been told ever since Aristotle (1968) is a unified narrative with a beginning, middle and end. Logical cause and effect relationships are stressed within an over-arching teleology.³⁰

Thus, the traditional dramatic form has an established narrative arc and thus its wider message can be easily comprehended. Post-dramatic theatre departs from this model, however, as its themes are not presented in an ordered or comprehensible way. Writing on theatre consistently emphasises the significance of time to the dramatic form. Unsurprisingly, given its radical restructuring of the form, the perception of time is different in dramatic and post-dramatic performances. Lehman suggests that “in more than one respect the rule of the unity of time was essential to the Aristotelian tradition of dramatic theatre.”³¹ However, post-dramatic texts break the unity of time, this crucial aspect of traditional performance.

Contrary to traditional drama, the text has properties of both visual and aural objects. According to Lehmann the performers’ presence and physicality are the main aspects of post-dramatic theatre. By putting physicality and the body at the forefront, Lehmann shows how post-dramatic theatre deconstructs the unity of character. When the structure of character is broken down, the spectators themselves intervene in terms of circumscribing the roles. Therefore, individual characters and protagonists are not as influential as they are in traditional dramatic texts. In this way, character and the classical structure are shattered, and the audience is forced to put the pieces together and reconstruct those fragments in order to deduce the implied meaning. Moreover, there is no single meaning that can be deduced from the

³⁰ Carlson., **op.cit.**, p.579.

³¹ Lehmann, **op.cit.** p.158.

text. Lehman's term shatters the structure of character in the centre. In other words, the text and textual characters are no longer in the centre of the play and thereby the audience becomes the one to make meanings out of the performance. Indeed, the shocking events like 9/11 and 7/7 London Bombings, terror attacks which targeted everyday London commuters, could be reflected on the stage with the elements of post-dramatic theatre.

As outlined above, in this study, the fragmentation of the self in the contemporary theatre is studied within the theoretical framework of trauma theory. Fragmentation and trauma theory are in close relation with each other. Since 1990s trauma has become a popular mode of critique for theorists such as Dori Laub, Cathy Caruth, Judith Herman and Dominick LaCapra. Primarily related to clinical medicine, psychology and literature, **Merriam-Webster** gives the definition of trauma as follows: "Trauma is the Greek word for wound. Although the Greeks used the term only for physical injuries, nowadays trauma is just as likely to refer to emotional wounds."³² Its link to fragmentation can be demonstrated by alluding to Vanessa Guignery's definition of fragmentariness as "a word whose etymology is significantly *vulnus*, i.e., the wound."³³ The etymological meaning of both trauma and fragmentariness illustrates to us that both concepts are alike. Therefore, fragmentation can be effectively studied within the framework of trauma theory. The concept of trauma changed and developed over the course of the twentieth century but has its roots in the innovations of Freud's psychoanalysis. Freud is regarded as the pioneer of modern trauma theory. According to Freud, trauma is an outer force which disturbs memory. He describes the term "traumatic" in **Beyond the Pleasure Principle** as follows: "an event such as external trauma will doubtless provoke a massive disturbance in the organism's energy system, and mobilize all available defence mechanisms."³⁴ Freud's idea of traumatic response is related to the idea of protection and recognising the external traumatic event is an existential threat to the sense of self. In Freud's studies, trauma is taken to be a kind of wound imposed on

³² "trauma" Merriam-Webster Dictionary, (online), <https://www.merriam-webster.com/dictionary/trauma>, 25.06.2019.

³³ Guignery, op.cit., p.XII.

³⁴ Sigmund Freud, **Beyond Pleasure and Principle**. New York, Dover Publications, 2015, p.23.

the mind. Slavoj Žižek defines trauma as “the violent intrusion of something radically unexpected, something the subject was absolutely not ready for, something the subject cannot integrate in any way.”³⁵ His description of trauma highlights its characteristic violence and suddenness. Judith Herman states that “traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death. They confront human beings with the extremities of helplessness and terror and evoke the responses of catastrophe.”³⁶ According to the definitions of Žižek and Herman, trauma comes to the surface as an emotional response to a violent and unsettling event such as a death of a beloved one, a terror attack, a drastic accidents or a natural disaster. As a writer, Cathy Caruth has also been one of the luminaries of the trauma theory and she describes trauma as:

There is an overwhelming experience of sudden or catastrophic event in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena, an individual being’s tendency to re-experience the sudden and catastrophic events shocking her.³⁷

Thus, this horrific and disturbing event continues to haunt the individual later in his life through flashbacks, nightmares and other repeated phenomena. According to Caruth, the traumatic event cannot be understood immediately but only after the effects of it pervade the individual’s life completely.

This study employs the ideas of Caruth, and likewise emphasises the belated nature of trauma and its return via intrusions and flashbacks. The characters in **Leaves of Glass** and **In the Republic of Happiness** manifest the symptoms of trauma and its belated return. Cathy Caruth defines belatedness of the event as follows: “the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who experiences it.”³⁸ In other words, trauma is not understood initially but later on, becoming a part of the traumatised

³⁵ Slavoj Žižek, **Living in the End Times**, London, Verso, 2011, p.292.

³⁶ Herman., **op.cit.** p.33.

³⁷ Caruth, **op. cit.**, 4

³⁸ **Ibid.**, p.4

subject's life via flashbacks and repetitive re-enactments. Most trauma victims are disturbed by flashbacks, hallucinations or nightmares, which most frequently are visited upon the victim in the form of intrusive re-experiences and nonverbal memories of the event. On the other hand, the clinical definition of Posttraumatic Stress Disorder is as follows:

Posttraumatic stress disorder (PTSD) is a psychiatric disorder that can occur in people who have experienced or witnessed a traumatic event such as a natural disaster, a serious accident, a terrorist act, war/combat, rape or other violent personal assault.³⁹

In other words, individuals diagnosed with the PTSD are mostly traumatized since they have been exposed to unsettling traumatic events. Such individuals not only develop PTSD as a result of trauma, but they also experience Borderline Personality Disorder (BPD). The National Institute of Mental Health defines BPD as follows: "Borderline Personality is a mental illness marked by an ongoing pattern of varying moods, self-image, and behaviour. These symptoms often result in impulsive actions and problems in relationships."⁴⁰ It is quite common to notice mood swings and Individuals with BPD perceive events in extremes. Moreover, they may practice extreme anger, depression and anxiety.

Herman offers three encompassing categories about trauma; they are respectively 'hyperarousal', 'intrusion' and 'constriction'.⁴¹ Hyperarousal is particularly associated with post-traumatic stress disorder, with those suffering from PTSD experiencing a state in which they are highly anxious, as if a traumatic event were about to take place again. Therefore, Herman characterises the situation of the traumatized in the aftermath of an event as follows: "they have an extreme startle response to unexpected stimuli, as well as an intense reaction to specific stimuli associated with the traumatic event."⁴² Despite the passage of time, ridding oneself of the after effects of a traumatic incident is not easy. Continual recurrences of the past

³⁹ "What is Posttraumatic Stress Disorder?," **American Psychiatric Association, (Online)** <https://www.psychiatry.org/patients-families/ptsd/what-is-ptsd>, 20.06.2019.

⁴⁰ "Borderline Personality Disorder," **The National Institute of Mental Health, (online)**, <https://www.nimh.nih.gov/health/topics/borderline-personality-disorder/index.shtml>, 21.06.2019.

⁴¹ Herman, **op. cit.**, p. 36.

⁴² **Ibid.**, p.36.

traumatic events are called ‘intrusion[s]’.⁴³ The last category is ‘constriction’. Herman suggests that:

When a person is completely powerless, and any form of resistance is futile, she may go into a state of surrender. The system of self-defence shuts down entirely. The helpless person escapes from her situation not by action in the real world but rather by altering her state of consciousness.⁴⁴

Constriction can thus be understood as emotional numbing, which acts as a form of protection against anticipated similar traumatic events. In other words, it is a process of the detachment of emotions from behaviours and memories. Herman emphasizes the state of detachment “might be regarded as one of nature’s small mercies, a protection, and a protection against merciless pain”.⁴⁵ This process enables an escape from the reminders of the traumatic event, activities and places to guard against remembering the event anew.

A person who has experienced a traumatic event can have difficulty in constructing self-respect and social relations. Laub and Podell put forward that a traumatized individual can experience the “feelings of absence, of rupture, and of the loss of representation.”⁴⁶ As a result of this, the traumatized person experiences the “failure to preserve an emphatic tie with oneself”.⁴⁷ At the end, the sense of self is annihilated and cause the fragmentation of the self.

This dissertation consists of three parts and each chapter is studied within the overarching context of Trauma Theory with the aim of studying fragmentation. The order of the plays reflects the idea that fragmentation in society becomes more visible over time since the first play is an example of classical drama while the traces of fragmentation are more visible in the latter two plays, since they are post-dramatic works.

⁴³ *Ibid.*, p.36.

⁴⁴ *Ibid.*, p.42.

⁴⁵ *Ibid.*, p.43.

⁴⁶ Dori Laub and Daniel Podell, “Art and Trauma,” *International Journal of Psychoanalysis*, Vol. 76, 1995, p.992.

⁴⁷ *Ibid.*, p. 992.

Chapter I explores the collective and personal traumas of the characters and the functions of memory in Philip Ridley's **Leaves of Glass**. This chapter aims to discuss the use of memory and trauma in the play which focuses on an English family and two siblings who both suffer fragmentation as a response to the same experience of child abuse. A further reason for choosing this play is the fact that it was written in the period of the War on Terror, after the traumatic events of 9/11, the Iraq War, and the war in Afghanistan. The historical context of this period, I argue, is influential in the fragmentation of the self which the characters experience. Thus both personal and collective traumas pervade this play. **Leaves of Glass** demonstrates that fragmentation operates on multiple levels: the legacy of historical traumatic events, traced in the background of the play and communicated through the characters' haunting memories of World War II, and its far-reaching traumatizing effect which appears both through the act of narration or listening to the recounted traumatic event. Indeed, all the play's protagonists suffer from different kinds of traumas that leave them as fragmented beings.

Chapter II focuses on Martin Crimp's **In the Republic of Happiness**. In the first part, which is closer to a classical dramatic structure, problems are brought to the surface due to the traumas that three generations of the family faced and reasons giving rise to the fragmentation of the selves are explored. As the play develops, it discards theatrical conventions by jettisoning the plot and embracing the features of classical and post-dramatic tradition. In other words, this play eschews traditional plot, characters, and realistic dialogues. In "The Five Essential Freedoms", even the notion of character is abandoned as the audience do not even get to learn names or identities with the result that characters in the second part of the play are quite different when compared to the characters in the first part, where names are clearly given. The analysis focuses on the fragmentation coming to the surface as a result of already-experienced personal, interpersonal and collective traumas while also problematizing the notion that collective traumatic and haunting memories of 9/11, and 7/7 Bombings leave individuals anxious, traumatized and fragmented.

Chapter III covers Simon Stephens' **Pornography**. It foregrounds the notion that great changes in the social order have led to collective and individual trauma. The psychological and traumatic effects of the destructive nature of capitalism, consumerist culture, as well as problematic familial ties are explored as primary causes of individual fragmentation. Similarly, this play was produced in the aftermath of the 7/7 London Bombings, with the playwright exploring how individuals from different backgrounds experience various forms of fragmentation simply thought being subjects in modernity.

The conclusion compares and contrasts the three plays considering the trauma theory along with the reasons for fragmentation. Philip Ridley, Martin Crimp and Simon Stephens all attempt to explore the causes behind social and individual fragmentation, regarding it as fundamental to the contemporary condition, and the plays unwrap the close relationship between the sense of self, identity, fragmentation and trauma by gradually giving more space to the process of fragmentation, at the level of character, form and context.

Chapter 1:

Fragmented Characters in Philip Ridley's **Leaves of Glass**

Philip Ridley's **Leaves of Glass** was written in 2007. This play is linked to the other plays studied in this dissertation due to Ridley's connections with "in-yer-face" as well as the theme of fragmentation, explored here as a direct result of individual and collective traumas. Ridley is one of the most noteworthy playwrights who adopted in-yer-face tropes in his plays. In **Leaves of Glass**, a sensationalist approach is adopted with much of the dialogue depicting extreme events uncensored for the audience: "Soldiers burst into that girl's house. Raped her. Shot her. And the girl's parents."⁴⁸ The given quotation represents the principal purpose of in-yer-face theatre, which is to illustrate violent, disturbing and offensive scenes in an experimental way. Ridley is a pioneer of this genre, unafraid to present taboo subjects, and thanks to him new dramatic structures were able to surface as his innovations became hallmarks of the theatrical landscape:

At the start of the decade, Ridley was almost alone in exploring ideas no one else dared to touch, but soon some of his trademarks -- violent stage images, blatant language, pop culture references -- became staples of new drama. Because of his background in visual art, Ridley was ahead of his time.⁴⁹

Ridley's productions show violence, sexuality, and devastating events. Özlem Karadağ characterises the particular way in which Ridley presents this kind of material in her PhD thesis **Trauma on Contemporary Stage: Kane, Ravenhill, Ridley** as follows: "Ridley's way of conveying shocking events or memories creates an estrangement which enables the audience to abandon their habitual reaction to everyday life and look at it from fresh perspective."⁵⁰ That is to say, his decision to

⁴⁸ **Ibid.**, p.13.

⁴⁹ Sierz, **op. cit.**, p. 47.

⁵⁰ Karadağ., **op.cit.**, p.82.

base his art in shock enables him to provoke a far-reaching awareness among audience members who, through Ridley's use of poetic language alongside his visual symbolism, are able to resituate themselves in alternative perspectives and subjectivities, which they might otherwise not have had access to:.

The playwright's ability to capture the quirks and nuances of speech patterns that many of us hear every day stirs memory to create a menacing awareness of our threatened identities and hence identification with the situation on stage.⁵¹

Along with its in-her-face characteristics, **Leaves of Glass** is also a significant example of a group of plays which focused on memory that emerged in the 2000s. Philip Ridley's other plays also share similar subjects with the role of memory and remembering. Well-known works of Ridley are **The Fastest Clock in the Universe** and **Piranha Heights**, **The Pitchfork Disney**, **Leaves of Glass**, **Mercury Fur**, **Vincent River**. Wylie notes the importance of **Vincent River**, **Mercury Fur**, and **Leaves of Glass** as three important memory plays, and he says "the necessity for remembering and its associated dangers are dramatized in very different ways."⁵²

In **Leaves of Glass**, the act of remembering is a painful process for the characters. The play illustrates the dangers posed by an evocation of memory; this is primarily because, as Willie suggests that "the destructive capacity of false memory lies at the heart of the play."⁵³ Both Barry and Steven have woven a web of distortion around memories of their past, which is a major reason for both characters' fragmentation. Positioned as the painful alternative to fragmentation, the importance of the truth and fidelity to past events is emphasized in the play. "Philip Ridley's plays are united by a concern with memory to an extent that places the function of

⁵¹ Andrew Wylie, "Philip Ridley and memory", **Studies in Theatre and Performance**, Vol. 33, No:1, London, Routledge, 2013, p. 67

⁵² Wylie., **op.cit.** , p. 70.

⁵³ Wylie, **Ibid.**, p. 73.

remembering at the centre of his output.”⁵⁴ The threat posed by a revelation of the truth at the heart of the play is the apparent disclosure of the rotten familial ties that bind the two brothers, which stem specifically from Steven's jealousy, resentment and hatred for Barry. In this sense, the act of remembering is utmost importance for Ridley's **Leaves of Glass**, since the act of remembering traumatizes characters:

In **Leaves of Glass** (2007), the function of memory is presented in strongly contrasting ways that generate both an account of the necessity for personal and cultural memory to be retained and a critique of comforting untruths.⁵⁵

For the purposes of this dissertation, **Leaves of Glass** is significant, both as an example of “in-yer-face” in the 2000s and the post-traumatic context of the War on Terror during which it was written. The combination of genre and context are key elements in the fragmentation of individual characters within the play, implying a backdrop of collective trauma which melds with characters’ individual experiences – of parental suicide, of childhood abuse, of grief and of bearing witness to a traumatic event to create a canvas of suffering that permeates throughout the play.

Leaves of Glass operates on two time frames: the present, in which Steven, the elder brother, is married, a successful businessman and awaiting the birth of his first child, while Barry, the younger, is languishing in alcoholism; and the adolescent pasts of the two men, where the heart of the drama lies. The play focuses on the suicide of their father and its traumatic fallout on his two sons and wife. Steven is fifteen, and Barry is ten and the play explores just how profound an effect their father's suicide had upon them. Exerting control over the unbidden memories of their father and the narrative of their past is thus presented as one of the best means of protecting the two characters from the psychological injuries wrought by his death. Steven and Barry are presented as polarised characters. Barry's fragmentation originates from his sexual abuse and his father's death. Throughout the play, Steven is depicted as a mummy's boy, whereas Barry is depicted as their father's favourite.

⁵⁴ **Ibid.**, p. 65.

⁵⁵ **Ibid.**, p. 65.

Over time, the audience becomes aware of Steven's hatred and envy for Barry and comes to understand that it is based in jealousy of this intimate relationship. Barry has always been the favourite of the father; shockingly, this results in Steven facilitating the sexual abuse of his younger brother in return for money.

Steven and Barry's mother, Liz, is also shown to be struggling in the aftermath of her husband's death. Living in a fantasy world that refuses to acknowledge the familial disintegration taking place in front of her, Liz is shown to be a character who is yet to acknowledge her husband's suicide, despite the fact that Ridley continually suggests that acceptance of this situation is necessary to escape her emotional fragmentation. Her refusal to accept the suicide indicates that she is still traumatized by her husband's death, indeed the sequences which take place in the past show her to be in deep grief and depression.

Undoubtedly, the death of the father inflicted deep wounds in Liz, Steven, and Barry. Throughout the play, each characters' fragmentation is shown as stemming from the traumatic events that they experienced in the wake of the suicide. Memories of shared childhood experience are recalled specifically so that the audience are made aware of the characters' fragmented selves.

The beginning scene opens with Barry, Steven, and their father when they were at the age of ten and fifteen. Barry's close relationship with his father is depicted while Steven's inner voice interjects, establishing that his feelings towards his brother and father are marred by a sense of resentment combined with teenage angst: "Dad laughs and takes Barry's hand. He goes to take mine, but I pull it away. I am not a kid."⁵⁶ This exchange conveys early on to the audience that this particular family relationship is strained.

Throughout the play's narrative, Ridley hints that the problems that go on to hold Barry captive to his own destiny are caused by his elder brother. A traumatic childhood memory haunts the play but remains a mystery until the very end. However, we know that the event occurs after the death of their father while Steven

⁵⁶ Ridley, *op. cit.*, p. 5.

is ostensibly looking after Barry and that, during this period, a betrayal of trust happens. The extent of that betrayal finally comes out towards the end of the play, as it is revealed that shortly after their father's death, Steven sold his brother to an old man, in fact the schoolmaster of their late father, for sex. This fundamental trauma lays the ground for a series of successive events have deeply affected the course of Barry's life. The trauma is manifested in the figure of Mr Ghost, and Barry's interactions with this figure illustrate his experiences with the symptoms of PTSD, which commonly present in the aftermath of traumatic experience:

Barry wakes up with a cry.

Barry No! No!

Steven It' is all right, brov.

Barry Steve!

Steven At least he knows me.

Barry Who're you talking to? Mr Ghost?

Steven Here we go- There is no Mr. Ghost, brov.

Barry What you talking to that f**kin bastard for?

Grabs Steven's mobile.

Barry I am dead, Mr. Ghost. Leave me alone.

Steven Stop it, Barry.⁵⁷

Awoken from his nightmare, Barry's cry gives the impression of a person who experiencing the challenging fallout of traumatic experience. The period in the aftermath of the traumatic event can be challenging for sufferers since dreams, hallucinations, and nightmares become a part of their life. Kai Erikson touched the experiences of sufferers' aftermath of traumatic events in his "Notes on Trauma and Community" as follows:

⁵⁷ *Ibid.*, p. 7.

Above all, trauma involves a continual reliving of the original experience in daydreams and nightmares, flashbacks and hallucinations, and in a compulsive seeking out of similar circumstances.⁵⁸

Barry's fragmentation can be interpreted as a response to his PTSD. While his traumatic experience is not illustrated explicitly for the majority of the play's duration, the figure of the ghost acts a mean to manifest that PTSD for the audience too, making them aware that there is something terrible that they haven't yet learned. Until the revelation, specific signs such as Barry seeing the ghost indicate that he is experiencing the post effects of trauma. That is to say, the ghost is evidence that Barry is a victim unable to process the severe pain that he experienced as a child – an example of what Judith Herman describes as process whereby "[the traumatised individual] may learn to ignore severe pain, to hide their memories in complex amnesias..."⁵⁹ Since Barry does not want to confront the psychological outcomes of the abuse, he cannot acknowledge his abuse on short notice and this act of repression shows itself through his visualisation of the ghost. The mentioned ghost is in fact the "victimizer of Barry", in other words, Barry sees the English teacher, his abuser, throughout his life. Barry's childhood love for his father leaves him bereft at his father's suicide, and, Ridley suggests, the sexual abuse is psychically connected to his loss as it left Barry alone, isolated and vulnerable at the hands of his brother and unable to find the power to protect himself. His solution to conquer his fear of the ghost results in burying the ghost close to his father's shed:

Barry We can take the bucketful of Mr Ghost to ... where? The garden, brov. We'll bury it behind Dad's shed. We'll have to make sure Mum don't see us, won't we, brov. You keep watching, brov. I'll dig the hole. I'll put Mr Ghost in the hole-Don't look, brov! I'll cover him up and then... - Oh, brov Brov?⁶⁰

⁵⁸ Kai Erikson, "Notes on Trauma and Community." In *Trauma: Explorations in Memory*, ed. by Cathy Caruth, Baltimore, MD: John Hopkins University Press, 1995, pp. 187.

⁵⁹ Herman, *op. cit.*, p.5.

⁶⁰ Ridley, *op. cit.*, p. 8.

A further twist in the narrative reveals that the English teacher is not only Barry's victimizer but that he also abused their father, implying a long legacy of inflicting trauma upon this particular family. This knowledge imbues Barry's decision to bury the ghost close to his father's shed is an indication of Barry's attempts to escape from his traumatic experiences, that is to say, putting two traumatic events to rest. The significance of Barry's father's death is explicitly identified as the primary trauma which causes his fragmentation. Talking to Steven, Liz recalls the moment at which this bifurcation occurred:

Liz Well. It's like ... like I've had three sons, not two. There's you. And then there's the two Barry's. There's the Barry before your dad died. And then there's the Barry after his dad died. You remember the first Barry, Steven? So happy. So clever, always interested. Asking questions and ... laughing. He used to laugh all the time. Remember?⁶¹

Barry's father's suicide is one of the reasons for Barry's loss of hope and change of character and is a catastrophic event for this character. When his father was alive, he was a happy, clever and creative child. Barry is left wounded on account of his loss, which enabled the conditions for his own abuse to occur. Child abuse fundamentally isolates the child-victim. As Judith Herman describes:

The abused child is isolated from other family members as well as from the wider social world. She perceives daily, not only that the most powerful adult in her intimate world is dangerous to her, but also the other adults who are responsible for her care do not protect her.⁶²

In line with this, the legacy for Barry is a cycle of isolation from his family, from other family members and the social world and the development of alcohol addiction. An article named "Borderline Personality Disorder and Trauma" suggests

⁶¹ **Ibid.**, pp.40-41.

⁶² Herman, **op. cit.**, p. 4.

that: “Childhood sexual abuse is associated with attachment avoidance.”⁶³ Extrapolating from this, we can understand that the reason behind Barry’s isolating himself from the family members derives from his fear of attachment, which, past experience shows him, leaves him vulnerable and unable to protect himself. He was exposed to childhood abuse as a result of his attachment to his elder brother Steven; for this reason, he has gone on to avoid kinds of attachment, choosing instead to isolate himself in alcoholism. The alcohol is Barry’s co-conspirator and the addiction is Barry’s cowardly way to tackle the problems that he has come across. But as we have previously seen, trauma creates a shattered sense of self and hinders the victim’s ability to communicate in a healthy way. Victims frequently detach themselves from those closest to them. In this way, it is no surprise that the revelation of the traumatic event shows itself as at one with the addiction. Liz and Steven speak about Barry’s addiction as follows:

Steven	He’s trying his best, Mum.
Liz	If you say so.
Steven	He’s not drunk anything for three months.
Liz	He’ll start again. ⁶⁴

Barry’s addiction is a way to escape the burden of the ugly truths about his life. His alcohol addiction is the accumulation of the pains of his father’s death and his abuse. Viewed from the perspective of trauma, addiction emerges as almost unescapable for a child who was exposed to abuse in their early years of childhood, for the substance functions as a palliative soothe his/her pain. In his characterisation of Barry, Ridley seems to create a dramatic personification of the phenomena outlined in an article entitled “The Unfortunate Connection Between Childhood Trauma and Addiction in Adulthood”, which argues that: “In many cases, a victim of

⁶³ “Borderline Personality Disorder and Trauma,” (online) <https://www.borderline-personality-disorder.com/co-occurring-disorders/trauma/>, 10.04.2019

⁶⁴ Ridley, *op.cit.*, p. 38.

childhood abuse begins abusing alcohol or drugs as a means of self-medicating, hoping to alleviate the residual effects of being victimized at a young age.”⁶⁵

As stated before, in **Leaves of Glass** the function of the memory is represented clearly. Even the fragmented snapshots of the boys’ childhood are told via the help of Steven's memory. However, Ridley also highlights the importance of remembering throughout the play specifically directing the theme on Barry's infallible memory and incessant recollections. Ridley implies that this act of remembering serves to further fragment Barry’s personal identity since the act of remembering inescapably brings back his traumatic past. He is trapped in a cycle of constant remembering, particularly the memories of him and his father:

Barry It’s my tenth birthday. That T-shirt. I drew those stars on it. Remember? With those special pens Dad bought me.

Liz We both bought them for you.

Barry Each star's a different color. See? Took me ages. Dad loved it. Said I should start a T-shirt stall and sell'em. Remember, brov?

Steven ...No.

Barry I wore it all the time after he ... after he died.⁶⁶

It is through Barry’s memory that the audience becomes aware of the personal struggles that he has been through, allowing the audience access to moments of introspection and lucidity for the otherwise compromised character. Besides, the extent to which Barry has been shattered by the past is most powerfully communicated through his memory. Personal memories also represent access to his father’s subjectivity – clues to his experiences and emotions can be found in the act of remembering. But most clearly, Barry’s constant return to his memories conveys the depth of his yearning for his father.

⁶⁵ “The Unfortunate Connection Between Childhood Trauma and Addiction in Adulthood,” (online), <https://www.dualdiagnosis.org/unfortunate-connection-childhood-trauma-addiction-adulthood/>, 11.04.2019.

⁶⁶ Ridley, **op. cit.**, p. 38.

As stated before, Barry is not the only traumatised character depicted in **Leaves of Glass**. Steven is likewise a troubled and fragmented character, an aspect of his characters which is first indicated by his muted reaction to his wife Debbie's pregnancy. Debbie joyfully discloses the news to Steven that she is pregnant, but Steven does not show any kind of intimate affection or emotional reaction in response:

Debbie I rush home from the fucking hospital. Best news ever. Other men'd – they'd jump for joy and ... whatever. You? Oh no! Jesus. I didn't expect a a ... Not from you. Never from you. But a kiss. A simple little kiss. Is that too much to...? Jesus.⁶⁷

Steven's reaction in the face of this news is, rather, stagnant and lifeless. That is to say, he does not show his emotions frankly but suppresses them. Many theories suggest that repression of emotions in later life most likely extends back to the earliest years of adolescence. Henry McDonald Spenser has suggested the importance of repression of the emotions in his article named "The Psychology of Repressed Emotions" as follows: "the unconscious becomes repressed."⁶⁸ Steven's repressed response stems from the feelings of pain he felt in the face of lacking his own father's affection; in other words, Steven did not enjoy a healthy father-son relationship. In this way, Steven's, suppressed feelings prevent him from showing his real feelings about Debbie's pregnancy, since Debbie's pregnancy is the first step towards opening the gates of fatherhood. Even though their father behaved both Barry and Steven in an equal manner, Stevens' way of perceiving his father's love is quite different. According to him, he grew up without the affectionate love of his father, therefore his silence may mask uncertainty about how to treat a son or a daughter. In fact, his relationship with his father remains a keystone in his identity formation. His distant relationship with his father reverberates through his entire life, so much that he even suppresses any sense of happiness he may have had about

⁶⁷ **Ibid.**, p. 5

⁶⁸ Henry McDonald Spenser, "The Psychology of Repressed Emotions" **The Lotus Magazine**, Vol. 9, No: 6, p.309, (Online), <http://www.jstor.org/stable/10.2307/20544033>.

Debbie's pregnancy. Later, he and Barry have a conversation about the baby, but Steven is evasive, attempting to change the subject quickly.:

Barry She showed me the picture.
Steven What? Who?
Barry Debbie. The picture of the scan.
Steven Oh.
Barry The baby.
Steven Yes, yes.
Barry Beautiful. Baby's little legs. Its heart.
Steven Barry...why did you run away from the job this morning?⁶⁹

Steven's reaction for his own baby is quite desensitised; by contrast, Barry constantly tries to talk about the baby and is excited on his brother's behalf, yet Steven remains detached and tries to change the topic. But in demonstrating from the start the strained parental relationship between Steven and his father, Ridley establishes the basis for a deep-seated and inevitable anxiety about fatherhood for Steven. This anxiety is echoed by the fact their father's diary reveals to him the disconcerting information that their father was afraid of Barry and Steven: "I can make out words...My name...Barry's name...Dad-he's...he's so afraid of us! He looks at us and he's scared."⁷⁰ The encountering of a reality belonging to his past traumatizes Steven; this experience, combined with the fact that his identity formation was not completed when he was a child due to his distant relationship with his father, leaves him in a state of fragmentation.

Steven ... Dad usually gives Barry what he wants. Barry's his favourite. I don't mind. I am Mum's favourite, so it sort of balances out. Well, doesn't it? (...) Barry says he's gonna do a drawing of it for Dad when he gets home. Dad says he'd love a drawing of silver pyramids. Barry's good at drawing.⁷¹

⁶⁹ Ridley, *op. cit.*, p. 22.

⁷⁰ *Ibid.*, p.77.

⁷¹ *Ibid.*, p. 72

Reading between the lines, the extract above reveals that despite the bravado of “I don’t mind”, in fact Steven is jealous of Barry and his intimate relationship with their father. Steven's envy leaves him as a fragmented self during his teenage years when an adolescent often needs care. This manifests in a vicious jealousy which leads Steven to fantasies of injuring Barry. Thus, Ridley manifests the destructive outcomes of sibling rivalry through charting the development of Steven's jealousy. Liz confirms that the sense of resentment is justified, and that Barry really was his father’s favourite, in the following exchange:

Liz Your dad adored Barry. You know that.
Steven I know.
Liz He worshipped the ground that boy walked on.⁷²

Steven's reply to his mother confirms that his jealousy is justified. As a teenager, Steven was aware of his father's more emotional connection with his brother and this has become the essential reason for his envy, limiting the capacity for a healthy identity formation. Erik Erikson touches the issue of identity formation in his article named “Autobiographic Notes on Identity” crisis, arguing that “[i]t reaches both into the past and toward the future: it is grounded in the stages of childhood and will depend for its preservation and renewal on each subsequent stage of life.”⁷³ In other words, the process of identity formation starts in childhood and this stage is a crucial phase to develop a sense of self for the remainder of one’s life. Incompleteness in the developmental stages causes fragmentation, and since Steven has not completed the developmental stages properly, the unsuccessful interaction with the father compounds to traumatize Steven as he feels neglected. Steven’s trauma begets violent thoughts of retaliation against his brother:

Steven (...) I look at the pencils. Some are very sharp. I want to stab him in the neck with one. In that pure-gold spot. I want to really hurt him. Barry looks at me and says ‘Nearly finished. Dad’s gonna love it. What d’ya

⁷² **Ibid.**, p. 39.

⁷³ Erikson, **op. cit.**, p.4.

think brov?’ I look at the giant red leaf. Then I stand up. Barry’s waiting for an answer. I wonder what he’d do if I stuck a pencil in each fucking eye.⁷⁴

This shocking and brutal moment recalls Neller and Fabian’s point in their article “Trauma and its contribution to violent behaviour” that “for some people, traumatic experiences are directly related to future perpetration of violence.”⁷⁵ As the play progresses, we learn that violent fantasies progress into hatred. These feelings are also triggered by reading his father’s diary. Steven recounts the experience thus:

Steven ... burnt bits of paper-Why am I telling you this? No one else to tell...No one listen...Burnt pages. Found them in the thin drum. Pages from Dad’s notebooks. Burnt. Edges like black feathers. Crumbling feathers...I took them up to my bedroom. I lay them on my bed. Careful. Fragile. Dad’s scribbles and doodles-Why tell you? You don’t tell me anything. You don’t tell me your secrets. Do you? Do you?⁷⁶

The broken way in which Steven relates this moment suggests that another unknown trauma is at its heart. This is confirmed in the following scenes, which confirm his own trauma at reading the diary as it suggests that his father too suffered sexual abuse at the hands of the same schoolmaster. Faced with this new trauma, Steven wants to stay alone in the dark in order to secure a safer environment for himself; but as a result of his trauma, Steven encounters the ghost:

Steven looks at Barry

Barry Brov... what’s wrong?

Steven *blows out lighter*

Barry I can’t see in the dark.

Barry See what?

⁷⁴ Ridley. *op.,cit.*, p.32.

⁷⁵ ⁷⁵ Daniel,J. Neller, John Matthew Fabian,” Trauma and its Contribution to Violent Behaviour,” **Violence,Harm and Society**, Ed.by. Will McMahon and Zoe Davies, Vol:66, December 2006, p.6.

⁷⁶ *Ibid.*,pp.76-77.

Steven The ghost.⁷⁷

This harrowing scene shows Steven's trauma that his father underwent abuse at the hands of the same "ghost" to whom he sold his brother. When he reads the diary of his father, he is traumatized.

Along with psychological and physical traumas, **Leaves of Glass** is also haunted by the collective traumas of the twentieth century. As stated before, the play was written after the traumatic events of 9/11, the war in Afghanistan and the Iraq War. Even though those mentioned event did not take place in Britain, since that moment many people across the world including Britain have lived with the fears regarding indiscriminate attacks. Moreover, through reading the play, the effects of traumatic WWI and WWII can also be traced. That is to say, an overarching depressive mood coming as a result of WW I and WWII is manifested in the play:

Barry Grey sky. Grey pavement. Grey people. It was like some wicked witch had come along and -Shazam! All colour sucked out. You know those old photos from the First World War?

Steven Those.

Barry That's what it felt like. This morning. Shot-at-dawn weather. Waiting-to-be-executed weather. That's what they should call a morning like that. On the weather forecast or whatever. 'It's gonna be in the trenches weather this morning.' Then we'd all know what they mean. Well, I would. Would you, brov?

Steven Well, I will now.

Barry They shot boys. Shell-shocked boys. You know that?

Steven Terrible.

Barry The boys were crying, but the men still-Ready! Aim! ... What was I saying?⁷⁸

As narrated above, the traumatic psychological outcomes caused by World War I are given as background and somehow expressive of Barry's own emotional

⁷⁷ **Ibid.**, p. 80.

⁷⁸ **Ibid.**, p.19.

state. Barry is obsessed with the images of World War I and II. Ridley uses the specific colour of grey to express sorrow and to describe the loss of faith. The weariness of Barry is understood through his description of nature, and in so doing, the painter Barry colours up nature with grey to illustrate his weariness caused by over-exposure to the traumas of modernity. “Like Walter Benjamin's angel, Ridley seems to see history as one single catastrophe which keeps piling wreckage upon wreckage.”⁷⁹ **Leaves of Glass** does not directly illustrate the World War I on stage, but through Barry’s memory, Ridley reaches out to the audience by accessing their collective memory. Erikson states the importance of collective memory as follows: “Trauma shared can serve as a source communality in the same way that common languages and common cultural backgrounds can.”⁸⁰

In this way, Ridley uses Barry to highlight the legacy of past human suffering. At the same time the audience becomes part of the drama as common cultural collective memories are presented. Ridley also invokes a similar cultural trauma by invoking Hiroshima. Ridley wants his actors and audience to witness and acknowledge the other's pain and trauma, therefore, does not hesitate to reveal the bleak side of the traumatic twentieth century:

Barry	Know who Enola Gay was?
Steven	Some pop group or something?
Barry	Hiroshima.
Steven	That.
Barry	The pilot of the aircraft- the aircraft that was gonna drop the bomb...forget his name. Don't matter... this bomb- this fucking bomb-it's the biggest ever fucking off bomb ever made, right? Everyone in the world knows. They've done the tests, for chrissakes. In that desert became a sheet of glass. Like a wicked witch had come along and- Shazam! This fucking bomb... this fucking bomb- whole islands were destroyed. You've seen that, brov, ain't ya? You must have... ⁸¹

Again, Barry is the character who vocalises this mass trauma. Paul Tibbets, was the pilot of the aircraft that carried one of one of the world’s first atomic bombs,

⁷⁹ Harpin, **op. cit.**, p. 109.

⁸⁰ Erikson, **op.cit.**, p. 459

⁸¹ Ridley, **op. cit.**, p. 44.

which caused the deaths of tens of thousands of people in an instant and hundreds of thousands more in the fallout.⁸² The bomb devastated many islands along with people. Harpin touches Ridley's emphatic style as follows: "Ridley's practice stages an engagement with trauma and also prompts an ethical embrace of other's pain."⁸³ In other words, recalling the Hiroshima Bombing within the context of an already powerful depiction of personal abuse and trauma calls up an ethical compulsion from the audience to empathise with those, across boundaries of culture and history, who have suffered violence and devastation at the hands of others.

The cultural memory of the audience is called into action again by Barry when he recalls photos of Holocaust survivors:

Barry	You know those photos from Auschwitz?
Steven	Auschwitz?
Barry	Those skull-like faces. All teeth and eye sockets.
Steven	Those
Barry	On their way to the fucking gas chamber. ⁸⁴

This description of photos from Auschwitz is hardwired to tap directly into the mass cultural awareness of another great crime against humanity. As we know from testimonials, some survivors were unable to overcome the post effects of their experiences for the remainder of their lives. Even though Barry is not a victim of traumatic genocide, he is deeply affected by such events of human tragedy. Indeed, the trauma of the second generation is much more applicable to Barry and Steven's current condition. People, who are accepted as the second generation, are the children of people who experienced the Holocaust. Even if Steven and Barry are not directly the second generations of the victims, the stories of the Auschwitz are told and thus they become witnesses by listening. Barry and Steven are the witnesses of the event and Dori Laub touches the importance of being a listener as follows: "the

⁸² Studs Terkel, "One hell of a big bang," *Guardian*, 06.08.2008, (Online), <https://www.theguardian.com/world/2002/aug/06/nuclear.japan>, 31.07.2019.

⁸³ Harpin, *op.cit.*, p. 105.

⁸⁴ Ridley, *op. cit.*, p. 20.

listener to trauma comes to be a participant and a co-owner of the traumatic event: through his very listening, he partially experiences trauma in himself."⁸⁵

A present-day collective trauma that intercedes in the play's action is the 7/7 London Bombings of 2005. The event chimes with the general themes of fragmentation and trauma and Ridley deliberately includes the event in order to depict that those who were directly affected by the trauma were not profoundly changed by the event. Besides, it is implied that, due to the contemporary world, people were restless, and thus their identities are vulnerable to fragmentation and to being shattered in the event of the traumatic bombing. Thanks to Ridley's successful depiction, the audience becomes a part of the traumatic terrorist attack:

Steven	Someone with a bomb in a rucksack.
Barry	Boom!
Steven	Terrible
Barry	A kid was killed.
Steven	Lucky there wasn't more.
Barry	Not lucky for the kid.
Steven	No.
Barry	The suicide bomber. ⁸⁶

Ridley also does not shy away from humanising the figure of the suicide bomber. Again, Barry is the voice of a thought experiment which foregrounds the duality of human nature. Barry's comment about the bomber shows that Barry is capable of thinking through the fragmentation of a violent perpetrator and concedes that two different personalities may have pervaded his shattered self.

⁸⁵ Felman, Laub, *op.cit.*, p. 57

⁸⁶ Ridley, *op. cit.*, pp. 24.

Barry Not really. He could still be the most considerate child in the whole world to his mum and a right evil bastard to everyone else in the world, couldn't he?⁸⁷

Returning the traumatised heart of the play, if the person retelling the traumatic event does not feel relief at the moment of expressing the event, that means he/she traumatizes himself one more time while the listener is him/herself traumatized. Not only is Steven in fact a primary witness to his brother's trauma, due to his role as a facilitator in it, but he has also listened to the abuse from Barry. In other words, Steven is traumatized by both listening and bearing witness to Barry's abuse. This compromised position leads to his own fragmentation. Strange and Takarangi suggest in their article "Memory Distortion for traumatic events: the role of mental imagery" that: "people are susceptible to memory distortion for experiences of trauma, regardless of whether that trauma is a single event."⁸⁸ Steven distorts the past because he does not remember it correctly which is in a way an indicative symptom of PTSD.

Barry ... And then... then the man took you to one side. He put something in your hand and said, 'Treat yourself and your brother.' He'd given you some money. I didn't know how much. Later, you bought me.. What was it, Steve? Remember what?

Steven No.⁸⁹

When Barry remembers the act of abuse done by the English Teacher, he relives the event again and traumatizes himself again. Steven, on the other hand, has distorted the past in order, presumably, to deal with the guilt of his own involvement, which indicates that he too is likewise traumatized. His traumatic experience is one of the reasons for his fragmentation. By contrast, Barry's infallible memory and his yearning for the past is reflected in the play as follows:

⁸⁷ Ibid., pp. 24

⁸⁸ Deryn, Strange, Melanie K T Takarangi. "Memory distortion for traumatic events: the role of mental imagery." **Frontiers in Psychiatry**, Vol. 6, No:27, February 2015, (online) doi:10.3389/fpsy.2015.00027.

⁸⁹ Ridley, **op.cit.**, p.84.

Barry Not as bad as me, though. I can crash a computer by just looking at it. I've been born in wrong time, I reckon. Wrong era. Few hundred years ago- that would have suited me. Sort of Renaissance times. That's more like five hundred, ain't it?

Steven I'm... not sure...

Barry Wine out of goblets and candlelight and-Dad liked candlelight, didn't he, brov? Remember the candles in the shed.

Steven Yes.

Barry That's where I get it from, I reckon. The romantic streak. I should have been mates with Byron and Shelley and all that lot. White frilly shirts and screwing buxom wenches in taverns.⁹⁰

His reference to Romanticism shows that he feels out of step with the modern world where individuals are shattered and fragmented because of the fast pace of life and the vacillating emotional states. Quite apart from the difficulties of the modern world, Barry seems to rose-tint the past, unwilling to admit that the past also had incidence of trauma. The Romantic period represents a way of escaping from the devastating realities of his life. Ridley's characterisation of Barry is thus as a traumatised character who is always yearning for the past.

The root of this trauma is, of course, the rottenness of his familial tie, stemming from the hidden secrets and Steven's ultimate betrayal of trust. Barry uses the elaborate metaphor of the Kennedy assassination to depict their problems. Betrayal of trust is the common theme between the two scenarios -- neither the USA nor Steven could the victims of each case -- Kennedy and Barry; rather, given the mystery surrounding the Kennedy assassination and the rumours of foul play on the part of the government itself, the comparison serves to underline Steven's betrayal when delivering the younger Barry into the arms of his abuser. Barry seeks acknowledgement of this wound between them and the enigma that creates a gulf between them, using the assassination to illustrate his point.

⁹⁰ *Ibid.*, pp. 21-22.

Barry You know.. you know what you're like to me, Steve? The fucking Kennedy assassination. An enigma in a ... a mystery in a whatsit. Or whatever the fucking phrase is. But – hey !- that's what family life is, I suppose, eh? Full of lies and deceit and spin ...and mind- fucks. Each one of us is either sitting in the back of a car waiting for a bullet. Or sitting at a window waiting to pull the trigger. Or loading a gun waiting to shoot the man who pulled the trigger. The trick is- while all this... this bloody madness is going on – to comment on how beautiful Dallas looks in the sunshine. You get me?⁹¹

Barry does not trust his family members; actually, experience has taught him not to believe in the existence of the family ties; he rather thinks that lies and deceptions have pervaded the deeper layers of the family. His trust is shaken completely because of his traumatic childhood abuse. According to Herman, those who have experienced abuse can have trust problems. He states as follows: "The survivor is left with fundamental problems in basic trust, autonomy, and initiative."⁹² Barry does not trust his family as a result of his childhood abuse and his memories of the abuse leave him as a fragmented self. Barry recognises his family members' stance and attitude towards him as fundamentally deceitful one.

Steven I forgot the bits of the past. Not now.

Barry There's only one explanation then.

Steven What?

Barry Mum's a lying, two-faced manipulative cow.⁹³

Throughout the play, Ridley emphasizes the importance of the family by illustrating the relationship between family members even though their relationship is not built upon trust. The following quotation once again confirms the cracks in the family as seen through Barry's eyes

⁹¹ *Ibid.*, pp. 81-82.

⁹² Herman, *op. cit.*, p.11

⁹³ Ridley, *op. cit.*, p. 51.

Barry Oh. Yes. That's the way it works in this family, ain't it? Believe what you wanna believe. Twist this. Ignore the other. That's how we fucking survive, ain't it?

The audience witnesses the pathetic situation of Barry since his narration confirms the fundamental crime at the heart of this family. Barry was abused as a child because, rather than protect his younger brother, Steven delivered him knowingly into the hands of his abuser. To complicate the familial bind still further, Steven took Barry to the abuser's house without hesitation because he will use the money to buy glass ornaments for his mother, thus involving her in the assault, albeit unknowingly. Steven shut his eyes to his brother's abuse but is left traumatised by his own betrayal. As a result, he is unable to fully recollect the events and instead shows symptoms of false memory syndrome. Kaplan and Manicavasagar give the definition of false memory syndrome in their article "Is there a false memory syndrome" as follows: "False memory syndrome (FMS) is caused by memories of a traumatic experience--most frequently Childhood Sexual Abuse (CSA)--which are objectively false, but in which the person strongly believes."⁹⁴ We can understand Steven's fallible memory to be evidence of false memory syndrome as he does not remember the past as it was. Barry summarizes the details of the time when abuse has taken place. Barry remembers how old man, his perpetrator deceived Barry:

Barry The man said to me, 'Would you like to see your dad's poems now?' And I said, 'Yes.' And the man said, 'Come on then. They are upstairs.' And the man stood up. And I stood up. But you didn't. I said, 'Come on, brov. Dad's poems.' The man said, 'I don't think your brother's interested. Is that right, Steven?' And you nodded. I remember being really angry. I felt like hitting you. I said to the man, 'Forget him! And the man held my hand. We went upstairs.

Slight pause

⁹⁴ Robert Kaplan, Vijaya Manicavasagar, "Is There A False Memory Syndrome? A Review Of Three Cases", **Comprehensive Psychiatry**, Vol.42, No:4 (Online)
<https://www.ncbi.nlm.nih.gov/pubmed/11936143>.

When I came back down, I was crying so much I couldn't catch my breath. The man said, ' You brother found it all a bit too emotional, I think. ' He got us some more Cokes. You were sitting on the sofa. You wouldn't look at me. I wanted you to look at me. But you wouldn't fucking look. You kept your eyes fixed straight ahead. I said I wanted to go. You said we wouldn't go till I stopped crying.⁹⁵

The quotation given above illustrates the scenes before and after the abuse. It is the moment of trauma from which all Barry's subsequent trauma extends. As Herman states fragmentation is one of the symptoms of abuse:

Under the conditions of chronic childhood abuse, fragmentation becomes the central principle of personality organization. Fragmentation in consciousness prevents the ordinary integration of knowledge, memory, emotional states, and bodily experience. Fragmentation in the inner representations of the self prevents the integration of the identity. Fragmentation in the inner representations of others prevents the development of a reliable sense of independence within connection.⁹⁶

Barry's fragmentation is caused by being a victim of childhood sexual abuse. He is haunted by the memories of the past and this acts as a trigger for him to see visions of his perpetrator in the form of the ghost as stated before. The period of Barry's escape from his childhood trauma results in his alcohol addiction. He becomes an alcoholic in order to be able to forget. All these reasons compound to create a fragmented self. Fragmentation prohibits the completion of the identity and creates a "second self". Cathy Caruth and Robert Jay Lifton have suggested the issue of second self in their article "Psychoanalysis, Culture, and Trauma" as follows:

extreme trauma creates the second self... in extreme trauma, one's sense of self is radically altered. And there is a traumatized self that is created. Of course, it is not a totally new self, it is what one brought into the trauma as

⁹⁵ Ridley, *op. cit.*, p. 85.

⁹⁶ Herman, *op. cit.*, p.89.

affected significantly and painfully, confusedly, but in a very primal way, by that trauma.⁹⁷

Because of extreme trauma, Barry's sense of self is shattered. The existence of second self mostly ends in BPD, which causes symptoms such as depression, anxiety, eating disorders, substance abuse and other personality disorders.⁹⁸ Both Steven and Barry suffer from BPD since they both are traumatized by the same event and they both experience the symptoms of BPD. Steven's abrupt emotional change, aggression, cognitive distortions are the symptoms that indicates he is an individual with BPD.

Barry Mum! Listen to me... Your eldest son here hit his wife.

Steven Don't listen to him.

Barry In the face. Punched her. Last night. As a result she, quite rightly, has packed her bags and left him. Now, Mum, what bit of that didn't you follow?⁹⁹

Burst of rage and the will for committing violence against his wife is a crucial indication that Steven likewise is also suffering from BPD.

Fuchs states other symptoms of BPD and asserts that a person having BPD undergoes "abrupt mood changes."¹⁰⁰ This statement one more time reveals that Barry is fragmented, which mostly emerges as a result of BPD. Throughout the play, the audience witnesses Barry's development process. At the beginning of the play, Barry is presented as a blessed child, as he was the apple of his father's eye. However, the rest of the play clearly manifests a Barry who destroys everything:

⁹⁷ **Ibid.**, p. 164.

⁹⁸ "Borderline Personality Disorder and Trauma", (Online) <https://www.borderlinepersonalitydisorder.com/co-occurring-disorders/trauma/>, 10.04.2019.

⁹⁹ Ridley, **op. cit.**, p. 68.

¹⁰⁰ Thomas Fuchs, "Fragmented Selves: Temporality and Identity in Borderline Personality Disorder," **Psychopathology**, Vol. 40, No:3, (online), DOI: 10.1159/000106468

Liz He nearly demolished the house that time.

Steven He didn't!

Liz He smashed everything. Steven. My glass ornaments. All the things you bought me. Beautiful things. Why must you protect him all the time? It doesn't help, you know.¹⁰¹

The glass ornament smashed by Barry was bought with the money that the abuser gave to Steven in exchange for Barry's body. At the same time, the metaphor of broken glass is suggestive of the brittle fragility of Liz's concept of what is going on within her own family, as the deeper perception of understanding the layers of fragmentation eludes her. Again, it also rehearses her own culpability in the dreadful event. The death of her husband shook her so profoundly that Steven wanted to make her mother smile again by buying these same glass ornaments for her. Barry's childhood sexual abuse does not let him stay psychologically healthy through the rest of his life. Liz blames Barry for smashing ornaments, but the paradox lies under the psychological and traumatic reasons causing Barry's destructive behaviours.

Barry and Steven's discussion on their past stems from distorted reality. One claims that the older boy prostituted him in order to earn money; however, Steven denies these accusations. In many ways this relationship with the truth chimes with the political spin doctoring of the times, and indeed the influence of the then Prime Minister Tony Blair whose relationship with the truth was always complex, with many seeing him as a consistent liar. Wylies states in his article named as "Philip Ridley and Memory" that:

Each period has a sense of afterness about it- post-Suez, post-Thatcher, post-Blair. As a matter of fact, Ridley himself reflects on a resonance between **Leaves of Glass** and Tony Blair '(the play) has two brothers arguing about what's going to be the truth of the family and in the end one of them is

¹⁰¹ Ridley, **op. cit.**, p. 38.

completely destroyed by the stronger one who just keeps saying “No, that did not happen.”¹⁰²

Ridley’s reflection is read here as chiming with Blair’s age- families write their own history as governments do- families write their history ignoring the problems, traumas, depressions, and dirty secrets happened in the past. Yet, the play also suggests the far-reaching consequences of such a position, for if a problem exists in the family, which is the smallest entity in society, it affects all the whole.

Even though the outcomes of trauma are visible in Barry and Steven, Liz does not manifest the outcomes of her traumatic experience explicitly. However, the manifestations of her fragmentation are traced in the play. Caruth and Lifton define the word “survivor” in their article “Psychoanalysis, Culture and Trauma “as: “When one witnesses the death of people, which really is the process of becoming a survivor.”¹⁰³ Liz as a wife who lost her husband can be named as a survivor. In the play, her continuous references to her husband’s death are as follows:

Steven	How did you get there?
Liz	Bus
Steven	Oh, Mum.
Liz	I’ve buried two parents and a husband, I’m more than capable of catching a bus. ¹⁰⁴

Her husband’s death has left Liz fragmented and in order to survive, she carries her sadness. In fact, she unconsciously represses her real thoughts about her husband’s death since her defence mechanism does not let her accept the truth. There are four stages of defence mechanism and first phase is, as Smelser suggests in “Psychological and Cultural Trauma”: “to block the threatening intrusion (e.g.,

¹⁰² Wyllie, **op. cit.**, p. 69.

¹⁰³ Cathy Caruth, Robert Jay Lifton, “Psychoanalysis, Culture and Trauma “, The John Hopkins University Press, Vol: 48, No :1, p. 165.

¹⁰⁴ Ridley, **op. cit.**, p. 73.

denial)...”¹⁰⁵ Rather than talking openly about Frank’s death in order to overcome her trauma, Liz denies her sorrow and she prefers to belittle the impact of the loss of her husband. Denial, which is one of the phases of defence mechanism shows itself through her explanation about catching bus. Actually, she tries to deceive herself by denying her sorrow. As a result of denial, she is fragmented since repressed emotions brings out a shattered self. She also has difficulty in remembering the period just after her husband’s death:

Liz You...you’ve always looked after me, Steve. Always. Remember after Dad’s accident? Those months?

Steven Yes, yes.

Liz That was a ... a strange time, wasn’t it? Hard to remember much now.¹⁰⁶

Depending on the quotation above, it can be said that as a result of her trauma, just as Steven, she has difficulty in remembering, which is one of the outcomes PTSD. She is traumatized and trauma leads to personal fragmentation.

What we witness at the end is the death of Barry. No solution is offered to any of the characters. They are all left either traumatized or dead. Steven does not accept the traces of his past cruelty and yet he remains traumatized because of his part in the abuse. Moreover, Barry is traumatized because of his abuse. Liz is also traumatized. All in all, these characters are not able to talk about their own past, nor to relate the past events to each other, therefore their memories are shattered as a result of traumatic experiences. Ridley, implicitly, leaves a message to the audience to avoid manipulation, and to put oneself in another’s shoes. The one note of redemption in this bleak play is that through Barry’s empathy with other victims of traumatic events, a wider message of humane empathy is conveyed to the audience.

¹⁰⁵ Neil Smelser, “Psychological and Cultural Trauma,” **Cultural Trauma and Collective Identity**, Ed. by Jeffrey J Alexander et al Berkeley, University of California Press, p.45.

¹⁰⁶ Ridley, **op. cit.**, p. 96.

Chapter 2:

Fragmented Characters in Martin Crimp's **In the Republic of Happiness**

Aleks Sierz in his book **The Theatre of Martin Crimp** states that: "Crimp's plays are hard work. Typically, they are experimental in form and unsettling in context."¹⁰⁷ Since he deals with the issues of social downturn, forthcoming breakdown and reflections of traumatic events, his plays are known as depressing and substantive works. In the main, his works depict the fragments of society, focusing especially on the problems that people undergo, in order to force his audiences to confront the hidden issues of society. Aleks Sierz makes the following comment on Crimp's work:

His work is characterized by a vision of society as a place of social decline, moral bad faith, and imminent violence, with the result that it offers audiences neither a sense of counselling optimism nor a feel good high.¹⁰⁸

Crimp's works illustrate the current situation of society in the round and they mostly reflect social problems as they are. In other words, his theatres deal with substantial issues such as political problems, abuse, social corruption, and consumerism with raising awareness a primary purpose of his work. Before delving into Crimp's **In the Republic of Happiness**, it is necessary to explain the conditions that shaped his early career. Aleks Sierz charts the period during which Crimp started his career as the following way:

He began his career in the early 1980s, the Thatcher era. After becoming the first woman to lead a major political party in Britain in 1975, Margaret Thatcher was elected Conservative prime minister on 4 May 1979, and her manifesto trumpeted a new beginning. In many ways, it was a different

¹⁰⁷ Aleks Sierz, **The Theatre of Martin Crimp**, Ed. by Patrick Lonegarn, Erin Hurley, Second Edition, London, Bloomsbury, 2013, p.2

¹⁰⁸ **Ibid.**, p. 2.

world. Imagine life without mobile phones, e-mail, texting, videos, CDs, DVDs, minidiscs, and digital cameras or camcorders.¹⁰⁹

As clearly given in the narration, Thatcher's policy was oppressive, and she ran the state with a conservative ideology. The first female prime minister of the country refused to be compromising. Therefore, she became a controversial figure throughout Britain. Writers and playwrights felt the responsibility to reflect the results of Thatcher's oppressive stance. As one of the playwrights who witnessed that oppressive government policy, Crimp has tried to show the problematic side-effects of this kind of governmental policy on the society. Thus, as Vick Angelaki's argues, Crimp is now a well-established figure and "Generally speaking, Crimp's writing cannot be limited to the contemporary period, he has been working on writing since the 1980s."¹¹⁰

As stated, Crimp wanted to touch the contemporary traumas of the people triggering both personal and social fragmentation; therefore, he decided to write **In the Republic of Happiness**. In an interview given to **Aesthetica Magazine**, Crimp expresses his motivation behind the play as follows:

I became fascinated by the vast number of contemporary voices making demands – demands for compensation – demands for the latest drug – demands for the recognition and honouring of trauma and suffering. And beneath this tumult of demands – many of which, of course, are legitimate – there's a kind of sadness. What is it about our society that makes us feel angry and vulnerable even when we are materially prosperous? Is it the lie of self-authorship? – because the US / UK model of laissez-faire liberalism insists that individuals are entirely responsible for their own destiny – while at the same time fabricating needs which – notoriously – can never be met. These voices were the starting point for this play.¹¹¹

¹⁰⁹ *Ibid.*, p. 6.

¹¹⁰ Vicky Angelaki, "Introduction: Dealing With Martin Crimp", **Contemporary Theatre Review**, Vol:24, No:3, (Online) <https://www.contemporarytheatrereview.org/2014/24-3/>, 14.06.2018. p. 309-314.

¹¹¹ "Interview With Martin Crimp," *Aesthetica Magazine*, 13.12.2012, (Online), <http://www.aestheticamagazine.com/interview-with-martin-crimp-writer-of-in-the-republic-of-happiness/>, 15.06.2018.

As indicated above, Crimp considered the demands of people from all layers of society. Contemporary voices' were making "demands for compensation – demands for the latest drug – demands for the recognition and honouring of trauma and suffering."¹¹² He evaluated those demands as a source of inspiration to write, and a call to unpack the problem surrounding why humankind felt so angry and vulnerable even though their life standards were historically high. Michael Billington refers to this play in his article in **The Guardian** as follows:

a challenging new 110-minute play from Martin Crimp that mordantly satirises our self-obsession and delusional dreams and adopts the experimental techniques of his 1997 play *Attempts on Her Life*. It's tough stuff, but not without its rewards.¹¹³

As Billington suggests, this play reviews our internal complexes, our fantasies and Crimp uses experimental techniques to reflect these themes. The way he uses language also attracts attention. **In the Republic of Happiness** contains new contemporary vocabulary, or theatrical language, which is much more direct for the audience. Aleks Sierz comments on the transformation of this language in his book **Rewriting the Nation**: "In the 1990s, new writers transformed the language of British theatre, making it more direct, raw and explicit."¹¹⁴ The openness of this new writing is also encountered in **In the Republic of Happiness**:

Don't you come here telling me I can't. Don't you come here telling me I don't know how to live or that I'm not desirable. Fuck off if you don't like the way I speak.¹¹⁵

¹¹² **Ibid.**

¹¹³ Michael Billington, "In *The Republic of Happiness* Review," **The Guardian**, 13.12.2012, (Online) <https://www.theguardian.com/stage/2012/dec/13/republic-of-happiness-review>, 14.06.2018.

¹¹⁴ Aleks Sierz, **Rewriting the Nation: British Theatre Today**, London, Methuen Drama, 2011, p. 53.

¹¹⁵ Crimp, **op.cit.**, p. 311.

The offensive language illustrated in the quotation above explicitly confirms what Sierz puts forward about the style of language – and presents it as a challenge for the theatre-going audience. Moreover, the way characters express themselves shows the language style's being far from intricate, formal and indirect; on the contrary language is direct, vulgar and punchy, adding to the play's ideological weight. In line with other plays discussed in this dissertation, the play strikingly portrays the theme of fragmentation illustrating the individuals' relation with society, family members and the traumatic events affecting their lives.

In the Republic of Happiness was first put on stage in 2012. The play consists of three different parts and each part is named respectively "Destruction of the Family", "The Five Essential Freedoms of the Individual" and "In the Republic of Happiness". The play presents its characters as all suffering from fragmentation on different levels and explores its characters contemporary anxieties as well as their problematic backgrounds which give rise to the fragmentation.

In the first part, which is closer to the classical dramatic structure, problems coming to the surface due to the traumas that three generations of a family faced, which are subsequently uncovered. As part of this dramatic process, the reasons giving rise to the fragmentation of the selves are explored. In fact, the fragmentation occurs as a result of already experienced personal, interpersonal and collective traumas. Actually, this part of the play makes an ironic reference to the United Kingdom. Even though it looks like a country with a peaceful outlook and in which its citizens enjoy a happy life, this is a fantasy.

Ironic reference to the United Kingdom hint towards forthcoming parts of the play in which citizens are fragmented, anxious, and depressive because of traumatic experiences. That is to say, reflections of the traumatic events of the 2000s: 9/11(2001), the war in Afghanistan (2001) 7/7 London Bombings (2005), and the Iraq War (2003) are illustrated in the second part of the play. Michael Billington summarizes the first part "destruction of the family" as follows:

At first, things seem relatively straightforward. The first third, entitled Destruction of the Family, shows a bilious Christmas lunch being interrupted by the arrival of Uncle Bob, who proceeds to itemize the reasons why his wife, Madeleine, hates everyone present.¹¹⁶

“Destruction of the Family” opens with an ordinary Christmas dinner held among family members; Mum (Sandra), Dad (Tom), Granny (Margaret), Granddad (Terry), Debbie and Hazel are present, while Uncle Bob and his wife Madeleine are no-shows. However, shortly into the proceedings, suddenly Uncle Bob interrupts the family gathering with his unexpected arrival and leaves all family members surprised.

They are perplexed since Uncle Bob and Madeleine have not seen the family for a long while because Madeleine hates the family. While already having problematic family ties, the unexpected arrival of Uncle Bob increases the tension and causes a severe, unrelenting argument, where Bob rehearses the many reasons for Madeleine’s hatred for each family member as stated before:

*Enter from the background where he silently appeared: Uncle Bob. Uncle Bob wears distinctive clothes, perhaps a well-pressed polo shirt and brand-new jogging pants. Uncle Bob claps.*¹¹⁷

Mum What are you doing here, Robert?

Uncle Bob Well to be frank with you, I’ve really no idea. I thought I would just suddenly appear, so I did. I suddenly appeared. I craved your company- craved to be with you all- and here I am. I hope I am not putting you out at all.

Dad Of course not- you’re very welcome.

Mum Girls- Fetch Robert a chair

Uncle Bob Oh no no no no no- no chair for me- I can’t stay

Granny You’ve only just arrived

Uncle Bob I still can’t stay

Hazel Please- please stay- why can’t you?

Debbie Please make him stay, Mum¹¹⁸

¹¹⁶ **Ibid.**

¹¹⁷ **Ibid.**, p.287.

Apparently, at this stage of the action, Uncle Bob's visit seems to have no purpose both for himself, not for the family members. The family members including Dad, Granny, Debbie, and Hazel are in fact quite pleased to see Uncle Bob again, unprepared for the impending consequences of his visit. Each of them except Mum warmly and sincerely welcomes Uncle Bob. Since they have not seen Uncle Bob for a long time, Hazel and Debbie are insistent on him staying and try to convince their mother, too. However, soon after his arrival Uncle Bob embarks on a character assassination, through the proxy of Madeleine:

Uncle Bob I know horrible. Horrible.

(Softer and more intense)

But look: this not me speaking now, it's Madeleine. She hates you. She finds each one of you in your own way abhorrent. But it's deeper than that, it goes much deeper than that, because it affects her physically-affects her skin

...¹¹⁹

Uncle Bob uses Madeleine as an outlet in order to reveal his own hatred towards his family. Hatred is a very powerful feeling embedded in anger and can be a powerful force in changing the course of the events, both positively and negatively. The important thing is to know how to take it under control in order to direct it positively. It can play a role for those suffering from Borderline Personality Disorder. Bredley and Westen specify in "The Psychodynamics of the Borderline Personality Disorder: a View from Developmental Psychopathology" that "borderline patients may have to rely on the (actual rather than internalized) presence of another person to manage and tolerate emotions."¹²⁰ In terms of this play, it seems that Uncle Bob's anger comes to the surface as a result of his parents' behavioural patterns towards their children in the past. Since Uncle Bob thinks that

¹¹⁸ *Ibid.*, p.287.

¹¹⁹ Crimp, *op. cit.*, p. 291.

¹²⁰ Rebekah Bradley, Drew Westen, "The psychodynamics of borderline personality disorder: A view from developmental psychopathology," *Development and Psychopathology*, Vol:17, No:4, December 2005. <https://doi.org/10.1017/S0954579405050443>.

his father has failed in his responsibilities towards them, he cannot control his anger and instead manifests it behind Madeleine's words. Even mentioning Madeleine in the first place helps him to manage his emotions since, it seems, he is unable to own these words and utter them in his own name. At this point, Madeleine's voice becomes a vehicle through which he can reveal his own accumulated anger. Moreover, the scene leaves unanswered whether Madeleine does in fact hate the family or if her ventriloquising is purely sourced from Bob's anger. The following exchange highlights the animosity between father (Grandad) and son (Bob):

Uncle Bob ends call to find Grandad coming towards him. During the following, the light fades.

Uncle Bob Alright there, Terry?

Grandad I like hearing a man speak -but that's quite some mouth you've got.

Uncle Bob Oh?

Grandad Yes quite some mouth.

(With increasing authority and vehemence).

I didn't spend the best of years with that mouth of yours and poison me – and poison this family.

... I exported to China. I exported to Vietnam. Steel. Rice. I felled whole forests and I dined with ambassadors. I dealt in antiquities. I mined for cobalt. I wore hand-made leather-soled boots and I paid for the laces in hard cash. Flood-damaged carpet? Go to hell, Bobby boy. You don't smell so squeaky clean yourself.¹²¹

As Grandad's words reveal, he has never been a normal father; it seems that Uncle Bob's animosity is presented as stemming from this distant dynamic with his work-obsessed father. Even if the problematic ties are not further elaborated only in the play, the quotation given above suggests a father figure who could not spare time for his children in the past because of his busy work life. From this exchange above, where Bob notably calls his father "Terry", a general picture of neglect is painted, which, in the psychology and literature, is recognized as a primary cause of trauma in children. Thus, Muller claims that the child is traumatized as a result of "neglect or

¹²¹ Crimp., *op.cit.*, p. 297.

abuse in the home either as a witness or victim.”¹²² He also suggests that “this fragmentation is often the result of already experienced trauma.”¹²³ Since Uncle Bob has spent his years alienated, and alone without any spark of affection which is quite essential for a child, we can suggest that he becomes fragmented because of his traumatic experience. Herman states the importance of a “sense of connection with caring people” in her book **Trauma and Recovery** adding that “when this connection is shattered the traumatized person loses her basic sense of self.”¹²⁴

His problematic relationship with his father is also influential in triggering his past trauma. Because of this problematic relationship, violence shows itself through his destructive thoughts for his sister. Neller and Fabian mention the impact of trauma on violent behaviour in their article named “Trauma and its contribution to violent behaviour” suggesting that such individuals “are at increased risk for developing a personality disorder and engaging in antisocial conduct, including violent acts.”¹²⁵ Uncle Bob, as a character with problematic past, manifests traces of violence which now are coming to the surface as a result of his traumatic past:

Uncle Bob yes bang my own sister’s head-fact-repeatedly against a wall until what she calls your your your your teeth-yes-break in your mouth.¹²⁶

His desire to exact violence, which is one of the outcomes of traumatic experience, indicates that he is a fragmented character. The fragmentation, which is now coming to the surface, stems from the lack of nurturing relationship between Grandad and Uncle Bob.

The introduction of the characters of Uncle Bob and Madeleine indirectly gives hints about problems waiting for the whole family. It is now clear that **In the**

¹²² Robert T.Muller, “Fragmented Child: Disorganized Attachment and Dissociation”, **Psychology Today**, (Online) <https://www.psychologytoday.com/intl/blog/talking-about-trauma/201406/fragmented-child-disorganized-attachment-and-dissociation>, 10.04.2019.

¹²³ **Ibid.**,

¹²⁴ Herman, **op.cit.**, p.47.

¹²⁵ Daniel,J. Neller, John Matthew Fabian,” Trauma and its Contribution to Violent Behaviour,” **Violence,Harm and Society**, Ed.by. Will McMahon and Zoe Davies, Vol:66, December 2006, p.6.

¹²⁶ Crimp., **op.cit.**, p. 293.

Republic of Happiness does not offer a peaceful, cheerful and joyous Christmas Dinner; on the contrary, it is a place to air both trivial and fundamental problems, to the extent that it becomes clear over the course of the meal that the family is teetering on the verge of destruction, the inevitable conclusion set in motion by the arrival of Uncle Bob and Madeleine. A family member, yet an intruder, Uncle Bob's arrival sours the jovial mood and threatens to spoil the festivity of the season. The "Destruction of the Family" part is not limited to the problems created by Madeleine and Uncle Bob; rather it opens a can of worms where even Dad criticizes the smallest detail rather than enjoying the moment:

Dad	Do you think this bird's been properly cooked?
Mum	Why are you asking me that?
Dad	It's just that ever since we started this meal I've felt a bit sick. ¹²⁷

Dad's behaviour is another example proving the existence of problematic family ties. Even though reasons for his own, somewhat fragmentary behaviour are not illustrated explicitly in the play, his extreme reactions in the face of trivial events indicate the existence of BPD. Fuchs states the symptoms of the borderline personality disorder in his article "Fragmented Selves: Temporality and Identity in Borderline Personality Disorder" as People with BPD "are torn by emerging impulses- bursts of anger and aggression, compulsive eating, addiction, self-mutilation, and so on."¹²⁸ Rather than appreciating his wife's preparation of the dinner, Dad displaces his discomfort at the unwieldy emotions provoked by the arrival of Uncle Bob onto his wife, whom he criticizes by implying that there is something wrong with the way in which she has prepared the turkey. This aggressive attitude is born out more explicitly in response to his daughter:

¹²⁷ Crimp., *op.cit.*, p. 279.

¹²⁸ Fuchs, *op.cit.*, p.381.

Dad Well in that case it must be particularly selfish daughter bringing up yet again the subject of her unplanned and ill-conceived pregnancy in front of this whole family when she can't name the father.¹²⁹

While Dad is talking about the meal, he suddenly changes topic and starts to criticize Debbie about her pregnancy. The abrupt change of topic is one of the indications of fragmentation. That is to say, Dad's self is filled with the sense of fragmentation and manifestation of this feeling is reflected in his style of speech, that is fragmented as well. It can be said that his paranoid and anxious inner world is manifested through the fragmented style of speech. Fuchs states other symptoms of BPD and he asserts that a person having BPD undergoes "abrupt mood changes."¹³⁰ This statement, suggests a plausible reading of the play where that Dad is also presented as a fragmented character and, just like his own father, a potential candidate for Borderline Personality Disorder. His abrupt mood changes affect his speech style since his mood specifies the topic of his speech.

Debbie's ill-conceived pregnancy also reveals her anxieties about the future. In a way, she illustrates the dark envisioning of the future of humanity. In fact, the present day is traumatized. She does not want to give birth in a society where individuals are detached from any form of social responsibility and they practice a life doctrine which adheres to only the highest aspirations of individualism. In so doing, the irony is that individuals are lost in the modern age of interconnected disconnectedness and alienated meaninglessness. Individuals personal alienation from a sense of society leaves them as fragmented selves. Her anxious mood about her own pregnancy chimes with these concerns:

Debbie Wouldn't you be afraid? When you look at the world? – When you imagine the future? I am afraid Dad-for my baby. And I'm really sorry because I know this is Christmas and I shouldn't be talking like this about horrible things but it's just I can't help it.¹³¹

¹²⁹ Crimp., *op.cit.*, p. 280.

¹³⁰ Fuchs, *op.cit.*, p.381.

¹³¹ Crimp, *op.cit.*, p. 277.

She is afraid of the future of her baby, but she does not mention her irresponsible stance about ill-conceived pregnancy, that is to say, her careless behaviour of getting pregnant is another issue to be questioned. Actually, her actions and thoughts are not compatible; she should have considered protection methods in order not to give birth in such a problematic society. This negligent behaviour overdetermines the outcomes her own life, and this causes her to drown in the depths of fragmented thoughts leaving her completely shattered.

Another idea confirming Debbie's fragmentation is about the relationship between her and the two generations of the family. Debbie, as a granddaughter of the Grandad, grew up in this family, that is to say, her parents faced the negligent behaviour of the Grandad, therefore, she was raised by a parent who had had problematic ties to their own father. A girl raised by a family who faced negligent parents is prone to be traumatized by her own family and there is a likelihood that a traumatized individual is open to experience post-traumatic stress disorder (PTSD).

Sanderson suggests a definition of PTSD in her book **Counselling Survivors of Domestic Abuse** in the following way "that overwhelming fear, anxiety, and helplessness of interpersonal attachment trauma stimulates post-traumatic stress reactions which have the ability to fragment the self and alter personality."¹³² Debbie's post-traumatic stress shows itself in her thoughts about the future and the baby. She feels anxious and helpless about the future and in a way this anxious mind, coming as a result of her traumatic background, is one of the reasons for her fragmentation.

Another traumatic event which Debbie is exposed to verbal abuse of the family members because of her unexpected pregnancy. As illustrated beforehand, her father starts criticising her because of her carelessness in getting pregnant, and in this criticism, he is joined by the rest of the family members, especially her sister Hazel. Thereby, she becomes an interpersonally traumatized individual by means of verbal

¹³² Christiane Sanderson, **Counselling Survivors of Domestic Abuse**, Third Edition, London and Philadelphia, Jessica Kingsley Publisher, 2008, p.52.

abuse showered on her by her family members. Sanderson touches on interpersonal trauma specifying the types of abuses in his book **Introduction to Counselling Survivors of Interpersonal Trauma** claiming that verbal abuse should be recognised is one of the types of abuse that causes interpersonal trauma. If we follow Sanderson's argument, then it can be said that Debbie is traumatized because of the family's behavioural patterns which are hypercritical without any spark of empathy. Such hostility and censure from her closest relations cause her to experience fragmentation.

Another fragmented character is Grandad. Since he has experienced a succession of failures in his working life, he gives up striving and spends his time watching pornography. Granny buys pornography for Grandad, though she does not want to reveal it explicitly and rather uses the word 'material' instead of pornography. Uncle Bob's conversation with Grandad uncovers the truth of Grandad's succession of failures in his work life.

Uncle Bob ... Look at his life- a succession of failures- one business crashing after the other: tropical forestry- mail trips- am I right? - into space, for which you went on taking the clients' money long after the whole doomed project/had been scrapped.

Grandad Not all of them failed¹³³

Granddad's successive failures have caused him to live an isolated life and he is not courageous enough to make a new beginning. It seems that he is experiencing personal trauma and because of his personal trauma, a sense of disconnectedness and futility entirely pervade his life. In many ways, he can be understood to be suffering from "identity disturbance", which is closely related to BPD. Wilkinson-Ryan and Westen explore identity disturbance within the context of borderline personality: "Identity disturbance comprises of four factors and one of them is painful

¹³³ Crimp, **op.cit.**, p. 292.

incoherence.”¹³⁴ Bradley and Westen explain the term "painful incoherence" in their article named "The psychodynamics of borderline personality disorder: A view from developmental psychopathology" as follows: “the patient tends to feel like a ‘false self’ whose social persona does not match the inner experience.”¹³⁵ Depending on the quotation from the play, which is illustrated above, it seems that Grandad's inner self and his social persona are not compatible with each other. In the past, even though his business life was not run successfully, he seemed to masquerade as a man of success; now he is just spending his time at home, watching pornography. At this point, his actions and thoughts clash with each other and a potential rupture in identity comes into view because of this painful incoherence.

Another fragmented character portrayed in the play is Madeleine and before she appears on stage, Uncle Bob gives the audience their first impression of her.:

Uncle Bob There simply aren't the hours in the day. Her workload's appalling. And in fact, she's doing her messages now out in the car- I know: on Christmas Day -unfair- incredible-but that's the kind of life she leads- now- do it- can't not-how can she not?¹³⁶

As indicated by Uncle Bob, Madeleine is leading a stressful and unfulfilling life which is making her exhausted. It is implied that this stressed existence is also a traumatic one, which is compounded by her presumed feelings of hatred and anger for Bob's family members. Here, her working conditions are presented as traumatically intrusive, leaving her unable to not check in on her emails even on a public holiday. The implication is that postmodern society, particularly its work culture, is fundamentally abusive and as such can leave its subjects exhausted and fragmented, obsessing over tiny issues rather than trying to find the necessary big

¹³⁴ Wilkinson-Ryan, T., & Westen, “Identity disturbance in borderline personality disorder: An empirical investigation, *The American Journal of Psychiatry*, 2000, p.538.
<http://dx.doi.org/10.1176/appi.ajp.157.4.528>.

¹³⁵ Bradley R, Westen D, “The psychodynamics of borderline personality disorder: A view from developmental psychopathology” *Developmental Psychopathology*, 2005 Fall, Vol.17 No:4, p.938.
<https://doi.org/10.1017/S0954579405050443>.

¹³⁶ Crimp, **op. cit.**, p.290.

solutions. This may seem rather trivial: workload or tiring work hours should not be so burdensome, and certainly not so problematic when put into the context of wars, famines, terror attacks or loss of a beloved. But its affect is profound, as Crimp tries to show that in fact it is the tiny details which build up the tapestry of life can be the very ones to make the experience of modernity traumatic.

Even if the reason for Madeleine's fragmentation is not illustrated explicitly in the play, Uncle Bob's words about Madeleine's physical health confirm the existence of PTSD in Madeleine: "because it affects her physically-affects her skin"¹³⁷ Madeleine's traumatic experience has left marks on her physical appearance and this shows that her fragmentation comes to surface as a result of her traumatic experience which stems from the unsuccessful relationship with her parents. The details about Madeleine's family are not mentioned in the play and when the question about her family is directed to Bob, there was no answer:

Mum	Does Madeleine not have a family?
Bob	What's that?
Mum	I said does Madeline not have-
Hazel	She asked if Madeleine's got a family. ...
Mum then. ¹³⁸	You still haven't answered my question. Fine. Just ignore

According to the quotation given above, it can be inferred that Madeleine does not have family or she does not have an existing relationship with them. What can be surmised through elision is that her familial past houses some personal trauma, at least on one, unspoken, level.

We might assume that it is because of her traumatic experience, she is alienated from society and isolates Bob from his family. In fact, they, as the sufferers of the childhood familial problems, come together on the issue of problematic

¹³⁷ **Ibid.**, p.291.

¹³⁸ Crimp., **op.cit.** p.301.

familial ties. They both want to leave the country and from the beginning, till the end of the part, Uncle Bob mentions about their desire to leave. This desire to emigrate can also be read as an indicator of Uncle Bob's BPD since patients with BPD are in often in search of new things. Fuch states that "they may also be curious, constantly seeking for novelties and events, but they do so without patience, desperately searching for immediate satisfaction and reward."¹³⁹ A search for novelty suggests indeed that the couple are joint sufferers of BPD since Uncle Bob's unending search make him truly believe that they will be happy:

Madeleine Robbie tries- but I don't even attempt it. Go deep? Why? No. And I will repeat that. No. Because this new life of ours-what will it be? Come on, Robbie-I said what will our new life be?¹⁴⁰

Even if they do not know what is waiting for them, they go on in search of the new life. Indeed, the obscurity of the new life pervades the scene and their fragmentation comes to the surface without a sense of unity. This scene closes here, while the last part, which is also bears the title of the play, foregrounds Madeleine and Uncle Bob's new life and their experiences.

"The Destruction of the Family" dramatizes a family whose members are all, to a greater or lesser extent, wishfully in search of happiness, some of whom have felt the heavy burden of failure and given up on new attempts. One way or another, what is deduced from the first part is that all the characters are fragmented selves as a result of interpersonal, psychological, and personal traumas. None have been able to find the happiness for which they are searching. This scene closes with Uncle Bob and Madeleine's leaving both the home and the country, dramatizing for the audience that there will be no unity. Furthermore, they are destined to drift aimlessly in pursuit of a nebulous 'happiness'.

¹³⁹ Fuchs., **op.cit.**, p.381.

¹⁴⁰ Crimp., **op.cit.** p.303.

"The Five Essential Freedoms of the Individual" has five sub-titles. The first is "The Freedom to Write the Script of My Own Life" and this section illustrates people's wish to have complete control over their lives in the aftermath of London attacks. At the same time as this urge for self-authorship, it explores the negative results of the attacks in that they trigger people's violent acts in order to bring about the coming into being of these fragmented selves. The second subtitle is "The Freedom to Separate My Legs", here, topics such as airport security controls, freedom, and, religion, the female body, child medications are covered. The third sub-title is "The Freedom to Experience Horrid Trauma" and topics such as therapy and ill-treatment, the republics and freedoms are mentioned. "The Freedom to Put it All Behind and Move On", "The Freedom to Look Good and to Live Forever" sections deal with issues such as child abduction trauma, terrorism, and class conflicts. That is to say, Crimp adds the traumatic events of the 2000s: 9/11(2001), the war in Afghanistan (2001), 7/7 London Bombings (2005), to his plays. In other words, reflections of collective traumas cause people to suffer from the fragmentation on different levels.

Technically speaking, "The Five Essential Freedoms of the Individual" consists of an "experimental string of scenarios"¹⁴¹ and they try to describe the present sufferings, anxieties, traumatic experiences which bring into the spotlight our fragmented selves. Indeed, that "string of scenarios"¹⁴² is represented by multiple voices. The characters do not have names or specific features defining them. Rather multiple voices complain about the problems they are experiencing such as requests for the latest medicines, requests for recognition and remedies for trauma victims.

Crimp's use of multiple voices allows him to highlight the State's lack of support for public services and foreground the real and extreme suffering vulnerable people can be subject to as a result. The problems they encounter is an outcome of the traumatic experiences, frustrations, and fixations that they have come across in the twenty-first century as Michael Billington explains:

¹⁴¹ Klára Strnadová, **Violence and Formal Challenge in the Plays of Sarah Kane and Martin Crimp**, Univerzita Karlova v Praze Filozofická fakulta Ústav anglistiky a amerikanistiky, 2008, MA thesis, (Online) 2008, p.11.

¹⁴² **Ibid.**, p.11.

The Five Essential Freedoms of the Individual, plot, and character are jettisoned as the eight actors offer interwoven speeches on the fixations, frustrations and fervent belief in self that pervade life in the 21st century.¹⁴³

The sections of the "The Five Essential Freedoms" do not contain the features of classic drama. Indeed, the dramatic structure of **In the Republic of Happiness** as a whole does not contain the features of classical drama; rather the plot is jettisoned, and it embraces fully the features of modern and postmodern theatre. In other words, this play eschews traditional plot, characters, and realistic dialogues. In "The Five Essential Freedoms" the characters are anonymised; we even do not know their names and identities. Therefore, the characters that feature in the second part of the play are quite different when compared to the characters in the first part since in the first part the names of the characters are given. In the second part, characters offer mingled speeches on these traumatic experiences and they all complain about their anxieties, dissatisfactions, failures, annoyance, and resentments exist in the twenty-first century.

In other words, a jettisoned plot without clearly defined characters gives us the idea about the way of the world as Crimp sees it, with an overflow of definitions and specific references to the contemporary life of the individual. Undefined characters give hints about the role of the individual in society, their traumatic past experiences, sufferings. Moreover, how anxieties of the twenty-first-century leave individuals fragmented and have drifted them into the core of shattered lives are illustrated. It can be anyone from any race, class uttering these lines. Those individuals' desire to strive stems from their wish to exercise their rights and freedoms in order to follow happiness, as the title of the play suggests. Reflections of the traumatic events of the 21st century experienced across society, this section seems to say, left people fragmented and this is reflected through the quotation below, taken from "The freedom to write the script of my own life":

¹⁴³ Billington, **op., cit.**, 2013.

I write the script of my own life. I make myself what I am. This is my unique face- and this is my unique voice. Nobody-listen-speaks the way I do now. Nobody looks like me and nobody- I said listen-nobody can imitate this way of speaking.¹⁴⁴

As quoted above, the responsibilities of the contemporary world, its requirements and its repeated incidence of traumatic experiences have left people in a state of personal fragmentation selves. For this reason, they crave control over their life and believe that greater control will lead a happier life. She -- the female character speaking above -- wants to be heard, and not only wants to take control over her own life but also desires to exercise her rights and freedoms. The voices of this section are all obsessed with a desire to control because they are living in the aftermath of the 7/7 London Bombings, the 9/11 attack, and the UK's controversial contribution to the wars in Afghanistan and Iraq. They do not want to be under the control of a state that drags them into the core of trauma and leaves them fragmented. Indeed, the reactions of the individuals against the states' dominant stance are reflected in the play by means of varying degrees of obsession with the issue of control.

- Fuck-obviously following any kind of script. I am in control – fact.
- I said it is a fact I am in control of my own life I choose how I dress
- I live exactly how I live
- I live how I choose to live plus do what I do.¹⁴⁵

The above quote shows just how limited this desire for control is: control is confined to freedom to dress in the way one choses, live (unspecifically) in the way one lives and do what ones does. When faced with the magnitude of the decisions surrounding Britain's involvement in the War on Terror, the freedom of personal choice is shown to be a weak substitute for political engagement and action

¹⁴⁴ Crimp., **op.cit.**, p 309.

¹⁴⁵ **Ibid.**, p. 310.

Another issue taken into consideration by Crimp is the disadvantageous side of technology. “The freedom to write the script of my life” gives a place for the issue of technology as follows:

You think I do not know how to click on trauma and drag into the document of my own life? You think I don’t know where to insert the space rocket?¹⁴⁶

As seen from the quotation, technology is encroaching into people’s lives to such an extent that individuals are now fragmenting into computer commands and applications. People are becoming disturbed about the negative impacts of technology and concerned that it has pervaded their life so completely, and so they are finally protesting. They are complaining because social media, TV programmes and interviews have been a place for people to express themselves but such instant access to fabricated internet personas and predominantly bad – even traumatic – news is having a destructive impact on their lives. Kevin Robins pays attention to this function of new media:

Through technological means, it became possible to create an ‘altered world’, a ‘compensatory reality’, an ‘appearance of reality that tricks the senses through technical manipulation’. We may see it, following Freud, in terms of the aspiration to re-create the world, to build in its stead another world in which its most unbearable features are eliminated and replaced by others in conformity with one’s own wishes¹⁴⁷

Through the means of technology, the human being is gradually being integrated into this ‘altered world’, where the manipulated realities really exist, and these same ‘realities’ drag them into an ocean of traumatic cases. Therefore, consumers and users of technology risk becoming themselves victims of technology along with the traumatic cases which form the subject of this kind of media. As we

¹⁴⁶ *Ibid.*, p. 311.

¹⁴⁷ Kevin Robins, *Into the image: Culture and Politics in the Field of Vision*, London, Routledge, 2003, p.120.

know, traumatic experiences do not show their negative effects immediately, rather victims frequently repress their feelings. However, a victim trying to hide his/her feelings will experience the eruption eventually. This same unnamed character indeed has repressed such feelings and sent them to his/her subconscious. Jack Mitchell discusses the significance of repression in the following way:

Repression, a frequently used mechanism, is well recognized, but universally ignored, and its destructive nature shortens, restricts and bemeans lives; it always precedes all other defence usages.¹⁴⁸

Repression as a defence mechanism is common among the survivors of the traumatic events who try to escape the consequent emotional damage; however, repression is not a sustainable mechanism and the damn which holds those repressed emotions will inevitably break its banks. Therefore, people or victims witnessing traumatic events will always manifest the effects of past obsessions eventually, as is reflected in the play via the unidentified speaker.

His/her thoughts and anxieties of the contemporary period are reflected through stream of consciousness. As argued above, victims witnessing traumatic events will inevitably experience a state of eruption and, in the play, this state of eruption shows itself through the destructive nature of humankind:

- I can build a space rocket in my own back garden-yes-plus-if I so choose- can destroy Dad's tools: the pin-hammer and the drill.
- Yes, it's me who destroys Dad's high-speed electric drill, and it's me who destroys Mum's pink toilet brush. I destroy her sofa now she's lost her mind plus the two matching chairs. I destroy their TV. I take a sledgehammer and destroy their bed and the bedside lamp and bedside clock. I destroy Mum's bedside table and her dressing table with the three mirrors. With an axe- fact- I destroy the wobbly chair. ... I destroy the old toys- the doll called Sarah plus James Bond in his original James Bond car. I take Dad's hearing aid and smash it like this! ¹⁴⁹

¹⁴⁸ Jack Mitchell, **Subconscious Journeys**, Maryland, Hamilton Books, 1992, p.24.

¹⁴⁹ Crimp, **op. cit.**, pp. 310-311.

It is clear that those victims who experienced the 7/7 London attack will eventually reveal their subconscious and this traumatic experience will show itself in destructive results. As indicated above, the speaker destroys whatever she/he comes across; the destructive nature of her/him stems from her/his traumatic experiences. Neller and Fabian argue that: “trauma might, directly and indirectly, contribute to violent acts.”¹⁵⁰ He/she is fragmented as a result of his/her witnessing the 7/7 London attacks, therefore, his/her traumatic experience leads to an eruption of destructive desires.

What is noteworthy here is the depiction of the duality of human nature, since the above-highlighted quotations foreground similar themes from a different perspective. On the one hand, characters are suffering from the negative results of the terrorist attacks but on the other side, the same characters are building the rocket to kill terrorists. Those blaming the terrorists are planning to respond in kind, though given the act was performed by a terrorist who is no dead. The duality of human nature in a way brings out fragmented selves. Since victims of the attacks have experienced the ruthless face of it, they are now lost in the flow of a chaotic society which presents them with complicated and undesirable options. Unaware of where life is going, they drift. Therefore, fragmentation becomes inescapable in the face of experiences which cause alienation, loneliness, and anxiety.

The second subtitle, “The freedom to separate my legs” discusses topics such as airport security controls, freedom, and child medications. Contemporary society, as we have seen, creates restless and anxious individuals, stressed by navigating the chaotic contemporary world. Smelser states about trauma that “once lodged, it will not go away.”¹⁵¹ Through the various speeches given by the characters, the outcome of trauma can be easily seen:

¹⁵⁰Neller, et.al., **op.cit.**, p.6.

¹⁵¹ Smelser, **op.cit.**, p.

- I do not want to cause trouble at the airport: I raise my arms, I separate my legs, I let myself be searched. The longer I am searched, the safer I feel. Plus I am happy to queue: It is logical.
- I said: it's logical to pass through the arch of a metal-detector one at the time. It makes sense to go back if the alarm sounds, it makes sense to be searched and filmed. It's not like I'm looking for trouble.¹⁵²

In the aftermath of London Bombings 7/7, precautions were raised to its highest level. Stanislaw Sulowski states in **Radicalism and Terrorism in the 21st century: Implications for Security** that: “Firstly, at a certain stage development both security and freedom have become the state’s basic objectives.”¹⁵³ In trying to provide security for its citizens, since people were the most affected by indiscriminate terror attacks coming across traumatized people was likely. Even if they have not experienced attacks, the ones listening to the survivors were involved in “emphatic unsettlement”¹⁵⁴ as LaCapra suggested. In other words, such a mechanism operates by bringing out a general “being responsive to the traumatic experiences of others.”¹⁵⁵ Being responsive to the experiences of others means that the listener will be traumatized as well, and fragmentation comes to the surface as a result of emphatic unsettlement.

Another reason for this fragmentation mostly depends on the idea that they feel as if they are the ones culpable for the terrorist attacks as increased scrutiny often brings with it false feelings of guilt for the policed subject. Even if they are not guilty, nor even feel guilty, on some level it is inescapable that they will become a target. Since the nation has gone through such a colossal disaster, the society in general will have experienced some challenges in the following years. After the catastrophe, they were no longer exactly the same personalities, either individually or collectively. One of the victims' statements about 7/7 in **the New York Times** is as follows:

¹⁵² Crimp, **op. cit.**, p. 316.

¹⁵³ Stanislaw Sulowski, “Counter Terrorism: Correlating Security and Freedom”, **Radicalism and Terrorism in the 21st century: Implications for Security**, Studies in Politics, Security and Society 9, Ed.by Anna Sroka, Fanny Castro- Rial Garrone, Ruben Dario Torres Kumbrian, Spain, Peter Lang Edition, p.15.

¹⁵⁴ Dominick La Capra, **Writing History, Writing Trauma**, Baltimore, JHU Press, 1995, p.41.

¹⁵⁵ **Ibid.**, p.41.

Ms. Worley, 49, said: “All the lights went out and the train came to an immediate halt. There was smoke everywhere and everyone was coughing and choking but remained calm. We could not open the doors.”¹⁵⁶

It is not easy to overcome the outcomes of 7/7 for people witnessing such a catastrophic event. They had suddenly opened their eyes and had been under heavy smoke. It is not difficult to imagine the effect on a person’s psychology after they have been exposed to such a terrible incident. Sometimes a victim involved in such an event, cannot react at that moment but must wait for their reaction to show itself in different forms. These can manifest themselves as intrusive hallucinations, dreams, thoughts or recollections of the event, all of which can be attributed to Post Traumatic Stress Disorder.

In other words, this horrifying and disturbing event haunts the individual’s life later through flashbacks, nightmares and other continuing phenomena. PTSD is a primary cause of fragmentation within individuals. Post-traumatic stress reveals itself **In the Republic of Happiness** as follows:

- No, I’m not looking for trouble at the airport. If the alarm sounds, I separate my legs.
- I’m separating my legs. I am letting my body be touched. It’s a normal body, it doesn’t represent anything. My body’s okay...¹⁵⁷

As a result of increased governmental security measures, if you do not allow the police to touch you as a means of precaution, then you risk becoming positioned as the terrorist. If you have directly experienced and survived the specific trauma, you are still at risk in that, as Herman states: “Chronically traumatized people are continually hypervigilant, anxious, and agitated.”¹⁵⁸ Since he/she has gone through traumatic experiences beforehand and the eruption of this incident showed itself in a

¹⁵⁶ Alan Cowell, “After Coordinated Bombs, London Is Stunned, Bloodied and Stoic,” **The New York Times**, 7.07.2015, (Online), <https://www.nytimes.com/2005/07/07/international/europe/after-coordinated-bombs-london-is-stunned-bloodied-and.html>, 11.06.2018.

¹⁵⁷ Crimp, **op. cit.**, p. 316

¹⁵⁸ Herman., **op.cit.**, p.85.

different form, such as being too sensitive at airport security, they may be forced to relive the experience as the subconscious will register the connection Herman calls this phenomenon in her book hyperarousal: “in this state of hyperarousal, which is the first cardinal symptom of post-traumatic stress disorder, the traumatized person startles easily, reacts irritably to small provocations and sleeps poorly.”¹⁵⁹ For this reason, he/she is obsessively alert as if the danger will come back. Such incessant arousal of course causes fragmentation, and a similar example which proves the character’s excessive sensitivity can be seen here:

- No way am I speaking in code-or trying to what? trying to represent something.
- I am what I am
- Not part of a group
- No way am I part of a group.¹⁶⁰

The quotation given above refers to the new security environment and the problems caused by it; people are now placed in the position of having to try to constantly prove their innocence, not be proven guilty. Since he/she has experienced traumatic bomb attacks, she/he is excessively alert in the airport and keen to prove his/her innocence. Indeed, the demonstration of the act of innocence is unnecessary and so this act proves that the victim is fragmented because of hyperarousal. Anna Sroka touches the importance of freedom in **Radicalism and Terrorism in the 21st Century** as follows: “Freedom, however, requires a certain dose of security: in order to live in freedom, we need security.”¹⁶¹ However, an overdose security has frustrated people, leaving them in fact feeling less free and more insecure. The terrorist attacks of the early twenty-first century have provided the conditions for increased levels of generalised security which operates alongside increased personal insecurity.

According to Alan Cowell's newspaper article in the **New York Times**:

¹⁵⁹ *Ibid.*, p. 35.

¹⁶⁰ Crimp, *op. cit.*, p. 315.

¹⁶¹ Sulowski, *op.cit.*, p.15.

LONDON, July 7-Bomb explosions tore through three London subway trains and a red double-decker bus in a deadly terror attack today, killing at least 37 people in coordinated rush hour carnage that left the city stunned, bloodied and stoic.¹⁶²

Coordinated suicide terrorist attacks' target was commuters "killing at least 37 people".¹⁶³ A Muslim terrorist group claimed responsibility for the attack which ultimately had a death toll of 56, including the four bombers, The cause of the attack was explicitly stated to be retaliation for Britain's military involvement with wars in Afghanistan and Iraq. After the terrorist attacks, the state doubled the security precaution and this situation is reflected ironically in the play:

- Oh excellent screening mechanisms! Oh scans of the whole human body!
- Scans of my holiday trousers! Oh probing radiographs of an illicit cheese!
- Deep scanning of the iris of my eye!
- Cheese scans deep scanning of my eyes plus click to explore my bank account plus click to identify my date of birth and current regime of drugs
- I have nothing to hide.¹⁶⁴

People who listened to one's story or who witnessed the traumatic bombing were deeply affected and therefore state had to take precautions; however, excessive securitization sickened people and left them fed up with the strict regulations. Sroka suggests the kinds of regulations in her book as follows: "such regulations which directly deal with people: for instance, baggage checks, wiretapping or being profiled in the public realm."¹⁶⁵ What Sroka suggests actually highlights the types of security precautions London employed in the aftermath of the attacks. The above-given quotation from the play manifests the psychology of the individuals in the face of

¹⁶² Alan Cowell, *op. cit.*, 2015, p. 1.

¹⁶³ *Ibid.*,

¹⁶⁴ Crimp, *op. cit.*, pp.318.

¹⁶⁵ Sulowski, *op. cit.*, p.19.

these precautions. Even if the speaker seems quite glad to be under strict security precautions, she/he is disturbed. Living in a city, which is a target for attacks, makes them restless and the feeling of restlessness due to traumatic events gives way to agitation as well as alienation, making them fragmented. Apart from their fear from the attacks, another reason for their disturbance stems from these precautions, which cause everyone to be doubtful about everything about each other. In other words, the feeling of trust is shattered. Herman states: “In the aftermath of traumatic life events, survivors are highly vulnerable. Their sense of self has been shattered.”¹⁶⁶ After traumatic events, victims or sufferers generally feel fragile and for this reason, they seek for comfort and support. Herman states the importance of comfort and support in the aftermath of the traumatic events as follows: “In the immediate aftermath of the trauma, rebuilding of some minimal form of trust is the primary task.”¹⁶⁷ But Crimp seems to suggest that this primary task was abandoned; rather the heavy securitization simply left everyone more anxious.

People experiencing traumatic bomb attacks have felt the heavy burden of the fragmentation and they have found different solutions to survive in a chaotic world. One of the solutions is to use medications to relieve themselves and not to feel the pain caused by traumatic events. The quotation below confirms the use of medication along with ecstasy culture:

- My medication’s in a transparent bag
- It’s not political
- The deeper I medicate the safer we both feel-the deeper I medicate myself
- The deeper I medicate my child.
- The deeper I medicate my own child, the safer we both feel. I have a right to identify the molecule.¹⁶⁸

¹⁶⁶ Herman, *op. cit.*, p.60

¹⁶⁷ *Ibid.*, p.61

¹⁶⁸ Crimp, *op. cit.*, p. 318.

People aftermath of the bomb attack resorted to self-medication in order to find relief and security. Özlem Karadağ states that “addiction begins as a way to escape the memory and pain of what happened.”¹⁶⁹ In order to lessen the degree of pain, people have used medications so as to be able to survive in the traumatized world which makes them fragmented. One of the survivors of the 7/7 bombing attack made a statement in the aftermath of the event complaining about the state’s response to the event. Professor John Tulloch spoke to **The Guardian** and argued that he had experienced the event twice. The first, the event itself, and the second his encounter with his picture in the newspaper next to Tony Blair’s. He complained about British foreign policy.

The next day my picture was on the front of the newspaper next to Tony Blair’s and, for me, that was like trauma number two – I still believe it was because of British foreign policy that we ended up with 7/7. By the end of the year, I was feeling very angry politically... I think my response has been to get some control of what’s going on around me through my work.¹⁷⁰

As seen from the quotation, the Professor was very unhappy about the direction of British foreign policy and felt that the terrorist attack happened on account of the government’s gung-ho attitude. A character **In the Republic of Happiness** gives a similar ironic attitude. The speaker ironically expresses his/her opinion about the admiration of the state as follows:

- Because I admire the state. I said I admire the state. And when I say I admire the state it’s not so that the people who’ve been educated in certain way can what? can smile sideways at their neighbour and think I believe the opposite. No: I admire the state. I admire its mechanisms for protecting my child just as I admire its systems for killing the unborn. It is proper to scan ...¹⁷¹

¹⁶⁹ Karadağ, **op.cit.**, p.62.

¹⁷⁰ Megan Conner, “Life after 7 July attacks: survivors tell their stories, Interview.” **The Guardian**. 21.07.2015, (Online) <https://www.theguardian.com/uk-news/2015/jun/21/life-after-7-july-attacks-london-survivors-stories>, 15.06.2015.

¹⁷¹ Crimp, **op. cit.**, p.317.

If the state had been more careful with the foreign policy, the critique implies, the 7/7 bombings would not have happened. Taking precautions after the event seems tragicomic and Crimp ironically emphasizes, “I admire the state” with the help of the unnamed character.

The third subtitle "the freedom to experience horrid trauma" gives narrations related to trauma as follows:

- My trauma! My horrid abuse!
- My years of horrid abuse at the hands of those I trusted: my abusive mother, my abusive priest.
- My abusive father. My manipulative and abusive cat.
- My horrid abusive baby plus flashbacks of my priest. Take blood.
- Take blood – scan my whole body – authenticate my abuse¹⁷²

The quotation given above evidently depicts a trauma culture that, Crimp suggests, is pervasive in Britain. The character of this part seems to lose their faith in people and does not trust in even their father or mother in the face of the ruthless world. Brendell and Ringel touch on the importance of the outcomes of chaotic events on people in **Trauma: Contemporary Directions in Theory, Practice and Research** and claim that sometimes “sudden and catastrophic pressures may overwhelm the cultural system’s ability to cope and thus can be traumatic to the culture.”¹⁷³ In the aftermath of the chaotic events, people lose their power to tackle the problems that they come across and those events become an obstacle for the system and the citizens. Alexander JC suggests that cultural trauma in his book **Cultural Trauma and Collective Identity** “occurs when members collectively feel that they have been subjected to the horrendous event.”¹⁷⁴ As a result of the traumatic events, they become traumatized individuals and they let back into their newly fragmented world

¹⁷² *Ibid.*, p.324.

¹⁷³ Brandell, Jerrold R, and Shoshana Ringel. **Trauma Contemporary Directions in Theory, Practice, and Research**. Thousand Oaks, California, SAGE Publications, 2012, p.1.

¹⁷⁴ Alexander, JC, Smelser, NJ, Sztompka, P, Eyerman, R8, Giesen, **Cultural Trauma and Collective Identity**, California, University of California Press, 2004, p.1,

replete with their inner clashes. Those events “leave indelible marks upon their group consciousness, marking their memories forever and changing their future identity,”¹⁷⁵ therefore they look for counselling because of a full range of anxieties. Mick Wallis and Patrick Duggan in their article “Editorial: On Trauma” mention Luckhurst’s idea about 1990s’ Britain and its traumatic culture:

Luckhurst nominates British society since 1990 a ‘trauma culture’ drawing on Seltzer’s notion of ‘wound culture’ and his suggestion that ‘the modern subject’ has become inseparable from the categories of shock and trauma.¹⁷⁶

If the above rings true, then trauma culture has pervaded British society since the 1990s and trauma and shock have become inseparable aspects of modern people. Many people have been traumatized as a result of trauma culture. A victim of the traumatic experience represses his/her conscious thought to escape the suffering and anxiety. Michael Billig mentions the importance of repression referring to Freud and Breuer in his book **Freudian Repression: Conversation Creating the Unconscious** as follows: “It was a question of things which the patient wished to forget and therefore intentionally repressed from his conscious thought.”¹⁷⁷ The act of repression occurs in different forms in the play. “The freedom to experience horrid trauma” gives prominence to repression. Victims, trying to escape the reality of trauma, find distracting superficial solutions, such as falling in love, spending money thriftily, and, plastic surgery. Traumatic experiences are the main reason of their fragmentation; therefore, they search for new ways to escape the burden of reality. Plastic surgery in particular emerges as a symbolic preferred option to avoid anxiety, alienation and depression. The following quotation confirms that the characters are occupied with an outer appearance in order to avoid thinking about the outcomes of traumatic events:

¹⁷⁵ *Ibid.*, p.1.

¹⁷⁶ Mick Wallis and Patrick Duggan, “Editorial: On Trauma,” **Performance Research: A Journal of the Performing Arts**, 16-1, London, Routledge, 2012, p.1.

¹⁷⁷ Michael Billig, **Freudian Repression: Conversation Creating the Unconscious**, United Kingdom, University Press Cambridge, 1999, p.18.

- Replace my heart and enlarge my breasts
- Enlarge my lips
- Whiten my teeth plus fatten my lips.¹⁷⁸

The fourth subtitle "the freedom to put it all behind me and move on" presents narrations of those victims who are now ready to confront their traumatic experiences in order to leave them behind

- Yes I decided I needed therapy. I decided I needed to change. There were things about my past I wasn't confronting. I needed to confront them and move on.¹⁷⁹

Modern people have been under the influence of chaotic and destructive events and those events have paved the way for irrecoverable injuries both psychologically and physically. When they are not healed, the repetition of the same nightmare becomes unavoidable and the same nightmare triggers the same trauma. Elizabeth Wiese gives some basic principles of evidence regarding healing from trauma. The healed victim of trauma should "be able to talk about the traumatic events, provide means to express the experiences and the feelings related to trauma."¹⁸⁰ Therefore, the only way to recover from traumatic experiences is in fact to confront them and feel ones way back together after individual fragmentation.

The fifth subtitle is "the freedom to look good and to live forever" and suggests hope for the future. Characters have found solutions and overcome the suffering that has been caused by personal and collective traumas. Indeed, this part is quite ironic because the eventual situation of life does not suggest hope for the future

¹⁷⁸ Crimp., **op.cit.**, p. 322.

¹⁷⁹ **Ibid.**, p.326.

¹⁸⁰ Elizabeth Wiese, *Psychology of Trauma: Vulnerability and Resilience*, University College Roosevelt, p.206,
(online)https://www.researchgate.net/publication/286774595_Psychology_of_trauma_Vulnerability_and_resilience

but nevertheless, the characters survive and try to resist the difficulties in a world of hopelessness. The quotation given below reflects the results of the character's overcoming the traumatic event as follows:

- Because my personal wealth and own privately acquired horizons are growing day by day
- And day by day I am becoming more reasonable and more
- Yes, you heard what I said
- More so totally understanding of my own enormous capabilities that I can feel¹⁸¹

The third part which is named “In the Republic of Happiness” returns to the story of Uncle Bob and Madeleine. They have reached the life that they have longed for but Uncle Bob's mental decline leaves Madeleine alone and she struggles with the discrete loneliness. In other words, Uncle Bob now has difficulty with his memory, another symptom of trauma. Neil J Smelser gives place to the difficulty in remembering in “Psychological Trauma and Cultural Trauma” as follows: “Since one dominant response to trauma can be mass denial, unwillingness to remember and forgetting,”¹⁸² can be part of the response. In other words, he develops a kind of defence mechanism in order to forget the tormenting experiences he has had.

Uncle Bob (*smiling*) I have so much to remember.

Madeleine No you don't. What d'you mean? Remember what?

Uncle Bob The things you've said I'm to say.¹⁸³

Indeed, they have reached the life that they have longed for, but his traumatic past did not let him lead a psychologically healthy life. Uncle Bob's fragmentation is

¹⁸¹ Crimp., **op.cit.**, p.339.

¹⁸² Neil, J, Smelser, **op.cit.** p.51

¹⁸³ Crimp., **op.cit.**, p.347.

now coming to the surface. He does not want to be alone since a person with BPD cannot handle his/her own emotions:

Uncle Bob Don't leave me. Madeleine.

Madeleine Why would I leave you?

Uncle Bob I know you. I know what you're like.¹⁸⁴

This place they are now in - this other country - looks like an imaginary dystopia and Uncle Bob appears to be medicated. The play closes with the scene of Uncle Bob singing a happy song: "Here's our 100% happy song it's got a few words, but it does not last long."¹⁸⁵

It can be said that an incessant search for happiness brings out fragmented selves because of personal and collective traumas. According to Crimp, happiness is the new obsession of the modern world. Yet the play also reveals the bleak side of the search for happiness, ironizing those who have all they need yet remain unhappy. On the one hand, their unhappiness has some logical underpinnings. In traumatic events associated with the War on Terror have left them obsessive and fragmented.

The order of the play is quite similar to the stages of trauma as Smelser suggests "in current diagnoses the phenomena of defensive repression, denial, and avoidance are typically included in the diagnosis of posttraumatic stress disorder."¹⁸⁶ In the first part, the repression is that of a malfunctional family unit. It is quite clear, that is to say, that there are problems in the family but the family member represses these problems until a catalyst provokes them to acknowledge them. In the second part, it can be deduced that the speaker is in a stage of denial, and merely tries to move on with their lives as if nothing has happened. But eventually, in the last part, which is in part a depiction of avoidance in order to be happy, Uncle Bob forms a

¹⁸⁴ *Ibid.*, p.356.

¹⁸⁵ *Ibid.*, pp.356-357.

¹⁸⁶ Smelser, *op.cit.*, p.51.

protective amnesia around his memories, forgetting them so they can longer cause him pain.



Chapter 3:

Fragmented Characters in Simon Stephens' **Pornography**

Simon Stephens' **Pornography** features seven different stories uttered by eight unnamed characters who are all inhabitants of London prior to the 7/7 London Bombings. Those unnamed characters reflect their experiences and lives of fragmentation, most of which are the direct result of feelings of loss, anxiety, fear, and mourning. All in all, all characters experience the bleak side of social and cultural trauma. Each character in **Pornography** tries to survive in the face of devastating storms leaving them completely shattered and fragmented. That is to say destructive nature of capitalism, problematic familial ties as well as consumerist culture are reconfigured as traumatic causes of fragmentation for these characters. The negative effects of consumer culture and traumatic nature of capitalism are particularly influential in these individuals' lives since consumer culture forces individuals to be in incessant competition by means of which they can be part of a certain group. Such social anxiety brings intense stress on these individuals who inhabit this city.

Technically speaking, the structure of the play reveals the fragmentation pervading each part and parts consist of a "string of scenarios."¹⁸⁷ Those scenarios are represented by multiple voices; the audience sometimes comes across monologues sometimes conversations. David Lane comments on the structure of the play in his book **Contemporary British Drama** as follows: "The openness of the text reflects the fractured and disintegrating urban landscapes, populate with identities and uncertain futures."¹⁸⁸ As mentioned, the structure of the play reveals the fragmentation theme pervading each character's life as well as the unknown future waiting for them. Moreover, the confusion of the city life brings out each character's isolation, loneliness and sense of having been shattered by modern life. David Lane points out in **Contemporary British Drama** that "there are no character

¹⁸⁷ Strnadová, **op.cit.**,p.11.

¹⁸⁸ David Lane, **Contemporary British Drama**, Edinburg , Edinburg University Press Ltd, 2011, p. 36.

names preceding monologues or dialogues”¹⁸⁹ with the effect that the audience has to focus on the details of monologue in order to perceive who is who. Indeed the structure of the play has been much commented on, with Christopher Innes mentioning the details of the structure of **Pornography** in his work titled **Guide to Contemporary British Playwrights** in the following way: "The scenes are all monologues or duologues with dashes indicating a new speaker- and by creating an elaborate structure around this gap."¹⁹⁰ As we saw in the second chapter, **In the Republic of Happiness** likewise does not contain the names of the characters -- rather dashes illustrate the ending of the speeches in two of its parts.

The setting of **Pornography** is not specific “only broadly a temporal one.”¹⁹¹ Geographically, the play is set in London and but there are no specific details about the place, in other words, particular areas of the city are inconsequential, suggesting that the local significance is the city space as whole. Time in the play, however, is specific: the story takes place one week prior to the London Bombings of 2005, which was an extremely intense period of heightened emotions for the city, as Lane specifies: “A week in London straddling the 2012 Olympics announcement, Live 8, G8 and 7/7”¹⁹² The above-mentioned events give the timeline of the play as well helping to establish London as an insecure and vulnerable, almost fantastic place, quite open to a likely act of terrorism. The driving dramatic narrative features in imaged prospective bomber, as Lyn Gardner gives details in her review of the play: “Set in July 2005, between the announcement that London had been awarded the Olympics and the July 7 bombings, it tells seven entwining stories, including the imagined story of one of the bombers journeying towards London to commit an act of terrorism.”¹⁹³ For obvious reasons, this is the narrative thread that conditions the overall sense of anxiety and impending catastrophe the pervades the entire piece.

¹⁸⁹ *Ibid.*, p.35.

¹⁹⁰ Christopher Innes “Simon Stephens” **The Methuen Drama Guide to Contemporary British Playwrights**, Ed. by Martin Middeke, Peter Paul Schnierer and Aleks Sierz, Great Britain, Bloomsbury Publishing, 2011, p.456.

¹⁹¹ Lane, *op. cit.*, p. 35.

¹⁹² *Ibid.*, p.35.

¹⁹³ Lyn Gardner, “The finger-point Review,” **The Guardian**, 04.08.2008, (Online) <https://www.theguardian.com/culture/2008/aug/04/edinburghfestival.festivals>, 01.11.2018

All **Pornography**'s characters are "trapped in a world of hopelessness and moral transgression."¹⁹⁴ Each part tells the story of one character. The first part focuses on a working mum revealing classified information to a rival company; also, her deep destructive familial problems with her husband are manifested. Another character is a racist student Jason, who has an inappropriate crush on his teacher. His dysfunctional familial relationships are explored, as are the negative psychological impact of his parent's problematic relationship. A lonesome widow also features, as does the story of an out-of-work male academic who is met by one of his former students; the audience also encounters a brother and a sister who are having incestuous relationship. The essential themes of the play strike across these narratives and revolve around the destruction of the family, isolation, fragmentation, and feelings of loss. The causes for this malaise are presented either explicitly or implicitly to be the destructive nature of consumerism and capitalist society in addition to the social and cultural traumas of the 2000s: 9/11(2001), the war in Afghanistan (2001) and the Iraq War (2003).

The play's structure, particularly its numbering of the parts, has a purpose in adding to the tension of the drama, and Innes interprets the logic of the numbering as follows: "Firstly, the scenes are presented in a reverse numbering, like a countdown, although the effect of bombing is referred to in everyone, except the central scene with the bomber."¹⁹⁵ The numbering of the play starts with seven which can be taken into consideration as the first in a final "countdown" to the day of the 7/7 terrorist attack, with one ending with the day of the London Bombing. From a dramatic history standpoint, the numbering also can be taken into consideration as the stages of human life which starts with birth and ends with death. The importance of seven scenes in **The Methuen Drama Book of 21st Century British Plays** is given as follows: "Each one alludes to Shakespeare's idea of the Seven Ages of Man which

¹⁹⁴ Lane, **op. cit.**, p. 35.

¹⁹⁵ Innes, **op.cit.**, p. 456.

begins 'All the world's a stage' by Jacques in **As You Like it**.¹⁹⁶ In other words, the processes that humans go through in life constitute the base logic of numbering.

Aleks Sierz names the first part as "infancy" in **The Methuen Drama Book of 21st Century British Plays**: "The first age is infancy and Stephen's first scene is about a young woman who has a baby and who betrays her boss by leaking details of an important business report."¹⁹⁷ Even though the play starts with number seven, the scene is named as infancy in order to refer to the baby. The woman's love for her baby is clearly established in the play but fluctuations in her emotions towards her baby attract the attention of the audience: "It would take only the lightest of forces from an adult's arm to crush the bones in his ribcage. I feel so much love for him that my heart fills up. I can feel it filling up. Like a balloon."¹⁹⁸ This opening scene is a taut one, as it rehearses the common but extreme emotions of early motherhood, where a woman can feel both overwhelmed with love and acutely aware of how vulnerable life can be. The turbulent state of her emotions, however, is not purely put down to her state of being post-partum; it is also depicted as an indication of her fragmented self and as of being in a state of anxiety which stems from her current problematic situation which is rooted in both a difficult relationship with her husband and the traumatic effects of capitalism and consumerist culture.

These effects of capitalism are widely recognised within trauma theory circles, and Laura Ker foregrounds this cause in her article "Capitalism Exploits the Body's Response to Traumatic Stress". Additionally, she argues that "capitalism's capricious economic cycles also contribute to stress. The body responds to threats with agitated alertness."¹⁹⁹ Capitalism captivates individuals by creating supposed needs which can be acquired with the money. When those needs are not met, stress comes to surface affecting every sphere of individuals' life, just as in the monologue above. That is to say, the emotion of the mother, as a way of expressing her inner

¹⁹⁶ Simon Stephens, "Pornography", **The Methuen Drama Book of 21st Century British Plays**, Ed. by Aleks Sierz, Great Britain, Methuen Drama, 2010, p. 374.

¹⁹⁷ **Stephens**, op.cit., p. 374.

¹⁹⁸ **Ibid.**, p. 26.

¹⁹⁹ Laura K Kerr, "Capitalism Exploits the Body's Response to Traumatic Stress", (Online) <https://www.laurakerr.com/2014/03/20/capitalism-traumatic-stress/>

world, shows itself in an aggressive and stressful mode because of the stress-inducing effects of capitalism.

The problematic relationship between the woman and her boss is one symbolic depiction of the inequities of capitalism, whose operating logic is the compulsion to make profits, even to the detriment of the physical health and wealth being of members of the labour force. Thus, the character frequently clashes with her boss, even though she accomplishes all the tasks she is assigned. In his responses, her boss is shown as devoid of humanity, and as alienated from his employees. She depicts the dynamic in the play as follows: "David doesn't smile at me. He does not wish me good morning. He does not ask about Lenny."²⁰⁰ This despondent, somewhat resentful, speech reveals her true desire to be treated with common human decency by her boss, and the reality that this does not exist in her workplace. In fact, the woman's story reveals that far from practicing common courtesy, David admonishes the woman because of the trivial mistake of printing the conclusion of a report on the wrong type of paper. Despite numerous apologies, David is unmoved. Emerging as a cipher for the capitalist system, he practices a most unfeeling way of managing his workers, which in turn provides the backdrop for the system to run its course and its and labourers suffer increasing levels of inequality and despair, which in turn impairs their mental health. Antonio Gramsci states the logic of capitalism in **Gramsci Historical Materialism and International Relations** as follows: "that the means of production (instruments, raw materials and other objective requirements for the objectification of labour) are privately owned under capitalism."²⁰¹ Even though she does not work under desperate conditions, the psychological pressure applied by her boss worsens her mental wellbeing. Capitalism is deeply rooted in the idea of objectification and her boss aptly demonstrates this logic, as we can see in the woman's following description of her working environment: "He asks me what time I'm working until tonight. I tell him I'll be there until nine. Maybe ten. He doesn't think he'll make it that long."²⁰² The woman says; "He doesn't talk to me. I tell him

²⁰⁰ Stephens, **op.cit.**, p.28.

²⁰¹ Gramsci Historical Materialism and International Relations, Ed. by Stephen Gill, Cambridge, Cambridge University Press, 1993, p.70.

²⁰² Stephens, **op.cit.** p.28.

I'm sorry. He says well. You know.”²⁰³ The breakdown in syntax reflects her internal fragmentation: exposure to incessant and unrelenting psychological pressure leaves her traumatised and locked in a cycle where the powerful capitalist overcomes the weaker labourer.

With this character, Stephens explores how isolation, fragmentation, and alienation as a result of trauma have intensified alongside the acceleration of capitalist models, to the extent that humanity is lost within human interactions. As a matter of fact that consumer culture, the atomization of society, and fragmented identities caused by the chaotic, modern city life are essential underlying reasons behind these character's trauma and fragmentation. As seen in the quotation, the boss, David, does not care about his workers' feelings. Pushed to her limit and stung by the lack of humanity her boss shows her, she takes an opportunity to exact revenge. The only one in the office that night, as David has asked her to stay in order to receive a sensitive business report, she faxes its contents to a business rival in an act of bitterness:

I take the report from David's desk. It's nine thirty at night. It's nine thirty at night. It's Tuesday night. There's nobody else in the office. Maybe there's nobody else in the whole building. Maybe tonight there's nobody else in the whole city. I turn on the photocopier. Warming Up. Please Wait. I turn each page individually face down on the glass. I go to the fax machine. I find the number for Catigar Jones. Fax/ Start. Set.²⁰⁴

Meeting the never-ending needs of consumer culture puts an unbearable burden on the woman. Indeed, the consumerist culture, which is deeply rooted in the destructive ideology of free-market capitalism, leaves people anxious, alienated, obsessive, fragmented and lost. In other words, a general and widespread the deep feeling of alienation pervades people living in twenty-first century societies, fundamentally because of the consumerism produced by late capitalism. Uğur Batı suggests in his article titled “A Postmodern Approach to the Consumption Patterns,

²⁰³ *Ibid.*, p.28.

²⁰⁴ *Ibid.*, pp.30.

Activities and Theories” that “people create their self with the products they buy, postmodern consumers create their identity through consumption which has dynamics of self, the symbolic meaning of goods and the role played by brands.”²⁰⁵ Consumerism pervades one's life and the identity of the individual disappears because of the transient fulfilment caused by the consumption of products, relationships, food, and Tv programs. That is to say the unending wishes, which can always-already be replaced by the better one, brings out a trend of consuming but fragmented selves.

Consumerist culture has by now so haunted the global cities and their people that even this character, who is well-aware of the inequalities of the society in which she is trying to make her way, cannot escape its preoccupations with products. As Zygmunt Bauman argues in **Consuming Life** is that “[t]he most prominent feature of the society of consumers is the transformation of consumers into the commodities; or rather their dissolution into the sea of commodities.”²⁰⁶ The woman also has sunk into the world of commodities, she has given details about her sandals even when she is upset. She says: “Do you like my new sandals? I bought them for the beach. For the summer.”²⁰⁷ Likewise her attention to products follows her onto the transport system: “The tube is full of people and nearly all of them nowadays have an iPod. I can't remember when that happened.”²⁰⁸ Bauman expresses the need for the consumption as follows; “more often than not, consumption proves to be altogether hapless as a “happiness factor”²⁰⁹, yet people are led to believe that consumption will lead them to a happier life; but happiness is not something that you can buy. The woman notes the level of consumption all around her – notes its ubiquity – that a sea of fellow passengers all have iPods, which would seem to confirm their addiction to buying. Consumerist society has fabricated needs that are endless, and people constantly follow the new trends in terms of clothing, technology and simply to keep

²⁰⁵ Ugur, Batı “Postmodern Impacts on the Consumption Patterns, Activities and Theories.” Marmara Üniversitesi İletişim Dergisi, No:13, 2008, **Conference Proceedings**, (Online) <https://www.semanticscholar.org/paper/Postmodern-Impacts-on-the-Consumption-Patterns%2C-and-Bati/2fa1aff3a612579c81a0b08dd6e33dde86c805f4>, p.216.

²⁰⁶ Zygmunt Bauman, **Consuming Life**, UK, Polity Press, 2007, p. 18.

²⁰⁷ Stephens, **op.cit.**, p.28.

²⁰⁸ **Ibid.**, p.28

²⁰⁹ Bauman, **op.cit.**, p. 51

up. These endless needs have created a sense of void which cause people to feel alone and fragmented leaving them shattered.

Sanja Matkovic asserts in her article named the “Construction of Identity in Consumerist Society” that “people buy things to create identities, which are again replaced by the new things and corresponding identities, over and over again.”²¹⁰ Depending on the Matkovic’s claim about consumerist society, it can be said that buying goods constructs identities and individual needs are always replaced by the newest trends. This process over time works to dissolve individuals’ identities; moreover, these changes do not have an ending have an ending. The cycle of buying only leaves individuals more and more fragmented and diverting their attention away from themselves and those around them into the products that circulate around them.

A dysfunctional family is also presented as another reason for this individual's fragmentation. This woman yearns to be recognized by her husband, but her husband does not treat her well. As she complains about her distant relationship with her husband, she is shown as craving connection, but her husband’s indifferent attitude towards her leaves her alienated. In the play the dysfunctional familial ties are traced as follows:

- And I get home and Jonathan’s not there. He should be there. He should be at home. I don’t have the slightest idea where he is. I try not to think about it. The house is quieter without him.
- Where were you? Where were you? Which shops? What were you doing? What were doing there? What were you buying? What are you going to paint? I want to know what you need to paint for. I want to know what you want to paint. I want to know where you’ve been. Do you like my sandals, do you like them? I bought them for the beach. For the summer.²¹¹

²¹⁰ Sanja Matkovic,” The Construction of Identity in a Consumerist Society: Delilo’s Jack Gladney, **Anafora**, Vol.2, No:2, 2016, p.174.

²¹¹ Stephens, **op.cit.**, p.27.

Again, the woman's internal conflict is clearly illustrated through the disjointed syntax of this monologue, and the more she wonders, the more she tries to cover up her feelings. In other words, she tries to repress her real emotions towards her husband. She hides so much that she even convinces herself that she does not care. However, this act of repression cannot last for a long time. Her repeated questions show that she cannot put a stop to her curiosity about her husband. Multiple questions come to surface and these questions are the results of her feelings of alienation from her husband. Even if the details of their relationship are not illustrated in the play, the woman's internal conflict leaves indelible marks on the audience and provide strong hints about her husband's potential infidelity. As we have seen earlier in this dissertation, infidelity in personal relationships can cause PTSD. The feeling of betrayal leaves the jilted subject alienated and vulnerable. In **Pornography**, this kind of familial alienation and fragmentation is one aspect of trauma and "the feeling of loss, melancholia, anxiety, fear, and horror, are retroactively placed in the narratives describing the events happening prior to the accident."²¹² The woman's agitation, restlessness, and panic are precise indications of her trauma, at least part of which is not primarily systemic (capitalist) but rather is caused by the dysfunctional familial relationship.

The second scene numbered as six in the countdown is the monologue of a schoolboy whose name is Jason. He has problems with his family and when his fragmentation comes to the surface, it is specifically presented as a result of his dysfunctional familial relationships. He witnesses traumatic events in the family and the clash between family members is given below:

- Dad comes home. Mum's watching the television.
- What have you been doing?
- You what?
- While I've been at work all day. What have you been doing?
- I cleaned the house.

²¹² Edyta Lorek-Jesinzka, "Mimesis and Crisis: Narration and Diegesis in Theatre and Drama", **Text Matters: A journal of Literature**, Theory and Culture, Vol.7, 2017, p.365.

- You did what?
- I cleaned the house. The house. I cleaned it.
- Did you?
- I did as it goes.
- It doesn't fucking look fucking clean.
- You what?
- I said it doesn't fucking look fucking clean.
- Everyday.
- I don't even like them.
- I don't act like them.²¹³

This dialogue implicitly shows us that this second vignette will not offer a happy family portrait either. Rather, here we have another example of problematic family ties and familial dissatisfaction. The father criticizes the mother about the cleanliness of the house. Jason himself finds he is unable to communicate well with his family, choosing to hide distressing information from them rather than grant them access to his life outside the home:

- What happened to your face?
- There's blood on my face.
- On my shirt. On the pavement. I go into the toilets of the shopping mall and wash it off.
- I don't tell my mum anything.
- I don't tell my dad anything.
- I don't tell my sister anything.
- I have my tea like nothing happened.²¹⁴

As demonstrated above, Jason's estranged relationship with his family hinders him in sharing his troubles. The reason for this distanced relationship is not illustrated explicitly throughout the scene. However, the level of fragmentation in his

²¹³ Stephens, *op.cit.*, pp.31-32.

²¹⁴ *Ibid.*, pp.33-34.

personality has shattered him into pieces; unable to reconstitute his sense of himself, he prefers to escape through using marijuana.

- I used to deserve this.
- I used to be really mouthy in class.
- I have the capacity to be really horrible to people.
- I have been really horrible to people.
- I have been horrible to people about their mothers.
- I'm not any more.
- This kind of thing used to happen to me all the time.
- I don't deserve it any more.²¹⁵

Jason, it emerges then, is a bully. But his traumatic relationship with his family seems poised to have made him perform this role but in the course of his conduct with the other people, we can see that confirms his internal conflict. Jason is not a happy individual and the reason for his unhappiness derives from his problematic family ties. Therefore, the inner hatred of Jason for himself registers itself via violent behaviour and ideas. His self is polluted and shattered as a result of his traumatic family relationships. Al Ubaidi suggests the likelihood of several problems emerging as a result of the dysfunctional family in his article "Cost of Growing Up in Dysfunctional Family" thus:

Victimized adults tend to attempt escaping their past pain, trauma by practicing more destructive behaviours such as increased use of alcohol, drug abuse or forced to repeat the mistreatment that was done to them. Others had felt inner nervousness or temper and feelings without realizing the reasons behind it.²¹⁶

²¹⁵ Stephens, *op.cit.*, p.34.

²¹⁶ Basem Abbas Al Ubaidi, "The Cost of Growing Up in Dysfunctional Family" **Journal of Family Medicine and Disease Prevention**, Vol: 3, No:3, 2017, DOI: 10.23937/2469-5793/1510059.

Being brought up with the absence of affection is a challenging issue for any individual. The lack of affection also prompts Jason to look elsewhere for emotional nourishment, which in turn brings other problems. Dominick LaCapra emphasizes the importance of absence in the book **Whose Freud?** as follows: "Absence is in this sense is inherently ambivalent – both anxiety-producing and possibly empowering or even ecstatic."²¹⁷ When Jason lacks necessary parental affection, his integrity of self is threatened. The situation is exacerbated when Jason suspects that his father is abusing his mother:

Monday night. I get home. I think Dad's started hitting Mum. I'm not sure. There are bruises across her face. I ask her. She tells me not to be so ridiculous.²¹⁸

Jason's problematic background stems from his family conditions; in other words, the child, neglected and witness to potential violence, experiences feelings of loneliness and fragmentation. In this traumatised state, Jason's fantasies of lust for a teacher are conditioned by a violent sexuality that wants not to consume but to annihilate its subject:

Let me say this. After everything that's happened. I would cut her cunt with a fork. I would scrape off her tits. I would force a chair leg up her arse until her rectum bled. I would do these things. If I was forced to, I would do all of these things. Don't think I wouldn't because I would.²¹⁹

The representation of violence coming into existence as a result of Jason's traumatic familial relationships reveals itself through the manner of his fantasies about his teacher. Dominick LaCapra states that: "Something of the past always

²¹⁷ Dominick La Capra, "Reflections on Trauma, Absence, and Loss," **Whose Freud?: The Place Psychoanalysis in Contemporary Culture**, Press Ed. By. Peter Brooks and Alex Woloch, New Haven and London, Yale University Press, 2000. uğur p.183

²¹⁸ Stephens, **op.cit.**, p.36.

²¹⁹ **Ibid.**, pp.37.

remains, if only as a haunting presence or revenant.”²²⁰ Even if the violence between father and mother has happened in the past, a recurring presence of the past haunts Jason and thus he fantasises about not making love to the object of his desire, but of violently sexually assaulting her..

The third scene is numbered as five in the countdown and is dialogue between two siblings who are enacting an incestuous relationship. The conversation taking place at the beginning of the scene gives the impression of a child who does not want to spend time with his family. Even if the reason for his unwillingness is not illustrated explicitly, it can be understood that the distant relationship within the wider family paves way for the incestuous relationship. Inga Tiderfords puts forward the importance of family relations in terms of sibling incest in her article "A Sibling Incest: A Literature Review and a Clinical Study" in the following way: “that family dynamics have a key role in creating the context where sibling incest could occur.”²²¹ Neglect, violent homes, and a need for love and nurture mean that incestuous siblings look for solace in each other The dialogue between two siblings about their family gives a clue about their problematic relationship with family:

- I know. Are you going to see them?
- I might do. I might not. I might have other things to do. Have you got any booze?²²²

The change of topic here indicates that the familial bonds are strained here, and indeed are suggestive of an underlying reason for his escape from his family. Even if the background of his relationship with his parents is not illustrated explicitly, his hostile stance when it comes to visiting them gives a clue about his distant relationship.

²²⁰ La Capra, *op.cit.*, p.179.

²²¹ Inga, Tidefors, et.al: “Sibling incest: A literature review and a clinical study”, **Journal of Sexual Aggression**, Vol:16, No:3, May 2010, p.5. <https://doi.org/10.1080/13552600903511667>.

²²² Stephens, *op.cit.*, p.39.

The fourth scene numbered as four represents the journey of a suicide bomber on his way to London. On the initial opening of the scene, it is difficult to comprehend as audience that what one is witnessing is the last morning of a man on a terrorist mission. The beginning of the scene offers a warm familial relationship, a stark contrast to the cold, strained and violent family relationships depicted so far in the play, and is reflected through the eyes of a loving father whose primary aim is to keep his children and wife safe. In other words, a loving father who does not want to leave his house, somewhat sentimental about missing his children: “I kiss my children goodbye. I kiss my wife. I promise that I’ll call her.”²²³ Knowing what comes after, the scene is profoundly troubling and disconcerting as its message is clearly that ordinary people just like us can be suicide bombers ready to turn hundreds of lives into chaos. Stephens clearly wants the audience to question the reasons behind the soldier’s dreadful act and Stephen does not explicitly give place to the details of the soldier even the soldier is not stated as the bomber: “We don’t check that each other is here. We don’t need to check that each other is here. We trust one another. We’re here.”²²⁴ The quotation depicts a dreadful union of four fragmented selves jointly committed to their horrific cause. Stephens implies that this particular perpetrator’s driving motivation is again a result of the personal fragmentation that takes place in within modern individuals. Stephens presents a picture of a family man who has lost himself and cannot feel that he really belongs anywhere. While it might be the result of exposure to ideology, for this character terroristic violence is a solution to personal fragmentation. From this perspective of alienation, logic and feelings of humanity are perverted by alienation and so lead to a commitment to mass annihilation.

Disused Jet garage forecourts sit side by side with double driveways. Here there are food-makers and the food they make is chemical. It fattens the teenage and soaks up the pre-teen. Nine-year-old children all dazzled up in boob tubes and mini-skirts and spangly eyeliner as fat as little pigs stare out of windows of family estate cars. In the sunshine of mid-morning in the suburbs of the South Midlands heroin has never tasted so good. Internet sex

²²³ *Ibid.*, p.55.

²²⁴ *Ibid.*, p.56.

contact pages have never seemed more alluring. Nine Hundred television channels have never seemed more urgent. And everybody needs an iPod. And nobody can get a Metro any more.

If I had the power I would take a bomb to all of this. To every grazing horse and every corrugated-metal shed and every wind-blasted tree and every telephone mast and every graveyard. Wipe it all off the skin of the world. Scratch it away.²²⁵

The above-given quotation reflects the psychologically disturbed mind wracked with frustration with the world in the form of sexual and psychical violence. His frustration and fragmentation, caused by reflections on the society he is surrounded with and of cultural trauma, find themselves an outlet in a fantasy of bombing. In this way it can be said that Simon Stephens positions the traumatic patterns and major trauma factors observed in the stories of his characters as the results of a wide array of disorders prevalent in contemporary British society.

The fifth scene numbered as three, depicts an encounter between an out of work university teacher and a former student. They see each other after many years and have a drink together. Again, we have an illustration of a fragmented character in the university teacher, traumatised by his lack of success on the job market after years of working in a university -- an unacceptable reality for him which leaves him fragmented: "I can't work in bars again. I'm far too old to get a bar job. It would be so humiliating."²²⁶ He feels disconnected from society and that makes him feel vulnerable in the face of the vicissitudes of the job market. It can be said that he is experiencing personal trauma and because of his personal trauma, a sense of disconnectedness, and futility entirely pervades his life. No longer sure of a fundamental aspect of himself-- his professional life -- he is at risk of experiencing a crisis of identity, recalling an argument made by Steven Berman, following Kai Erikson's' statement in "Identity and Trauma," which points out "Identity is a collective term for the roles, goals, and values that people adopt in order to give their

²²⁵ *Ibid.*, p.57.

²²⁶ *Ibid.*, p.63.

lives direction and purpose.”²²⁷ Returning again to the teacher’s words, it can be asserted that the professor’s inner self and social persona are no longer compatible with each other. In the past, he was a man full of success or failure but now, he is just spending his time at home. At this point, his actions and beliefs clash with each other and a crisis of identity looms because of this painful incoherence, which is one of the results of BPD, and is the primary vehicle through which fragmentation is expressed.

Adding these individual stories of personal fragmentation is the characterisation of the city. The chaotic city is one of the most basic components of postmodern society, and London here is no different. The woman mentioned in the first scene, a typical representative of postmodern society, plays out several different identities: a mother, businesswoman, a wife, a consumer. In contemporary society, constructing a coherent identity which does not need to juggle several different roles is quite challenging. Undergoing the burden of different personalities leaves her fragmented. While these problems when looked from a distant perspective can seem trivial, the consistent grind of such issues, as is the case with the woman from part Seven, wear one out. The variety of roles that a woman has to act out during a day has left her fragmented since she does not want to lead a life that she does not desire. Indeed, all she wants is to be happy, and unite her desire to spend time with her husband and child, to buy sandals and to lead a successful business life. In fact, all of these are such naïve desires. However, mid her responsibilities, the woman has to take care of her child as well. Even when she is working, she has to be in control of where Lenny is. The lack of room to breathe leaves her fragmented since she does not spare time for herself. She says:

-I take my lunch break in Russell Square. All I ever seem to eat any more is duck hoisin wraps. I ring Julia. Lenny’s fine. Everything is fine.”²²⁸

²²⁷ Steve L Berman, “Identity and Trauma”, **Journal of Traumatic Stress Disorder & Treatment**, Vol:5, No:2, April 05, 2016. <https://doi.org/doi:10.4172/2324-8947.1000e108>.

²²⁸ Stephens, **op.cit.**, p.28.

The chaotic city life does not allow individuals time and space – everything is frenetic - rather they have to do more than one thing simultaneously. Right after signing an important contract in the office, she has her lunch and also at the same time she calls the babysitter to check her son.

The sixth scene numbered as second moves to focus on an old woman. She is an old and lonely woman who is tired of the necessities and responsibilities of the modern, chaotic life. Since she is fed up with the modern city life, she has isolated herself from the people who surround her and instead spends much of her time on the computer writing articles. She is thus presented as another fragmented character in the society and her fragmentation is caused by the feeling of isolation and alienation. The chaotic style of city life disturbs her "This city is never silent. At this time of the morning, it hums and roars in the distance."²²⁹

- And in between jobs. When an article is finished and there are no new commissions waiting to begin I can sit at my screen and I simply have no idea what to do. And the pull, my God, the pull towards the world that is there, on the other side of my screen!²³⁰

This never-ending cycle creates a fragmented identity. Even given a window of time, and the desire to make human connections, she is paralysed, simply incapable of deciding to make a move to change her situation; rather she moans defensively that: "I have absolutely no interest in speaking to anybody."²³¹ Yet, as Kaplan shows, when people do not talk about their problems, it is hard for them to overcome their traumas stemming from contemporary culture: as Kaplan argues the importance of narrating the traumatic event as "empathic sharing"²³² is by nature of the process healing. In other words, silence leaves the individual more alienated and frustrated.

²²⁹ *Ibid.*, p.73.

²³⁰ *Ibid.*, p.72.

²³¹ *Ibid.*, p.71.

²³² E. Ann Kaplan, **Trauma Culture: The Politics of Terror and Loss in Media and Literature**, USA, Rutgers University Press, 2005, p.37.

The catastrophic event of the London bombing serves to shake the woman out of her isolation. This same woman, who does not have any desire to talk to anyone, is suddenly compelled to knock on the door of one house that she is not familiar with. Having walked home for hours because the Tube was closed, she arrives in her vicinity exhausted:

It's getting dark by the time I get back. As I approach my house the streets get smaller and they are quieter. I can't feel my feet anymore. I think my socks have stuck to the soles of my feet.

It's a warm evening. There is the noise of music coming from one of the houses. People are listening to music of some description. And somebody close by is having a barbecue.

I can smell chicken. I can smell barbecued chicken cooking. It smells good.

- It's nine o'clock.
- I find the house where the chicken is being cooked and I knock on the door.²³³

After the bombings, the alienated side of the woman suddenly disappears, and she knocks on the door of a house without any hesitation. The trauma of the bombings provokes an irrepressible desire to be with others. When she is given chicken and offered beer, she feels confused and tears pour down.

- I walk home. The chicken tastes good. I let myself in. I can't feel my feet any more. I can't understand why there are tears pouring down the sides of my face. This makes absolutely no sense to me at all.²³⁴

The second scene ends here. The woman cannot hold herself back from crying. Her repressed emotions come to the surface and the loneliness of her existence and her personal fragmentation falls away and tears are shed as the “fragmentary expressions of trauma.”²³⁵

²³³ *Ibid.*, p.74.

²³⁴ *Ibid.*, p.76.

²³⁵ Edyta Lorek-Jezinska, *op.cit.*, p.365.

The seventh scene which is numbered as one illustrates the details of fifty-two people who have lost their lives in the bombings, has been given in this scene. Therefore, this scene turns into real one. Since the mentioned six parts are based on fiction, the reversal of this part from fiction to real is attention-grabbing.

These different stories offer the lives of people from every part of society. They try to survive in the face of a chaotic modernity which leaves them completely shattered and fragmented. Their fragmentation comes to the surface as a result of the demands and responsibilities of the modern world, consumerist society, social and cultural traumas.



CONCLUSION

Philip Ridley, Martin Crimp, Simon Stephens are among the most well-known British playwrights of recent decades. In each chapter different reasons of the fragmentation in their selected plays is discussed within the framework of trauma theory. The analysis aims to show that these playwrights depict how traumatic events leave individuals fragmented. Each work carries a traumatic event, or several events, at its heart and at various times refer to the traumas of the past. The visibility of the fragmentation in these texts is intensified as we progress from Ridley's through to Stephens' plays.

Philip Ridley's **Leaves of Glass** begins as a family drama and portrays the problematic relationship between two siblings. The domestic violence, child abuse and post effects of the abuse dominate the play. Every single character in **Leaves of Glass** is unable to fully identify with themselves and instead they try to cling to life in the face of ruthless storms which leave them completely shattered and fragmented. It can be said that hidden secrets, rotten familial relationships, false and true memories of the hidden past, hidden secrets, the psychological and traumatic effects of the death of a beloved one, the legacy of the bloody twentieth century compound upon the primary wound of childhood sexual abuse in order to create fragmentation within each character's self.

In the Republic of Happiness is divided into three scenes. In the first act portrays the problematic relationship between family members of the central characters. The second and the third acts are composed of an "experimental string of scenarios"²³⁶ and they try to describe the present sufferings, anxieties, traumatic experiences of the various individuals. That string of scenarios is represented by multiple voices. The characters do not have names or specific features defining them. Rather multiple voices complain about the problems they experience during this traumatising and encompass a wide variety of symptoms and palliative such as

²³⁶ Strnadová, **op.cit.**,p.11.

requests for the latest medicines, requests for recognition and remedies for trauma victims. The characters of **In the Republic of Happiness** try to survive in a world where they are immersed in dismay from the near past and Crimp employs the audience as a witness to this fragmentation.

Simon Stephens's **Pornography** was written just one week after the 7/7 Bombings and the play does not reflect the after-effects of the bombing but rather illustrates - in a fragmented structure - the different reasons for fragmentation coming to the surface as a result of destructive nature of capitalism, problematic familial ties and the dominance of consumerist culture.

When these three contemporary plays are analysed, it is clear that they have similarities and differences. They all engage with problematic or dysfunctional familial relationships. **Leaves of Glass**, narrates a story of sibling rivalry. This story ends in childhood abuse which is one of the main reasons for the breakdown and fragmentation of the whole family. Indeed, as a result of his childhood trauma, Barry experiences PTSD. In Crimps' **In the Republic of Happiness**, the first act of the play rehearses the family feuds and conflicts which give rise to the individual characters fragmentation. Moreover, fragmentation occurs as a result of already experienced personal, interpersonal and collective traumas. In Simon Stephens' **Pornography**, the dysfunctional family echoes throughout seven different narratives, most clearly through the character of Jason in "Six" (part two). His monologue highlights familial issues which result in personal fragmentation and an inappropriate attachment to a teacher. Other tales of marital alienation or inappropriate familial relationships, including incest, pepper the rest of the play, with, ironically, the only seemingly secure family relationship being that of the soon-to-be suicide bomber.

In **Pornography** and **In the Republic of Happiness**, technology also figures as a potential trauma-inducing element of modern life. Technology integrates our sense of reality into an altered world where what is 'real' can be manipulated dragging users into a world of confusion which has the capacity to leave them fragmented. Moreover, the chaos of city life is also a common thread in these two plays. That is to say, city life produces shattered selves.

In each play, existence of three characters, who have experienced problematic childhood, is attention-grabbing. They have a lot in common. In **Leaves of Glass**, Barry's languishing in alcoholism is the exact indication of his childhood trauma. His trauma left him isolated from his family members. Barry's isolating himself from the family members derives from his fear of attachment, which, past experience shows him, leaves him vulnerable and unable to protect himself. He has gone on to avoid kinds of attachment, choosing instead to isolate himself in alcoholism. The alcohol is Barry's co-conspirator and the addiction is Barry's cowardly way to tackle the problems he has come across. Barry's addiction is a way to escape the burden of the ugly truths about his life. His alcohol addiction is the accumulation of the pains of his father's death and his abuse.

In **In the Republic of Happiness**, Uncle Bob grew up without the necessary affection of the family. This is the essential reason of his current anger. Uncle Bob's anger comes to the surface as a result of his parents' behavioural patterns towards their children in the past. Since Uncle Bob thinks that his father has failed in his responsibilities towards them, he cannot control his anger. Uncle Bob is traumatized because of the neglect. He has spent his years alienated and alone without any spark of attention which is quite essential for a child. Because of his problematic relationship violence shows itself through his destructive thoughts for his sister just as Jason's violent thoughts for his teacher.

In **Pornography**, the second scene numbered as six in the countdown is the monologue of a schoolboy whose name is Jason. He has problems with his family and when his fragmentation comes to the surface, it is specifically presented as a result of his dysfunctional familial relationships. Jason is unable to communicate well with his family. Jason is not a happy individual and the reason for his unhappiness derives from his problematic family ties. His reaction to his problematic familial ties ends in his use of marijuana. Jason, as a neglected child experiences feelings of loneliness and fragmentation.

As given above in details, Uncle Bob, Barry, and Jason have a lot in common. As a result of childhood trauma, they all experienced the rueful events and this shows that trauma experienced during childhood affects victims in their entire life.

These playwrights have all sought to engage with a traumatised culture and explored individualised trauma within that context. Part of their message seems to be that people in the modern world find themselves ill-equipped to deal with traumatic events, big or small and that some are focussing on and catastrophizing about small details rather than engaging with the primary causes of trauma in our time, the big social traumas of them. These characters, as trauma theory suggests, have created new identities for themselves and their original identity which defined them before the traumatic event is no longer completely available to them. However, their new identities enable them to survive in the daily routine of life. This thesis, through the study of these three plays, illustrates the reasons of the fragmentation of the self in contemporary British theatre and its close ties with the twenty-first century's historical, political, and cultural background. These plays all manifest a crisis of fragmentation for individuals against a backdrop of wider social trauma. The chronological development of the plays also suggests that this crisis of fragmentation haunting British culture is becoming more visible in texts, in structure, and in the characters as we get closer to the present day, a trend which should alert us to the psycho-socio-cultural challenges that lie ahead for us all.

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