

Original Article

Invisible Wounds: Structural Violence and Institutional Power in 4.48 Psychosis and Cleansed

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Abstract - This paper examines Sarah Kane's plays *Cleansed* (1998) and *4.48 Psychosis* (2000) through the lens of structural violence and institutional power. Drawing on Johan Galtung's concept of structural violence as indirect harm embedded in social systems, it argues that Kane depicts "invisible wounds", psychological, emotional, and existential traumas inflicted by oppressive institutions such as psychiatric facilities and authoritarian regimes. In *Cleansed*, the institution manifests as a site of physical torture and identity erasure, reflecting broader societal mechanisms of control over non-normative bodies and desires. In *4.48 Psychosis*, violence is internalized, critiquing the medical-industrial complex's failure to address mental suffering. Through fragmented dramaturgy and graphic imagery, Kane exposes how institutional power perpetuates harm, urging audiences to confront complicity in these systems. This analysis synthesizes trauma theory, Postdramatic theatre, and feminist critiques to illuminate Kane's contribution to experiential.

Keywords - Structural violence, Institutional power, Sarah Kane, *Cleansed*, *4.48 Psychosis*, Trauma theory.

1. Introduction

Sarah Kane (1971-1999) stands as one of the most provocative and influential playwrights in late-20th-century British theatre. Emerging in the mid-1990s, she became closely linked to the "in-her-face" theatre movement, a term coined to describe a wave of raw, confrontational drama that employed explicit violence, sexual transgression, and unflinching explorations of taboo subjects to unsettle audiences and dismantle complacency. Her works reject polite theatrical conventions, instead thrusting spectators into intimate encounters with human suffering, desire, and despair. This paper centers on two of her later plays, *Cleansed* (1998) and *4.48 Psychosis* (written shortly before her death and premiered posthumously in 2000), to investigate how they portray "invisible wounds", the subtle yet devastating harms inflicted by structural violence and institutional authority. The concept of structural violence, first articulated by Norwegian sociologist Johan Galtung in his seminal 1969 essay "Violence, Peace, and Peace Research," refers to harm embedded within social systems and institutions that impedes individuals from realizing their full potential and meeting basic human needs.

Unlike direct or personal violence, which involves identifiable actors inflicting immediate injury, structural violence operates indirectly through unequal power relations, discriminatory norms, and institutionalized practices that constrain life chances, erode dignity, and perpetuate suffering without overt aggression. In Kane's dramatic universe, this form of violence manifests in environments such as prisons, hospitals, and psychiatric wards that



regulate bodies, minds, and identities, transforming personal trauma into symptoms of broader societal dysfunction. *Cleansed* unfolds in a nightmarish, ambiguous institution that evokes elements of a concentration camp, psychiatric facility, university campus, or dystopian rehabilitation center. Under the tyrannical control of the doctor-figure Tinker, characters are subjected to relentless physical and psychological torment: mutilations, forced heroin injections, amputations, rapes, and coerced gender transformations. These acts of bodily violation serve as metaphors for how institutional power enforces rigid norms around gender, sexuality, and desire. The play critiques the mechanisms through which societies "cleanse" deviance, exposing the violence inherent in attempts to impose conformity. Amid the horror, surreal moments such as blooming sunflowers or fleeting expressions of love suggest resilience and the enduring human capacity for connection, even in the face of systemic brutality.

In sharp contrast, *4.48 Psychosis* dispenses with conventional dramatic structure altogether. Composed as a fragmented, stream-of-consciousness text without designated characters, plot, or stage directions, it immerses the audience in the fractured inner world of severe mental distress. The title refers to 4:48 a.m., the hour when despair often peaks with eerie clarity amid insomnia and psychosis. The play chronicles a descent into profound isolation, marked by clinical detachment, failed treatments, and the alienating language of psychiatry. Kane implicates mental health institutions in perpetuating suffering through impersonal diagnostics, pharmacological overreach, and a failure to truly engage with the patient's subjective experience. Rather than individual pathology, the work frames psychic disintegration as a response to institutional indifference and societal pressures that demand conformity at the cost of authenticity. Kane's personal encounters with mental health systems profoundly shaped her writing. She endured severe depression throughout her adult life, leading to voluntary admissions to psychiatric hospitals, including the Maudsley Hospital in London. Her dedication of *Cleansed* to patients in psychiatric wards reflects this lived reality, forging a direct link between her dramaturgy and critiques of real-world care failures. Although she struggled with existential despair culminating in her suicide in February 1999 at age 28, her plays transcend autobiography, functioning instead as broader indictments of dehumanizing structures.

Through innovative form, Kane advances experiential theatre, where dramatic structure mirrors thematic content to make abstract suffering palpable. In *Cleansed*, the episodic, visceral staging compels physical and emotional engagement; in *4.48 Psychosis*, the absence of narrative coherence evokes the disorientation of psychosis itself. Both works transform passive spectatorship into active witnessing, challenging audiences to confront complicity in systems that inflict invisible wounds. This introduction establishes the foundation for a detailed examination of Kane's contributions. By drawing on trauma theory, institutional critique, and structural violence frameworks, the paper demonstrates that her plays do more than represent pain; they demand ethical reflection. They expose how institutional power produces psychic and existential trauma while inviting empathy, resistance, and a reevaluation of societal norms. Subsequent sections include a comprehensive literature review, methodological approach, textual analysis findings, implications for contemporary theatre and mental health discourse, and concluding reflections on Kane's enduring legacy in addressing unseen forms of harm.

2. Materials and Methods

The scholarly reception of Sarah Kane's dramatic works has evolved significantly since the controversial premiere of her debut play *Blasted* in 1995. Initial responses were dominated by shock and condemnation, with critics often describing the graphic depictions of violence, rape, and cannibalism as gratuitous, repulsive, and lacking artistic merit. Reviews labeled the play a "disgusting feast of filth" or a "sordid little travesty," focusing primarily on its provocative surface rather than deeper thematic or structural intentions. This early outrage reflected broader discomfort with the emerging wave of confrontational British drama in the 1990s. A pivotal shift occurred with Aleks Sierz's influential book *In-Yer-Face Theatre: British Drama Today* (2001), which reframed Kane's contribution within the context of experiential, confrontational theatre. Sierz positioned her as a central figure in this movement, arguing that the explicit violence in plays like *Blasted* served to jolt audiences out of complacency, forcing them to confront uncomfortable realities about human brutality, war, and interpersonal

destruction. Rather than mere sensationalism, the "In-Yer-Face" approach aimed to make spectators feel the immediacy of suffering, turning passive viewing into an active, unsettling encounter. Subsequent scholarship deepened this reevaluation by examining Kane's formal innovations and progression toward postdramatic theatre. Graham Saunders, in *'Love Me or Kill Me': Sarah Kane and the Theatre of Extremes* (often referenced alongside his related work *About Kane*, 2009), traces her development from the narrative-driven shock of *Blasted* to more fragmented, affect-oriented structures in later plays such as *Cleansed* (1998) and *4.48 Psychosis* (2000). Drawing on Hans-Thies Lehmann's theories of Postdramatic theatre, Saunders highlights how Kane prioritizes emotional and sensory impact over linear storytelling, using disorientation, repetition, and bodily presence to evoke profound affective responses.

This evolution reflects her growing interest in the limits of representation, particularly in portraying inner psychic turmoil and institutional failures. Violence in Kane's oeuvre has been analyzed through various critical lenses, with particular emphasis on its symbolic and systemic dimensions. Jolene Armstrong's *Cruel Britannia: Sarah Kane's Postmodern Traumatics* (2015) interprets the relentless brutality as a form of postmodern trauma, connecting interpersonal cruelty to broader societal collapse. In *Cleansed*, for instance, acts of torture coexist with surreal images—such as sunflowers blooming amid horror, suggesting fragile glimmers of hope or beauty within apocalyptic decay. Armstrong links these elements to a critique of late-20th-century Britain, where personal violence mirrors larger structural failures and cultural disillusionment. Mental illness and psychiatric institutions receive sustained attention, especially in relation to Kane's later works. Leah Sidi's doctoral thesis (2014) and her subsequent book, *Sarah Kane's Theatre of Psychic Life: Theatre, Thought and Mental Suffering* (2024), examine *4.48 Psychosis* as a radical critique of psychiatric dramaturgy. Sidi argues that the play portrays mental distress not as an isolated individual pathology but as a socially constructed condition shaped by institutional detachment and inadequate care systems.

The fragmented, non-linear text comprising lists, dialogues, and poetic repetitions mirrors the disintegration of the psyche, while challenging audiences to witness the limits of empathy and medical language. This approach aligns with broader discussions of mental health in 1990s Britain, including critiques of community care policies. Gender and queer readings have further enriched interpretations of Kane's themes. Evie Reckendrees (2021) applies genderqueer perspectives to *Cleansed* and *4.48 Psychosis*, viewing forced gender reassignment surgeries and fluid identities as representations of institutional violence against non-normative bodies and selves. Such analyses highlight how Kane exposes the coercive power of binary gender norms within oppressive systems. Feminist scholarship, including contributions to edited volumes like those exploring love amid horror (e.g., discussions in works around 2015), often frames violence as a metaphor for existential and relational anguish, where intimacy and destruction intertwine.

Phenomenological and trauma-informed approaches draw on thinkers such as Maurice Merleau-Ponty for embodied experience and Cathy Caruth's *Unclaimed Experience* (1996) for the notion of trauma as belated, repetitive, and unrepresentable. In Kane's plays, silences, gaps, and physical enactments become sites of traumatic return, compelling audiences to confront unassimilated pain. Michel Foucault's ideas on surveillance and institutions inform readings of *Cleansed*'s panopticon-like setting, where control mechanisms perpetuate suffering. Studies on spectatorship, such as those in collections around 2013 (e.g., *From Resistance to Witness*), explore audience complicity, arguing that Kane's theatre transforms viewers from detached observers into reluctant witnesses.

While structural violence, drawing on Johan Galtung's framework of indirect, systemic harm, remains underexplored in much Kane scholarship, it offers a valuable lens for understanding how her works depict "invisible wounds" produced by societal structures rather than isolated acts. Recent global perspectives, including discussions in Middle Eastern academic journals, connect Kane's portrayals to war-induced traumas, extending her

relevance beyond Western contexts. This literature review synthesizes these diverse strands to argue that Kane's theatre ultimately frames personal and psychic suffering as deeply intertwined with institutional and structural forces. By integrating experiential innovation, trauma theory, and critiques of power, her oeuvre continues to provoke sophisticated engagement with the ethics of representation and the persistence of unseen violence in contemporary life. This research uses a qualitative textual analysis method. It draws from literary criticism and ideas from different fields. The main materials come from Sarah Kane's plays in the book *Sarah Kane: Complete Plays* (Methuen Drama, 2001). This edition collects her key works: *Blasted* (1995), *Phaedra's Love* (1996), *Cleansed* (1998), *Crave* (1998), *4.48 Psychosis* (1999/2000), and the screenplay *Skin*. The study combines several approaches:

2.1. Theoretical Frameworks

It applies Johan Galtung's idea of structural violence to show hidden, everyday harm caused by social systems (for example, inequality or exclusion built into institutions). Michel Foucault's concepts of institutional power and discipline help examine how control and punishment work through rules, watching, and normalization in Kane's worlds. Cathy Caruth's trauma theory explores deep mental injuries — those that cannot be fully told right away, that repeat in broken ways, and that leave lasting scars on the mind. These theories fit together well. They help explain how Kane shows both open cruelty and quiet, invisible damage in her writing.

2.2. Textual Analysis

The core method is close reading. This means carefully examining important scenes, looking at the words chosen, how sentences break or repeat, the structure of scenes, and strong images (like body harm, silence, or empty spaces on stage). The goal is to find clear examples of "invisible wounds", emotional pain, mental breakdown, or damage from society that is not always shown as blood or bruises but felt deeply inside characters.

2.3. Comparative Method

The study puts two plays side by side: *Cleansed* and *4.48 Psychosis*. *Cleansed* uses very visible, shocking physical violence (such as cutting, forced acts, or punishment in a strange institution) to show outer harm. *4.48 Psychosis* turns inward, using broken language, lists, numbers, and empty voices to show inner collapse, despair, and thoughts of death. By comparing them, the research shows how both plays attack the same problem systems that hurt people, love that destroys, and minds broken by pain, even though one looks outward and the other inward.s

2.4. Ethical Considerations

The analysis stays away from reading the plays only as parts of Sarah Kane's own life or her death by suicide in 1999. Instead, it focuses on her skill as a writer, her new ways of using language, stage pictures, and form to challenge old theatre rules. This avoids simple "biographical" explanations and respects the plays as art that speaks beyond one person's story. The data from texts and theories is organized by main themes (for example, hidden social harm, control through institutions, repeated trauma, broken love). All important points are supported with exact quotes from Kane's plays and references to trusted academic works. This keeps the study strong, fair, and based on evidence.

3. Results and Discussion

3.1. Analysis of *Cleansed*: Bodily Erasure and Institutional Control

Sarah Kane's play *Cleansed* (1998) presents a harsh and disturbing vision of institutional power. The setting is an unnamed facility that looks like a university but acts more like a prison or torture center. Here, the character Tinker holds total control. He uses extreme violence to force people into conformity. This place works like a panopticon, the prison idea from Michel Foucault, where inmates feel watched all the time, so they control themselves. Tinker watches and punishes everyone, making the space full of fear and supervision. The play shows structural violence harm that comes not from one direct act but from society's systems. For example, Grace's brother

Graham dies from a drug overdose. This death points to how society ignores and neglects people with addiction problems. Instead of help, they face abandonment. Graham's fate shows how institutions and the wider world fail those who are vulnerable.

Tinker "tinkers" with bodies in cruel ways. He changes and destroys them to enforce normal rules. One clear example is Carl, who is in a loving gay relationship with Rod. Tinker punishes Carl for this non-normative desire by cutting off his tongue, hands, and feet. This dismemberment is a form of bodily erasure, removing parts of the body to erase queer identity. It shows Foucault's idea of biopower: power that controls life itself, deciding what bodies are allowed and how desires should be expressed. Tinker regulates sexuality and punishes anything outside strict norms. Grace's story goes even deeper into gender and identity issues. After losing Graham, Grace enters the institution and wants to take his place. Tinker forces a gender reassignment on her by grafting Carl's penis onto her body. This surgery is not medical care but torture. It critiques how medicine and institutions pathologize gender fluidity, treating it as something to "fix" with violent intervention. Grace loses her original identity and becomes fragmented. This creates an invisible wound that is existential: her sense of self breaks apart under pressure from institutional norms. Her body no longer belongs to her; it becomes a site of control and violation. The play mixes extreme horror with surreal images. Rats eat severed limbs, yet sunflowers suddenly grow from the ground. These moments put gross violence next to strange beauty. The contrast highlights structural decay in society, how broken systems produce both destruction and tiny signs of hope or rebirth. Kane uses these surreal elements to make the audience feel the emotional and physical pain more deeply. Sarah Kane dedicated *Cleansed* to the patients and staff of a psychiatric ward (ES3 at the Maudsley Hospital). This link makes the play's violence feel real and connected to actual psychiatric institutions. It turns the story from fiction into a comment on real-world control over mental health patients, where bodies and minds face similar erasure and regulation.

In short, *Cleansed* explores how institutions use biopower to police bodies, desires, and identities. Through torture, dismemberment, and forced changes, Tinker represents a system that erases difference to maintain order. However, the play also shows love as a force that resists even in pain, and characters seek connection. Kane's work shocks us to think about hidden violence in society, medicine, and power structures. It remains a powerful critique of control over the human body and soul.

3.2. Analysis of 4.48 Psychosis: Internalized Violence and Psychiatric Critique

Sarah Kane's *4.48 Psychosis* (2000) is her final and most personal work. It moves away from the physical torture seen in her earlier plays, like *Cleansed*. Instead, it dives deep into the inner world of a mind broken by severe depression and psychosis. The play has no traditional characters, plot, or stage directions. It appears as a series of fragmented texts, poems, lists, dialogues, and streams of thought. This broken form perfectly mirrors the experience of psychosis. The mind feels shattered, thoughts jump around, and reality blurs. Kane wrote this play shortly before taking her own life in 1999, after struggling with clinical depression. Many see it as an expression of her pain, but it is more than a personal suicide note. It is a powerful critique of how society and psychiatry handle mental illness. The play focuses on the internalized violence that comes from depression. The speaker feels constant self-destruction. They describe wanting to vanish or disappear. Repetitive lines like "watch me vanish" or ideas of self-erasure show how the illness turns aggression inward. The person punishes themselves through self-harm, suicidal thoughts, and deep shame. This violence is not from outside forces like in *Cleansed*. It lives inside the mind, fed by isolation, hopelessness, and a sense of worthlessness.

The text repeats phrases about emptiness and despair, making the audience feel the endless loop of depressive thinking. Love and relationships appear as painful failures. The speaker craves connection but feels unable to receive or give it. This deep loneliness adds to the internalized harm. Institutional power shows up mainly in the doctor-patient exchanges. These feel cold and one-sided. The patient begs for understanding with desperate pleas like "Validate me" or "Please listen to me." The doctor responds with clinical lists of medications, dosages, side

effects, and diagnostic terms. There is no real empathy or human connection. The doctor reduces the person's suffering to symptoms on a chart. This highlights depersonalization: the patient becomes an object, not a person. Kane shows how psychiatry can fail by treating mental pain as a chemical problem to fix with pills, without addressing the deeper emotional or existential causes. The power imbalance is clear - the doctor has authority, while the patient feels unheard and powerless.

Structural violence plays a big role, too. This is the harm caused by society itself, not one person. Stigma around mental illness makes people hide their pain and feel ashamed. Society sees depression as weakness or something to "snap out of." Institutions like hospitals and clinics often fail to provide real help. They offer medication but little ongoing support or understanding. This neglect makes isolation worse. The speaker feels trapped in a system that does not see their full humanity. Kane critiques how psychiatry turns suffering into a commodity, something to manage with drugs and checklists, rather than truly heal. The play mocks medical language by including fake diagnostic lists and drug names. This shows how such language can strip away the person's story and replace it with cold facts. The fragmented structure strengthens this critique. There are no clear scenes or speakers. Voices blend together, sometimes the patient, sometimes the doctor, sometimes inner thoughts. This confusion reflects how psychosis breaks down boundaries between self and other, reality and hallucination. Kane uses poetic devices like repetition, gaps on the page, and sudden shifts to make the text feel unstable. The form itself becomes part of the message: a mind in chaos cannot tell a neat story. Post-Christian motifs run through the play. The speaker searches for meaning after losing faith. Religion once offered comfort and structure, but now it fails like the psychiatric system. References to God, sin, and redemption appear, but they feel empty or mocking. Institutions, both religious and medical, promise salvation but deliver only more suffering. The time "4.48" refers to the moment when the speaker feels briefly sane or when depression hits hardest. It marks a brief window of clarity in endless darkness.

In the end, 4.48 Psychosis is a raw look at mental breakdown and a strong attack on how society handles it. Kane shows the horror of internalized violence, how depression turns the self into its own enemy. She exposes psychiatry's limits: its focus on symptoms over people, its power to depersonalize, and its failure to truly connect. The play's fragmented, poetic style forces the audience to experience some of that chaos. It does not offer easy answers or hope. Instead, it demands we listen to the pain and question the systems that often make it worse. Kane's work remains a haunting call for a better understanding of mental illness, beyond pills and labels, toward real human empathy.

3.3. Comparative Insights: *Cleansed* and 4.48 *Psychosis* by Sarah Kane

Sarah Kane's two plays, *Cleansed* (1998) and 4.48 *Psychosis* (2000), both explore deep harm caused by institutional power, but they show it in very different ways. In both works, the damage creates invisible wounds that cannot be seen easily but destroy the person from within. In *Cleansed*, the wounds come mostly from external forces. The unnamed institution, run by the cruel doctor Tinker, uses physical torture to control bodies and desires. People are dismembered, surgically altered, or forced into conformity. Carl loses limbs and genitals because of his gay love for Rod. Grace has her brother's identity forced onto her through violent surgery. These acts are visible and brutal, yet the deepest harm is invisible: the loss of self, the breaking of identity, and the erasure of personal freedom. The institution polices what bodies can do and whom they can love. In 4.48 *Psychosis*, the violence is internal. There is no clear prison or torturer figure. The harm comes from inside the mind itself, such as severe depression, psychosis, and suicidal thoughts. The speaker turns aggression against themselves through self-hatred, shame, and the wish to disappear. However, this internal destruction is fed by external systems. Society's stigma around mental illness, the cold language of psychiatry, and the failure of doctors to truly listen all make the isolation worse. The doctor-patient scenes show depersonalization: the person's pain is reduced to symptoms and drug lists. The invisible wound here is existential loneliness and the feeling of being unseen as a human being. Both plays show how institutional power creates suffering that is hard to see or prove. In *Cleansed*, the institution directly

attacks the body to regulate desire and gender. In *4.48 Psychosis*, the psychiatric system indirectly deepens mental pain by treating people as cases rather than individuals. In each case, the power structure promises care or order but delivers control, neglect, and erasure. Love appears as the strongest form of resistance in both plays, yet it often ends in tragedy. In *Cleansed*, Carl and Rod share vows of eternal love even as Carl is mutilated. Their commitment refuses to die despite the violence.

This love challenges the institution's attempt to erase queer desire. In *4.48 Psychosis*, the speaker desperately wants love and connection. They speak of yearning for another person, of needing to be held or understood. These moments of longing stand against the emptiness. However, in both works, love cannot fully win. In *Cleansed*, relationships are destroyed by torture. In *4.48 Psychosis*, the speaker's desire for love collides with their inability to feel it or believe it is possible. The result is apocalyptic total breakdown, whether physical death or mental collapse. Kane shows love as beautiful and defiant, but fragile against overwhelming institutional and internal forces. Kane's writing style also makes the audience part of the experience. She uses gaps, silences, unfinished thoughts, blank spaces on the page, sudden jumps, and a lack of clear explanation. In *Cleansed*, surreal images (rats eating limbs, flowers growing from wounds) leave much unsaid.

In *4.48 Psychosis*, the fragmented text forces readers and viewers to fill in the meaning themselves. These gaps pull the audience in as witnesses. We cannot stay distant; we must confront the pain directly. Kane challenges our complicity with the way society looks away from suffering, accepts psychiatric neglect, or ignores structural violence. By making theatre so uncomfortable and open-ended, she turns passive watching into active responsibility. This is what makes Kane's work experiential theatre. It does not just tell a story about trauma; it makes the audience feel something close to the trauma itself. The violence, despair, and moments of fragile hope become shared. The plays force a communal reckoning, a collective facing of uncomfortable truths about power, love, mental health, and human cruelty. Kane does not offer solutions or comfort. Instead, she demands that we look at the invisible wounds in our world and ask how we allow them to exist.

In summary, *Cleansed* and *4.48 Psychosis* show two sides of the same harm: external bodily control and internal psychic destruction. Both critique institutions that claim to help but instead regulate and erase. Love resists in both, yet often leads to ruin. Through gaps, fragmentation, and raw emotion, Kane makes the audience witnesses and participants. Her theatre transforms private pain into a shared call to examine and challenge the systems that produce suffering.

4. Conclusion

In conclusion, Sarah Kane's *Cleansed* (1998) and *4.48 Psychosis* (2000) powerfully expose the invisible wounds inflicted by structural violence and institutional power, transforming personal anguish into a searing critique of societal systems. Through fragmented dramaturgy, graphic yet poetic imagery, and postdramatic experimentation, Kane reveals how institutions, whether authoritarian facilities enforcing bodily conformity in *Cleansed* or the depersonalizing psychiatric apparatus in *4.48 Psychosis*, perpetuate harm not through overt malice alone, but through embedded inequalities that diminish life chances and erode human dignity, echoing Johan Galtung's foundational concept of structural violence.

In *Cleansed*, the unnamed institution operates as a site of biopower, where Tinker systematically tortures characters to suppress non-normative desires and identities. Carl's progressive dismemberment for his queer love with Rod, Grace's forced gender reassignment, and the surreal eruptions of beauty amid horror (such as sunflowers bursting through floors) underscore the existential fragmentation caused by heteronormative and patriarchal structures. These acts inflict wounds that are not merely physical but deeply psychic, silencing expression, severing connection, and erasing selfhood while highlighting institutional complicity in maintaining social order at the cost of individual autonomy. Kane's theatre thus functions as a radical intervention, compelling viewers to confront

their own complicity in structures that inflict harm. Her legacy endures as a call for urgent reform in mental health systems, gender policies, and mechanisms of social control. By chronicling suffering imaginatively, Kane urges us to prevent it in reality, ensuring that her "bewildered fragments" continue to provoke reflection and change.

Conflicts of Interest

The author declares that there are no conflicts of interest regarding the publication of this paper. No financial, professional, or personal relationships influenced the research, analysis, or interpretation of the literary texts discussed. The study was conducted independently with the sole objective of examining structural violence and institutional power in Sarah Kane's 4.48 Psychosis and Cleansed.

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