The New Faustian Bargain: Technoscientific Capitalism and the Posthuman Condition in Mark Ravenhill's *Faust is Dead*

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Abstract:

This paper seeks to explore themes of consumerism and sexual identity in Mark Ravenhill's *Faust is Dead* through the lens of critical posthumanism. The posthumanist condition is analysed through the impact of technology on the mind and body thereby altering our perceptions of human subjectivity, consciousness, and physical embodiment. *Faust is Dead* exemplifies Ravenhill's ability to present the complexities of postmodern life, where traditional humanist values have collapsed or lost their relevance. The characters in his play depict self-destructive behaviour culminating in a visceral disintegration of the self in the posthumanist world. He discusses the implications of techno-scientific capitalism to understand the post-human condition as it manifests itself in the domain of ethics, politics and consumer capitalism. The article uses the concepts of 'critical posthumanism' and 'technoscientific capitalism' by Stefan Herbrechter as critiques both of traditional humanism and some of the latent assumptions of popular posthumanism. Herbrechter discusses 'technoscientific capitalism' as a condition where technological advancements have led to a new level of influence on culture and society with concomitant ethical and existential repercussions.

Keywords: Mark Ravenhill, Faust is Dead, critical posthumanism, technoscientific capitalism, Stefan Herbrechter

In this contemporary era, our perception of reality is mediated by technological advancements and the pervasive influence of media. Mark Ravenhill, one of the forerunners of the In-Yer-

Face theatre[1] movement presents us with an entanglement of visceral and the material world through his plays. His works are characterised by an unapologetic rawness, thus presenting extreme experiences on stage. This serves as a means to jolt the audience and readers out of conventional responses and compels a deeper engagement with the material reality, that defines the posthuman world. In this way, posthuman theatre becomes a critical medium to respond to the complexities of existing in a posthuman world, where traditional values are persistently destabilized and reframed through a techno-scientific lens. Donna Haraway's *A Cyborg Manifesto* defines a cyborg as an entity that is a "[…] hybrid of machine and organism, a creature of social reality as well as a creature of fiction." [2]A cyborg occupies a liminal space that dissolves the boundaries between human and the nonhuman. We live in a society where people live hybrid lives, integrating technology and artificial intelligence into our daily existence to give rise to a hybrid mode of cognition.

Ravenhill dismantles exclusive binaries of human/non-human, nature/culture and male/female to advocate a form of feminism that is a patchwork of constructed, fragmented identities which falls beyond any strict binary. Critical posthumanism is a strand of posthumanism that '[…] rejects both human exceptionalism (the idea that humans are unique creatures) and human instrumentalism.'[3]

The concept of the cyborg explores discourses on identity and the human experience in terms of its entanglement with technology. Stefan Herbrechter expands on this and delves into the question of critical posthumanism in *Posthumanism: A Critical Analysis*. He raises questions about the authenticity of our experiences and the very nature of reality itself. As Herbrechter suggests, we now live in a world where events are often preconceived through media projections and simulations.[4] This book explores the implications of such simulated conditions through the lens of critical posthumanism, interrogating how our engagement with technology and media has transformed our existential and ontological landscapes. Herbrechter defines critical posthumanism as a '[...] post-realist and post-phenomenological form of hermeneutics inviting us to engage with a post-subjective form of agency.'[5]

Faust is Dead, written by Ravenhill is a provocative play that exposes the fractures in our consumerist society. This play reimagines the classical story of Faust and presents it as the journey of a postmodern philosopher through the character of Alain. He is presented as nihilistic, engaging in sadism, and struggling to build human connections emphasising his detachment from reality. In his consumerist world, mass media and cyberspace are more

relevant than religion and science.[6] In an interview by Enric Monforte, Ravenhill reveals his indebtedness to Jean Baudrillard's concepts of simulacra and simulation and the legend of Faust which helped him strengthen the underlying premise the play:

> To him [Baudrillard], it's amusing to play with the idea of the end, the death of man, people living on a day-to-day basis and trying to construct their existence. That's almost pornographic. There's a difference between a philosopher sitting in a room and playing with the idea of the end, and putting the philosopher into the world – which is what the Faust legend is in a way. He stops living with his books and goes on a live journey.[7]

Some of Ravenhill's characters in this play exhibit self-harm, which reflects a visceral disintegration of self in a world where traditional humanist values have collapsed because of a technologically saturated society. This depiction of disintegration is not merely thematic but also serves as a critique of the dehumanising aspects of technoscientific capitalism as presented by Herbrechter. Postmodern culture is imbued with technology that seeps through our everyday lives and this transforms:

> […] the individual into the ever more present and cynical figure of the 'consumer' which represents a challenge and a threat to the liberal humanist principle of uniqueness as well as to the 'integrity' of the individual human being, but also the increasing dependence on technologization processes and their complete penetration of contemporary culture.[8]

Herbrechter's notions of critical posthumanism and technoscientific capitalism form the theoretical backbone of this analysis. Technological advancements have transformed the culture and society, simultaneously redefining economic structures. [9]The play's depiction of technology and its role in shaping human interactions influences not just personal identities but also broader ethical and political realms. By analysing Ravenhill's *Faust is Dead*, this paper aims to elucidate the profound ethical and existential questions that arise in a society that is deeply entangled with the psychological impact of technological advancements. The exploration will extend into how Ravenhill's portrayal of posthumanist themes within the play reflects broader societal struggles, offering critical insights into the ongoing discourse on the posthuman condition. It is a provocative play by Mark Ravenhill that delves into the complexities of postmodern society, exploring themes of psychological disintegration, consumerism and the ephemerality of the entertainment industry which camouflages the deep-rooted insecurities of a technologically advanced society. Set in the contemporary United States, the play follows Alain, a French university professor who has imbibed strands of postmodern discourse from philosophers like Foucault, Baudrillard, Lacan, and Fukuyama.[10] Alain arrives in America to promote his book, *The End of History and the Death of Man*, engaging with the postmodern critique of historical progression.

Alain's declaration that history has ceased to exist mirrors the postmodern proclamation of the end of grand narratives[11], suggesting that the linear progression of history through values of progress and rationality have been upended by rapid advancements that defines the techno-scientific milieu. This aligns with Herbrechter's critical posthumanism, which interrogates the remnants of humanism in a posthuman era where traditional markers of human progress have lost their relevance in an age defined by speed and volatility. Alain's call to embrace chaos and to be 'cruel to ourselves' [12] reflects a radical departure from humanist ideals, advocating for a new existential stance that acknowledges the complexities and uncertainties of a posthuman world. Matović draws a resemblance to Francis Fukuyama to which she asserts:

> The book's title is almost identical to Fukuyama's book *The End of History and the Last Man* (1992), in which Fukuyama proposed the completion of the idea of man, and liberal democracy as the ultimate political system— notions which Alain supports, though from which he also distances himself, in the vein of more pessimistic postmodernist perspectives. [13]

The narrative intertwines Alain's intellectual journey with the life of Pete, the son of a software magnate named Bill. Pete and his father's relationship is fractured and his quest to undermine his father's technocratic ambitions by corrupting the software with a malware/ virus reflects the broader societal tensions between technology and human agency. Ravenhill uses Pete's and Alain's interactions to explore the seductive and destructive nature of posthumanism, which seems to promise freedom and authenticity but instead leads to a distorted perception of reality bereft of humane values. Through the tragic and absurd experiences of the characters, the play seems to interrogate the consequences of a world where true human connection is increasingly mediated by technology and where reality has become indistinguishable from simulation.[14]

The play critiques consumer culture through its characters, who seem to navigate a world where moral frameworks have collapsed under the weight of a hyper-consumerist society. This is seen in the characters' self-destructive behaviours and their struggles to find meaning in a world dominated by superficiality and the relentless pursuit of pleasure. The play portrays a visceral disintegration of the self, highlighting how consumer culture contributes to a breakdown of human connections. Baraniecka comments that:

> The dramatic space in which the characters live and interact is presented as simulated, consumerist reality, that is a reality saturated and preceded by omnipresent screens, mass media and fast developing technology. Indeed, the infiltration by the mass media and their, mostly televisual, models is so extreme in the play that the space in which the two characters travel is more reminiscent of a reality-show – with its fast-changing scenes, interrupted with interviews and comments, where the reality is completely determined by and tailored to the form of the show.[15]

Ravenhill examines how technology and consumerism have reshaped human subjectivity, consciousness, and physical embodiment. The play becomes a medium through which Ravenhill explores the ethical and existential repercussions of society's entanglement with technology, suggesting that there is a need to reconsider the role of consumer culture in shaping the human experience. Pete and Donny use technology not just as a tool but as a means to define themselves, leading to a fragmented sense of identity that is continuously reshaped by their interactions with digital media.

At the beginning of the play, the Chorus narrates a young boy's inability to sleep due to being overwhelmed by global issues like '[…] the riots and the fighting and all the angry people'. [16] This mirrors the posthuman condition where individuals are hyper-connected to global events through technology. This connectivity makes the suffering and chaos of the world inescapable, leading to despair and helplessness. Herbrechter asserts that techno culture operates as a complex network of systems that constitute '[…] the modern state, and which intervenes through its institutions between the individual and technology.' [17]

The mother's reassurance that 'It's gonna get a whole lot better. We're going to live in a better world' reflects a generational optimism and the belief in progress that characterises traditional humanist thinking.[18] Herbrechter mentions that humanism is 'coming to an end' because of the inevitable expansion of 'human consciousness to cosmic dimensions, with philosophical, psychological as well as biological and technological implications and challenges.'[19]

Alain's attempt to discuss man as an idea or a construct on a late-night TV show represents the existential questions that lie at the heart of critical posthumanism. It points to the deconstruction of traditional notions of the human in the face of technological and scientific advancements. This scene cleverly uses the format of a late-night TV show to critique the superficial engagement with profound intellectual ideas in a media-saturated, capitalist society. It highlights the challenges of critical posthumanism in communicating and engaging with the public on complex issues related to the posthuman condition, within a cultural context that prioritises superficial entertainment and indiscriminate consumerism. This is apparent when Madonna doesn't engage in this discussion and dismisses it by saying that she hasn't read the book because she has 'been pretty busy'. [20]

Pete's insistence on videotaping Alain's philosophical musings about America highlights the mediation of human experiences through technology. This act of recording, rather than a direct engagement illustrates how technology creates a barrier to genuine human

connection, reducing profound experiences and insights to consumable media content. Donna Haraway comments that communication "[...] technologies and biotechnologies are crucial tools in recrafting our bodies." [21]They should not be perceived as neutral tools but should be understood as something that is capable of actively reshaping and morphing our bodies and perceptions. Human existence is increasingly being filtered through digital lenses, that challenge the authenticity of lived experiences. Bruce Sterling on reading Kroker in *Spasm: Virtual Reality, Android Music and Electric Flesh* observes "We are the first citizens of a society that has been eaten by technology, a culture that has actually vanished into the dark vortex of the electronic frontier." [22]

Alain and Pete's experiences are heavily mediated through technology, particularly the Internet and video cameras, which distort their sense of reality. This aspect is highlighted when it is noted that Pete's understanding of life is filtered through these technological lenses, suggesting a complete detachment from reality. Sierz comments on the relationship between Alain and Pete to which he says that:

> […] both have lost their sense of reality. Compared to the academic, Pete has more experience of life, but his world is filtered through the Internet and video cameras. [23]

Herbrechter asserts that the:

> […] transformation of the individual into the ever more present and cynical figure of the 'consumer' represents a challenge and a threat to the liberal humanist principle of uniqueness as well as to the 'integrity' of the individual human being, but also the increasing dependence on technologization processes and their complete penetration of contemporary culture. [24]

Herbrechter explains how contemporary culture and economic systems are driven by technoscientific advancements that fundamentally reshape human identity and social relations. This transforms personal interactions into transactions influenced by consumerist behaviours and technological mediation. This consumerist and transactional behaviour is depicted in Scene Six, where Pete questions the authenticity of their previous night's encounter. This reflects on mediated relationships where genuine human connections are clouded by assumptions and external influences which is emblematic of technoscientific capitalism's impact on personal interactions.

Similarly, the chorus in Scene Seven narrates the act of looting a VCR during a city-wide chaos, prioritising it over essential needs like food. This starkly illustrates the profound alienation and displacement of values in a posthuman, technologically mediated society. This also interrogates how human identities and societal structures are transformed in the wake of technological advancements and capitalistic endeavours. This scene underscores the

dislocation of human priorities, where technology supersedes basic human needs, highlighting a societal shift towards valuing technological consumption over sustenance. 'Momma, what is the point of having food in the house when you have nothing to watch while you're eating it?'[25] This reflects a posthuman condition where identity and satisfaction are increasingly intertwined with technology and consumerism, further obscuring the human essence in a techno-centric world. Also, this exclusive priority of attaining the VCR over food even in times of social crisis showcases the total breakdown of individual values and basic needs.

The journey of Alain and Pete reflects a search for authenticity. Their quest is complicated by the omnipresence of technology, represented by software programs that infiltrate into psychical spaces affecting every aspect of life. This suggests an erasure of boundaries between the virtual and the real. This is exemplified by Pete and his father, representing the pervasive influence of technology on personal lives. Pete's revelation about his father, presumably Bill Gates, a symbol of technoscientific capitalism, stands as a critique of how technology and capitalism intertwine to shape modern society.[26] The floppy disc, described as 'chaos' and the 'only copy in the world' symbolises the immense power and potential chaos wielded by those who control technology.[27] Pete's act of sabotaging his father's program with a virus introduces a narrative of rebellion against the capitalist system that prioritises profit over ethical considerations. This action, however, is driven by a personal vendetta rather than a principled stand against the system.

The cryptic message 'This one is for Bill'[28] after Alain is attacked further underscores the personal and societal conflicts that arise from the dominance of technoscientific capitalism, where personal relationships are entangled with technological and capitalist agendas. This assault on Alain stood as a message for Pete to return the floppy disc. Pete oscillates between concern for Alain and frustration over the disruption of his escape plan. The chaos embodied in the floppy disc and Pete's complex relationship with his father illustrates the posthuman condition of navigating through a world where technology profoundly shapes human interactions and identity. Herbrechter questions the sustainability of human values and ethics in an era dominated by technology and capital.

> It is not so much human 'nature' but humanist values, human rights and human dignity that are at the centre of change […] but which also raises deeper and more far-reaching questions concerning the reinvention and transformation of the human as such. [29]

Ravenhill's portrayal of the hyperreal and the pervasiveness of media in shaping perceptions and experiences is central to the play. Alain, a character modelled after postmodernist thinkers, embarks on a journey to 'live a little' after promoting his book *The*

End of History and the Death of Man in America.[30] This journey into the heart of contemporary life, alongside Pete, who is deeply enmeshed in the virtual world, exemplifies the disconnection from reality. The play critiques the postmodern dismissal of objective truths, suggesting a society where all values and perspectives are relativised. This thematic exploration aligns with Ravenhill's broader critique of a society overwhelmed by consumerism and the erosion of substantial values in favour of a life dominated by simulations. The consequence is a depiction of a society unable to anchor itself in anything meaningful, illustrating the dangers of extreme relativism and the potential for posthumanism to immobilise individuals.

The play illustrates how postmodernity, facilitated by technological advancements has reduced human interactions to mere transactions mediated by screens. Pete relies on a camcorder to understand the world. He can envision his freedom through a list of 'real experiences' [31] that he plans to buy. This highlights a deep-rooted dissociation from reality. This alienation is a direct critique of consumer culture and the mediation of experiences through technology. Arthur Kroker conceptualises a state of incarceration by an "electronic cage […] where technology comes alive, acquires organicity, and takes possession of us." [32] Here bodies and identities are subsumed by technology since it gives a vision of freedom and promises "[...] a fantastic extension of the range of human (electronic) experience." [33]This alienation is a direct critique of consumer culture and the mediation of experiences through technology. This warns us that as we increasingly mediate our experiences with the help of technology, we risk reducing our reality to a "fetish of specular culture" [34]

Pete's physical and unpredictable experiences are tolerable only through the lens of his camcorder because he is used to the reality being on TV. The camcorder acts as Kroker's electronic cage leading to a distorted perception of freedom and agency. 'I kind of prefer it on the TV. I prefer it with a frame around it.' [35] Pete relies on the camcorder to mediate his sexual experience with Alain. This underscores the mediated nature of reality in a posthuman world. His need for a mechanised frame around the desert and the use of a 'TV commentary voice' [36] during the act of fellatio illustrates the disconnection and alienation from unmediated experiences. This highlights a critical posthumanist concern with how technology shapes perceptions and interactions. Kroker asserts:

"In recombinant culture, the electronically mediated body comes alive as our android other, complete with digitally enhanced hearing, floating lips, looped history, sequenced sex, and a super-scan memory function"

Kroker explains how technology seemingly infiltrates and redefines reality merging human life with digital attributes further blurring the lines between the virtual and the real. This mirrors Alain and Pete's struggle to find the truth as their lives appear to be digitally mediated and simulated, thus distorting their reality. The commodification of life in general, the pervasive digital infiltration are further emphasised by the playful consumption of pills by the characters to playfully warp their experiences, which seems to symbolise the urge to control and manufacture experiences through consumption of artificial/synthetic stimulants. Pete declaring that he did not feel anything after Alain performs fellatio on him, signals a complete dissociation from reality.

This act of recording, rather than directly engaging, illustrates a critical posthumanist perspective on the role of technology in human life. Herbrechter to exemplify the complex interaction of human and nonhuman agents quotes Bruno Latour who mentions that:

> What constitutes a social environment is first of all the network-like chains of social interaction which contain both human and nonhuman actors […] Latour sees technology as that aspect which 'stabilizes' social relations by connecting actors (both human and nonhuman) and observers (human and nonhuman) with each other. [37]

This exemplifies a state in which the human agents are in a state of entanglement with the nonhuman and that primarily constitutes the social order in a technocultural society increasingly relying on artificial communication aids. Here, technology serves as a stabiliser within social assemblages which connects actors and observers within these assemblages. This suggests a techno-cultural blend where societal values and technology exist in a state of mutual co-dependence.

The aspect of self-destructive behaviour and the disintegration of the self are vividly depicted through the character of Donny. A significant moment illustrating this theme occurs when Donny appears onstage, visibly engaging in self-harm. This act is intellectualised by Alain as 'an initiation rite' and 'a moment of control' while Pete's opinion offers a more cynical view, suggesting Donny is simply 'a loser who cuts himself'[38]. This scene seems to serve as a critique of mutilation chic and delves into deeper issues of powerlessness and control. Corporeal pain becomes the only confirmation of existence in a world of simulated hyperreality. Pete reveals that pain helps him to establish a sense of reality. Physical pain appears to be something that still makes Pete feel and therefore serves as his anchor in the real. Pete says:

> Everything's a fucking lie, you know? The food, the TV, the music...it's all pretend. And this is the one thing that's for real. I feel it, it means something. Like suffering, like cruelty. And this is the one thing that's for real. I feel it, it means something. Like suffering, like cruelty. [39]

Through this portrayal, Ravenhill engages with posthumanist themes by examining how individuals resort to extreme measures to feel authentic or to feel in control in a posthuman society. The characters' self-destructive actions underscore a detachment from their physical and emotional selves, that seems to mirror the broader posthumanist discourse on the erosion of traditional humanist values. Pete's creation of a home page and the gathering of hundreds of subscribers who self-harm illustrate how personal narratives are transformed into digital content for consumption. This commodification is further emphasised by the characters' fascination with Donny's self-inflicted scars. Matović asserts that 'his death is exploited as a televised fad. Even dying is simulated to the point of the actual death being left out.'[40] This showcases how pain and suffering can be repackaged and sold as a form of entertainment or art within capitalist systems. The tragedy of Donny's death brings forth Alain's reflection on the end of reality and the beginning of a simulated existence. Alain comments:

> At some point, at a moment at the end of the twentieth century, reality ended. Reality finished and simulation began. Reality finished and simulation began. [41]

This philosophical musing about reality has ceased to exist and simulation has begun ties back to Herbrechter's notion of the posthuman condition, where the lines between reality and simulation blur, challenging our understanding of existence and authenticity.

In the final scene, Pete decides to join his father's business. Pete describes how his father has managed to commercialise even the most intimate elements of human existence, such as emotional responses to art, by programming paintings to change according to the viewer's mood. This signifies a world where technology controls personal experiences, reducing human emotions to variables that can be manipulated by digital softwares. Also, Alain's refusal to take his pills which symbolises his rejection of being controlled or 'cured' by technological means, highlights a resistance to the totalising effects of technoscientific capitalism. His choice reflects a human desire for authenticity and self-determination. In contrast, Pete's embrace of his father's vision illustrates a surrender to the posthuman condition where human experiences are artificially curated and controlled.

Mark Ravenhill's *Faust is Dead* serves as an exploration of the implications of technoscientific capitalism and posthumanism in contemporary life. Through the narrative journey of its characters, the play delves into the existential and ethical world where human agency is increasingly mediated by technology. Herbrechter in his critical work warns us that

> One should neither ignore the potential of posthuman technologies of the self and new forms of posthuman subjectivity, nor should one give in to the temptation of radical dematerialization, disembodiment and dehumanization. [42]

The play stands as a critical reflection on the contemporary human condition that is imbued with challenges as traditional notions of self and society are continuously redefined by technological advancements. The play's engagement with themes of critical posthumanism and technoscientific capitalism offers a critique of the potential dehumanisation that can arise from unchecked technological progress.

Ravenhill's narrative invites the audience to reflect on the ethical considerations of such progress, perhaps emphasising the need for a balanced approach that respects human integrity. *Faust is Dead* offers us a poignant critique of the posthuman identity where technology blurs the boundaries between the human and nonhuman, real and simulated, ultimately making us question the stability of human experiences. Through the framework of Haraway's cyborg, it helps us understand how identities are morphing in a technological society. Herbrechter's notion of critical posthumanism critiques the authenticity of such hybrid existence in a posthuman world order. It brings forth the fragmented nature of such a hybrid state of existence. Further, Arthur Kroker's concept of the 'electronic cage' helps us understand how technology traps us within simulated realities. This brings forth the insidious impact of surveillance and recording life through a digital lens. This exploration through the posthumanist lens not only enhances our understanding of Ravenhill's artistic intentions but also contributes to the broader conversation on posthumanism in contemporary literature and theatre. This play stands as a critique of the isolation brought forth by the advent of digital culture and how individual experiences are objectified within a spectacle. It makes us reflect on how such fragmented identities remove individuals from authenticity.

Notes

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[1] 'In-Yer-Face' theatre is a term coined by Aleks Sierz used to describe a style of drama that emerged in the 1990s Britain. It is characterised by playwrights who explore the forbidden and deal with themes of sexuality, violence and abuse. This form of theatre often employs a very physical style of performance and uses raw, explicit language. These elements are used to break down barriers between the performance and the audience, making the experience more visceral and immediate.

[2] Donna J. Haraway, *A Cyborg Manifesto*: *Science, Technology, and Socialist-Feminism in the Late Twentieth Century* (Minneapolis: University of Minnesota Press, 2016), 5.

[3] Pramod Nayar, *Posthumanism* (Cambridge: Polity Press, 2014), 19.

[4] Stefan Herbrechter, *Posthumanism: A Critical Analysis* (Norfolk: Bloomsbury Publishing, 2013), 186-89.

[5] Herbrechter, 20.

[6] Bree Hadley, "Reality Just Arrived—Mark Ravenhill's Faust is Dead" in *International Faust Studies*, ed. Lorna Fitzsimmons (Norfolk: Continuum Publishing Group, 2008), 259.

[7] Enric Monforte, "Mark Ravenhill" in *British Theatre of the 1990s: Interviews with Directors, Playwrights, Critics and Academics*, ed. Mireia Aragay, Hildegard Klein, Enric Monforte, and Pilar Zozaya (London: Palgrave Macmillan UK, 2007), 91-105.

[8] Herbrechter, *Posthumanism: A Critical Analysis*, 88.

[9] Stefan Herbrechter, "Critical Posthumanism, Again," *Interconnections: Journal of Posthumanism*, no. 1 (2021): 67, https://doi.org/10.26522/posthumanismjournal.v1i1.2585.

[10] Tijana Matović, "Wings of Desire: Pleas for Humanity in Mark Ravenhill's *Faust is Dead* and Sarah Kane's *Cleansed*" in *Highlights in Anglo American Drama: Viewpoints from Southeast Europe*, ed. Radmila Nastić and Vesna Bratić (Newcastle: Cambridge Scholars Publishing, 2016), 81.

[11] According to Jean-François Lyotard, postmodernism is characterised by a scepticism towards universalising narratives or grand narratives, as they can no longer explain our complex, diverse, and pluralistic world. Instead, postmodernism embraces 'petit récits' or small, localised narratives that are situational, provisional, contingent, and pragmatic.

[12] Mark Ravenhill, "Faust is Dead" in *Plays:1* (London: Metheun Drama, 2001), 121.

[13] Matović, "Wings of Desire: Pleas for Humanity in Mark Ravenhill's Faust is Dead and Sarah Kane's Cleansed", 81.

[14] Jean Baudrillard introduces the concept of the fourth order of simulation, where the line between reality and simulation cannot be distinguished. Here, the simulation is not just a mere reflection of reality but rather becomes reality itself. It creates a new reality that is indistinguishable from the 'real' world.

[15] Elżbieta Baraniecka, "Mark Ravenhill's Faust Is Dead" in *Sublime Drama: British Theatre of the 1990s,* ed. Martin Middeke (Göttingen: Walter de Gruyter, 2013), 160.

[16] Ravenhill, *Plays: 1*, 97.

[17] Herbrechter, *Posthumanism: A Critical Analysis*, 161.

[18] Ravenhill, *Plays:* 1, 97.

[19] Herbrechter, *Posthumanism: A Critical Analysis*, 42.

[20] Ravenhill, *Plays:* 1, 98.
[21] Haraway, *A Cyborg Manifesto*, 33.
[22] Arthur Kroker, *Spasm: Virtual Reality, Android Music and Electric Flesh*, (New York: New World Perspectives, 2001), 15.

[23] Aleks Sierz, *In-Yer-Face Theatre: British Drama Today*, (London: Faber and Faber, 2000), 135.

[24] Herbrechter, *Posthumanism: A Critical* Analysis, 88.

[25] Ravenhill, *Plays:* 1, 107.

[26] Matović, "Wings of Desire: Pleas for Humanity in Mark Ravenhill's *Faust is Dead* and Sarah Kane's *Cleansed*", 82.

[27] Ravenhill, *Plays: 1*, 110.

[28] Ravenhill, 122.

[29] Herbrechter, *Posthumanism: A Critical Analysis*, 51.

[30] Ravenhill, *Plays: 1*, 99.

[31] Ravenhill, 112.
[32] Kroker, *Spasm: Virtual Reality, Android Music and Electric Flesh,* 7.
[33] Kroker, 37.
[34] Kroker, 38.

[35] Ravenhill, 113.

[36] Ravenhill, 114.

[37] Herbrechter, *Posthumanism: A Critical Analysis*, 180.

[38] Ravenhill, *Plays: 1*, 124.

[39] Ravenhill, 126.

[40] Matović, "Wings of Desire: Pleas for Humanity in Mark Ravenhill's *Faust is Dead* and Sarah Kane's *Cleansed*", 87.

[41] Ravenhill, *Plays: 1*, 132.

[42] Herbrechter, *Posthumanism: A Critical Analysis*, 102.

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