T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

POLITICS OF LOCATION: SPATIAL IMAGES AND IMAGININGS IN DAVID GREIG'S PLAYS

PhD THESIS
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Thesis Advisor: Assoc. Prof. Dr. Dilek İNAN

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
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Enstitümüz İngiliz Dili ve Edebiyatı Ana Bilim Dalı, İngiliz Dili ve Edebiyatı Doktora Programı Y1112.620012 numaralı öğrencisi Lebriz SÖNMEZ'in "POLITICS OF LOCATION: SPATIAL IMAGES AND IMAGININGS IN DAVID GREIG'S PLAYS" adlı doktora tez çalışması Enstitümüz Yönetim Kurulunun 05/05/2017 tarih ve 2017/09 sayılı kararı ile oluşturulan jüri tarafından oybirliği ile Doktora tezi olarak kabul edilmiştir.

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Prof. Dr. Özer KANBUROĞLU

Enstitü Müdür Vekili

DECLARATION

I hereby declare that all information in this document, entitled “Politics of Location: Spatial Images and Imaginings in David Greig’s Plays”, has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all materials and results that are not original to this work. (27/4/2017)

Lebriz SÖNMEZ

To my husband and son

FOREWORD

This thesis would never have been carried out without the generous support and encouragement from a number of my friends, colleagues, and family members. They have guided me scholarly and spiritually throughout this research. However, I would like to express my sincerest gratitude to my advisor Assoc. Prof. Dr. Dilek İNAN, firstly for having introduced me to the notion of space and the theatre of David Greig, and then for her generous support throughout the writing process. Without her time, effort and guidance, this hard productive process would not have been possible. In spite of her busy schedules, she has contributed to my research with her invaluable remarks, constructive feedback, positive attitude, and sharing the playwright's work with me. I am very lucky and privileged to conduct this research under her guidance as she has trusted me to achieve this research.

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April 2017 **Lebriz SÖNMEZ**

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ÖZET

Dünyayı nasıl algıladığımızı, deneyimlediğimizi, anladığımızı ve yorumladığımızı mekân ve yer belirler. 1980lerdeki 'mekâna dönüş' ile birlikte mekân edebiyat, beşerî coğrafya, sosyoloji, güzel sanatlar ve mimaride popüler bir konu olmuştur. Bu araştırmanın amacı, İngiliz tiyatrosunun son yirmi yıllık dönemi içerisinde, David Greig'in toplumsal ve edebî yerini keşfetmek ve eserlerini mekânsal açıdan incelemektir. Tez, Greig'in sahne çalışmalarını, siyasi içerik ve zengin bir alegorik tarzın birleşimi olarak analiz eder. David Greig'in oyunlarında mekân, önemli bir yere sahiptir.

Oyunlarının geçtiği yer ve ortamlarda, sözel ve görsel mekânsal referanslar aracılığıyla, gerçek mekânların çağrışımları bulunur. Michel Foucault, Henri Lefebvre, Yi-Fu Tuan, Edward Soja, Edward Relph and Marc Augè gibi mekân kuramcılarından yararlanarak, tez, tiyatronun dilbilimsel coğrafyanın çizilebileceği heterotopik bir yer olduğunu ve Greig'in metaforik mekân kullanımının, çağdaş dünyadaki yersizlik ve mekânsızlık algısını ifade ettiğini savunur.

Tez, sahne estetiğinden ziyade yazılı metne odaklanmaktadır. Greig, coğrafî mekânlar için metaforik bir anlam yaratır. Duygusal bir boyut ifadesi için, onun mimetic (somut) ve diegetic (zihinsel) mekânları, karakterlerin duyguları ile birleşir. Naturalizmin dördüncü duvarını, her oyununda seyirci/okuyucu ile doğrudan temas kuran karakterleri vasıtasıyla yok eder. Sonuç olarak, tez, tiyatronun *mekânın* '*yer'e* dönüştüğü *heterotopik* bir ortam, bir *üretim*, bir *üçüncü mekân* ve de bir *yer sorunsalı* olduğunu kanıtlamaktadır.

Greig, gerçek ve kurgu arasındaki akıcı sınırları keşfetmek için gerçek mekânlara çağrışım yapar. Bireysel özel yaşamlar ile büyük boyutlu politik konular arasındaki bağlantıyı ele alır. Metinlerinde kullandığı mekânsal imge ve yaratımlar, hem metaforik hem de coğrafî göndermeleri temsil etmektedir. Hem siyasi hem de lirik olan oyunları, yenilikçi tiyatro formlarını kullanmakta ve de ırkçılık, yabancı düşmanlığı, küreselleşme, evsizlik, yerinden olma, kökleşme, hareketlilik ve yabancılaşma gibi cesaret gerektiren toplumsal ve politik konuları ele almaktadır. *Dunsinane* oyunundaki Afganistan savaşının ve *Europe* oyununda Balkanlardaki huzursuzluğun, güçlü ve canlı mekânsal imgeler aracılığıyla mecazi olarak anlatımı, oyunlarını evrensel ve zamansız yapar. Bu araştırma, oyun metinlerinin bir dizi yalın tanımlamalara indirgenmemesi; hatta zenginliklerine ve karmaşıklıklarına önem verilmesi gerektiğini ortaya koymaktadır. Mekânsallık, oyunların çeşitli ve karmaşık yorumlanmalarını detaylı incelemek için pek çok bakış açısından yalnızca birisidir.

Anahtar Kelimeler: *David Greig, Çağdaş İngiliz Tiyatrosu, mekân teorileri, mekân dili,mekâna dönüş.*

POLITICS OF LOCATION: SPATIAL IMAGES AND IMAGININGS IN DAVID GREIG'S PLAYS

ABSTRACT

Space and place determine how we perceive, experience, understand and interpret the world. Since the 'spatial turn' in the 1980s, space has become a popular multidisciplinary concern in literature, human geography, sociology, fine arts, and architecture. The aim of this research is to explore David Greig's social and literary significance in the last two decades of British theatre and to investigate a spatial analysis of his work. The thesis analyses his stagework as a combination of political content and a richly allegorical style.

Place has a vital importance in David Greig's plays. In his sets and settings there are evocations of real places through verbal and visual spatial references. Drawing on theorists of space such as Michel Foucault, Henri Lefebvre, Yi-Fu Tuan, Edward Soja, Edward Relph and Marc Augè, the thesis argues that theatre is a heterotopic space in which one can map linguistic geography, and that Greig's metaphorical use of space proposes a sense of *non-place* and *placelessness* in the contemporary world.

The thesis focuses on the written text rather than the aesthetics of performance. Greig creates a metaphorical meaning for the mappable place. His mimetic and diegetic places are combined with characters' emotions to represent a sensual dimension. He breaks the naturalism's fourth-wall through certain characters in each play who are in direct contact with the audience/reader. Eventually the thesis evidences that theatre is a *heterotopic* place, a *production*, a *thirdspace*, a *geopathology* where *space* turns into *place*.

Greig evokes real places to explore the fluid borders between fact and fiction. He explores the interconnectedness between individual private lives and large scale political issues. The spatial images and imaginings used in his texts suggest both metaphoric and geographical reference. His plays both political and lyrical; they employ innovative theatrical forms and explore daring social and political themes such as racism, xenophobia, globalisation, homelessness, displacement, rootedness, mobility, and alienation. The implicit references of the Afghanistan war in *Dunsinane* and the suggestions for the Balkan unrest in *Europe* by means of powerful and vivid spatial images make his plays universal and timeless. This research indicates that the texts should not be reduced to a series of simplistic definitions; rather they should be appreciated for their richness and complexity. Spatiality is only one of the many perspectives to anatomise the plays' various and intricate insights.

Keywords: *David Greig, Contemporary British Drama, spatial theories, spatial language, spatial turn,*

1. INTRODUCTION

> "If the primary characteristic of theatre is the use of characters played by human beings, the second characteristic, indissolubly linked to the first, is the existence of a space within which those living beings are found" (Ubersfeld 1999, p. 94).

Space and place completely affect our way of experiencing, understanding, and perceiving the world. In a rapidly changing world, borders are drawn not only in the battle fields but also in the imagination and fiction. The notions of locality, globalism, displacement, mobility, and fragmentation have been explored more and more in a milieu of postmodern chaos. The lines of spaces can be drawn and changed by power, technologies, politics, communication, lived experience, and economics. Literary texts consist of imagined spaces and their references. The British literary theorist and critic Terry Eagleton defines a text as "a transaction between itself and a reader" (2013, p. 41). He emphasises the distinction of a text compared with a literary book as a material object and states that "A text is a pattern of meaning, and patterns of meaning do not lead lives of their own, like snakes or sofas" (2013, p. 41). Indeed the playtexts give new meanings to spatiality whether they are real, imaginary, or both. Hence, the spatial examining of literary texts facilitates to configure and conceive the spaces and places in which we live, inhabit, and move amongst.

The theatre is defined both as a place (a building or an outdoor area) and an art form in the Oxford English Dictionary. Peter Brook makes space the primary condition in a theatre: "I can take any empty space and call it a bare stage. A man walks across this empty space whilst somebody else is watching him, and this is all that is needed for any act of theatre to be engaged" (1996, p. 7). Space is both an integrated element of the theatre, physically relating to the stage or theatre hall, and a producible concept as in Lefebvre's term *production of space*. Of all artistic genres, theatre is the most distinctive art form to offer imaginative spaces to the audience/reader.

Theatre has a distinctive feature which can display space concretely as well as linguistically and virtually. The space in theatre is both certain/determinate and uncertain/indeterminate. Michael Issacharoff differentiates between mimetic and diegetic places; while the visible spaces are represented, the invisible spaces are described. He draws a fundamental distinction between "space on stage and space off stage"; that is to say, the spaces where the audience can observe visibly and invisibly (1981, p. 214). Mimetic space is transmitted directly, whereas diegetic space is mentioned verbally, not visually. These terms come from their ancient origins: Plato's *mimesis* is defined as showing, imitation, representation, enactment and *diegesis* is defined as telling, narrative, narration (Halliwell, 2012). Imaginative perceptions and diegetic spaces in a play create virtual spaces through the characters' utterances, while fictional mimetic spaces represent the setting of the play. In this study, mimetic and diegetic places are examined separately in each play as they directly affect events drawn by the characters' experiences of these spaces.

The aim of this research is to review and explore the meaning and impact of spatial theories on the Scottish playwright's selected plays in a physical, psychological, cultural, metaphoric and linguistic context. The research determines and analyses not only mimetic and diegetic places in terms of the political, historical, and philosophical aspects of spatiality, but also spatial language and the most used spatial words by the characters. The British literary theorist and critic Terry Eagleton gives a vital importance on the language as he states: "To understand a language is to understand a form of life" (2013, p. 146). Analysing the spatial language of each play, the research aims to understand the spatial form in the playwright's plays. In doing so, it will focus on spatial images and imaginings used in the texts in their dramatic and geographical materiality with their metaphoric themes. This kind of analysing is an inspiring alternative approach to the previous research in Greig's theatre.

This thesis also aims to contribute to the study of Contemporary British Drama by exploring the selected texts through the lens of contemporary spatial theories as it has received relatively little critical attention. David Greig and his dramatic texts do reform the contemporary theatre not only in Scotland but also in England and Europe. Especially Greig's idea of rough theatre expands the boundaries of physical and conceptual spaces; hence the territories chosen as the setting of the play go

beyond the audience/reader imagination. Questioning territories and locations enables the audience/reader to experience drama as a creative art form. This study benefits from key thinkers on space and place from geography and philosophy in order to propose an original theoretical method for exploring theatre texts. The selected texts that have been mainly written in the last two decades also address new playwriting traditions in the UK. In a way this research sheds light on how the playwright redefines the notions of theatre and representation in the age of globalisation and technology. It also explores the ways in which he has understood and represented the human condition and its relation to space. In addressing issues such as whether space has any influence on the characters' thoughts, emotions, desires and relationships, this research adopts a dialectic approach on how the characters manipulate the spaces around them and how spaces actually affect them psychologically.

This research focuses on a number of related questions:

1. In what ways can a text be interpreted through such terminology as *heterotopia, production of space, geopathology, thirdspace, placelessness, non-place,* and *space and place*?
2. What indications are there to prove that theatre is a heterotopic space, a produced space, and a *thirdspace*?
3. How do mimetic and diegetic spaces shape the relationships amongst the characters in the plays?
4. What are Greig's motivations in selecting certain geospaces (first, actual, mappable places) and represent them as fictional spaces in order to deliver political and historical messages?
5. In what ways does an appropriation of spatial terminology enrich our interpretation of David Greig's creative and virtual geography?
6. What are David Greig's contributions to Contemporary British theatre as a prolific playwright by means of the impressive variety of the plays he has produced? In what ways do we interpret his plays written in the form of 'rough theatre' via a distinct, powerful, and poetic language?

As an outcome, the research aims to be a model for future researchers who are interested in applying spatial theories to contemporary British theatre. It will also

help theatre practitioners use the stage, decode the spatial connotations, and perceive the spatiality in the text. The spatial examining of the plays will contribute to the emergence of new conceptions of place and new ways to understand our relationships to place since theatre as a spatial art form has offered infinite possibilities to the researchers.

The thesis benefits from the intellectual and theoretical resourcefulness and energy proceeded from the 'spatial turn' which is a scholarly perspective becoming more and more popular due to the work of certain geographers such as David Harvey, Edward Soja, Gillian Rose and Doreen Massey.

The human geographer Edward W. Soja introduced the term 'spatial turn' to draw attention to spatiality rather than time which had been a crucial subject for scholars in the recent past. Since the last decades space has been the focal point of research in many disciplines in the humanities (Winkler and et al 2012, p. 253). The spatial turn has offered interdisciplinary ideas since the 1980s in such fields as geography, urban studies, architecture, philosophy and literature as space has become a primary constructive paradigm across the humanities and the social sciences in recent decades. Spatial theories have played one of the key roles in the discursive construction of modernity and postmodernity. They have addressed global capitalism focusing on particular space-time compositions associated with urbanisation, technology and imperialism. Robert Tally, an influential researcher in space and literature, emphasises that these theories provided especially by French poststructuralists extend quickly into various countries and disciplines. He points out that the spatial turn comes into prominence to space with the contributions of post-colonialism, globalisation, and information technologies, hence "traditional spatial or geographic limits were erased or redrawn" (2013, p. 4).

The writings of Henri Lefebvre, Michel Foucault, Fredric Jameson, and Edward Soja have inspired the elaboration of spatial terminology which has given rise to 'geocriticism'. Tally states that literary cartography, literary geography, and geocriticism contribute to produce various ways of thinking about the spatial issues and mapping following the spatial turn in literary and cultural studies (Tally 2013, p. 3). The British theatre critic Aleks Sierz states that "Theatre is all about location, location, location. More than most art forms, it is rooted in a specific time and place.

Location is theatre's most exciting asset and its greatest drawback" (2011, p. 11). He defines the location of a theatre as its most exciting resource and one of its major obstacles. In a milieu of postmodern and global sensibility, the preoccupation with space, place, (dis)location, *placelessness* and *non-place* has been the main concern for a number of practitioners and critics across various disciplines.

In the early twentieth century, literary geographies have acquired a certain amount of critical attention. Mikhail Bakhtin, in his monography 'Forms of Time' and 'the Chronotope in the Novel', focused on the nineteenth century novels and categorised them in accordance with their kinds of narration, hierarchy, and space relating to particular landscapes such as the gothic castle. Again, Walter Benjamin, in his posthumous Arcades Project (1926-1940), listed the formational changes to the nineteenth century city. Also the French philosopher Gaston Bachelard in his work *The Poetics of Space* (1958) emphasised the psychoanalytic associations with space. The novelist Georges Perec, in his *Species of Spaces* (1974), analyses the systematic relations of the landscapes "from the small to the large: bed, bedroom, street, neighbourhood, town, nation, continent, world, and space" (Guldi, n.d.). However, the notion of space and place has not been clearly established for theatre texts. While certain scholars (Una Chaudhuri, Erika Fischer-Lichte, Alan Read, Chris Morash, Eli Rozik, Peter Brook, Julia Kristeva, Edward Casey) explore the field, the area needs to be explored fully and thoroughly. One of the aims of this research is to contribute to the geocritical reading of dramatic texts.

In her book *The Cultural Geography of Early Modern Drama*, Julie Sanders has expressed that drama is "one of the key means" for early modern English society to make sense of space. She argues that the spaces and places are represented in the plays written for household and commercial performances (2011, p. 9). She also adds that these representations exist in contemporary society in terms of 'the production of space' coined by Henri Lefebvre. She evaluates that drama both reflects and represents cultural geography and contributes to people's understanding of each other and developing emphatic relationships (2011, p. 16). Indeed, the term space contains interconnectivity in cultural, psychological, geographical, and textual studies. Additionally, Edward Said, in his book *Culture and Imperialism*, focuses on geographical research in illuminating historical experience. He specifies that there is no virtual existence for empty, uninhabited spaces in the earth/world. He states that:

> Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imaginings (1993, p. 7).

1.1 Scope

Theatre scholar Anne Ubersfeld of Toronto University elaborates on text and performance in her seminal study *Reading Theatre* (1999). She articulates that the text should be kept as "the primary object of study and performance" (p. xvi). From methodological and discursive viewpoint, the text comprises a fundamental part of the art of theatre. Therefore, this research mostly limits itself to the written texts and prioritises drama texts over performance. Principally, the text is pure speech, literature, fixed and written; it has authority and power, whereas the performance is a recreation, a reproduction, a joint work of the directors and the actors. Indeed, to analyse or interpret a text requires focusing on the written word. David Lane underlines that "reading, rather than seeing and experiencing a multidimensional form of communication, becomes the dominant mode of reception" (2010, p. 5). Still this research does not tend to differentiate between the audience and the reader and uses the term 'audience/reader' interchangeably. In this research, the spatial images and imaginings are examined in the selected texts in order to enrich our understanding of the plays. The images and imaginings of mimetic and diegetic spaces are configured through a series of rich poetic language and multiple plot structures that require multi-level interpretations. Therefore there is a need to distinguish between theatre space and theatrical space. Theatre space is the physical space in the visible acting area with the help of scenery, lighting, the characters' movements and gestures; but theatrical space is the unseen, delimited space in which the production is created that is "beyond the limits of the visible acting area" (Scolcinov 1987, p. 19).

People move amongst places for different reasons. International movement has been one of the inevitable acts in the twenty-first century, which happens to be an age of major political and social disturbances worldwide. The growing interest in space and place is evident in literature especially after the spatial-turn in the 1980s. Recent scholarship on space and place and its application in literature is productive and intense. In this research, five of David Greig's plays, whose titles refer to specific

place names, have been selected: *One Way Street* (1995), *Europe* (1994), *Outlying Islands* (2002), *Damascus* (2007) and *Dunsinane* (2010). In all these plays the protagonists leave their comfort zones and move to another place for different reasons. This act of moving amongst places is depicted graphically and lyrically in the form of migration (*Europe*), warfare (*Dunsinane*), and business (*One Way Street*, *Damascus*, and *Outlying Islands*). In addition to substantial, practical and logical reasons for moving amongst places, Greig's mobile characters consist of mainly internally displaced characters who suffer from an ontological and existential problem with place. The settings of the plays represent alternative poetic versions of real geographic places; hence, they offer an artistic representation of real, mappable places. Robert Tally specifies that the represented spaces might be either imagined or 'real' space which he labels as 'geospace' – a term coined by Barbara Piatti (Tally 2013, p. 52). Piatti et al. define "geospace" as the "first space, actual space" for a textual space (2009, p. 184). In this sense Greig may be identified as prefering geospaces as mimetic/textual spaces in his plays. Thus, he creates an in-between existence in the audience/reader's mind. By exploring the mimetic and diegetic spaces in the texts through the lenses of spatial theories, this research aims to provide a systematic way to analyse the complexity of space in theatrical texts.

The selected plays have been treated primarily as hallmarks of post-modernism; they also represent 'politics of location' in the contemporary global and cosmopolitan world. In conducting a spatial analysis of the five plays and relating the places to contemporary socio-political issues, it is also interesting to notice the variety of Greig's spatial images and imaginings with their spatial compositions and geographical orientations ranging from the bare rocks of *Outlying Islands* to the mystical back streets of *Damascus*. In many of his plays Greig writes about ethico-political issues. Hence a spatial reading of his plays is indeed an integral part of Greig studies. Interpreting the plays in terms of social, political and spatial aspects deepens our perception of British and European political history and theatrical representation.

The following section of this research offers an overview of space theories, and how spatial terminology and vocabulary can be used as signifiers in order to understand, imagine, and reflect on the ways in which the immediate present is represented in texts in relation to space. Indeed, there is a need to redefine spatial perceptions in

order to understand the modern society in today's rapidly changing world. According to Una Chaudhuri space is the essential element of all theatrical presentation. In contemporary cultural theory, space is increasingly replacing time as the significant category of analysis. Moreover, writings of Henri Lefebvre, Michel Foucault, Fredric Jameson, Yi-Fu Tuan, Marc Augé, Edward Soja, and Edward Relph have elaborated a growing discourse of space. This chapter underpins theatre as a heterotopic, produced, and geopathic space. The spatial terms such as *heterotopia, spatial practice, representations of space, representational space, thirdspace, geopathology, placelessness*, and *non-places* are also defined to interpret and manage spaces and places in the texts in this chapter. *Non-place* coined by Marc Augé has a particular significance for this research as the settings of the plays are mostly composed with *non-places* in Greig's imagination. Their impacts on the characters and events will be examined in the conclusion.

The next part sheds light on the playwright's life, education and dramaturgy. The major themes, settings, characters in his plays, his contributions to British Theatre, and the characteristics of Greig's rough theatre are offered in this chapter. This chapter also focuses on the features of his dramaturgy, his contributions to Scottish and British drama, his experiences in theatrical workshops in several places around the world, and the reflections of these experiences to his plays. It will be argued that space and place have metaphoric and figurative suggestions in Greig's settings. Both mimetic/shown and diegetic/narrated places and the spatial objects convey a second and an allegorical meaning in his plays. The settings in his plays offer the audience/reader a liberated space under the threat of new conditions of power in the new world order such as New Europe and New Britain. This chapter emphasises his unique and distinctive place in Contemporary British Drama with his metaphorical, lyrical, and political plays created by Greig's innovative theatrical techniques and fearless and daring social and political themes.

Chapters between Two and Six are the analyses of the playwright's *One Way Street* (1995), *Europe* (1994), *Outlying Islands* (2002), *Damascus* (2007), and *Dunsinane* (2010). All these plays suggest that the places act as metaphors for social order and exercising power. The chapters focus on the relationship between place and political debates, place and the characters' lives and events in the plays. The chapters further the use of space theories mainly Foucault's *heterotopia*, Lefebvre's *production of*

space, Soja's *thirdspace*, Chaudhuri's *geopathology*, Augé's *non-place*, Edward Relph's *placelessness* and Yi-Fu Tuan's *space and place* in exploring space and place in the plays. The factual mappable geospaces compose the plays' imaginary settings. Thus, Greig documents real spaces to explore the borderline between factual and fictional texts. In the analysis of each play, it is observed that the individuals' lives have been disturbed by large scale social and political matters such as asylums, wars, environmental colonialism, enforced power, mobility, and geographical identity. These chapters aim to explore how the playwright has succeeded in breaking away from the mainstream theatrical tradition and employs innovative practices in terms of form and content. Eventually, a systematic method for itemizing and verbalizing the complexity of space in theatre will be achieved.

Before moving onto the analysis of individual selected plays, this part presents literature review in two parts: the first part contains spatial concepts, terms, studies, and theories proposed by outstanding geographers, philosophers, theorists, and scholars of literature and their connections to theatre. The second part focuses on the reviews and research on Greig's dramaturgy by the critics, journalists, authors, and scholars of theatre and literature.

In recent decades, 'space' has become a popular notion in the fields of literature, human geography, urban studies, architecture, history, sociology, and fine arts throughout the world. The French philosopher Gaston Bachelard with his *The Poetics of Space* in 1957 focuses on the images emerged from our past experiences with the intimate dwellings and their effects on our daily lives and sense of happiness. He states: "Space that has been seized upon by the imagination cannot remain indifferent space subject to the measures and estimates of the surveyor" (1964, p. xxxvi). He suggests that a poem awakens "new depths" in our mind and soul. For him, this awakening creates an authentic poetic creation in the soul of the reader by the way of the sentimental repercussions of one poetic image drawn by the poet. The power of the imagination brings about our inner space. Thus, Bachelard divides space into two groups: intimate space and world space (exterior).

At this point, the geographer Yi-Fu Tuan made a similar distinction in his book titled in *Space and Place: The Perspective of Experience*, underpinning the differences between the notions of "space" and "place" in 1977. For him, space is a broader term

encompassing unseen or unknown locations and incentive than place referring to more familiar, known, lived, and private place. Tuan examines the ways in which people interconnect with space that is related with home, nation, surroundings, architecture, and experiences. Ten years earlier, in 1967, in one of his lectures, Michel Foucault establishes two sites linked to other spaces: utopias and *heterotopias*. In his work *Of Other Spaces,* published in 1986 posthumously, Foucault specifies the differences between the two spatial theories by claiming that a utopia is a basically unreal space, but a *heterotopia* is a real space. He asserts that every culture has created its own *heterotopias* throughout its history. He also defines 'six principles' to explain the practicality of the *heterotopias* in real life. For the theatre genre, the third principle is crucial as it describes the *heterotopias* as one real place which juxtaposes various incompatible spaces or sites. The concept of *heterotopia* has inspired deeply many scholars and philosophers.

The British geographer Edward Relph also focuses on the significance of place and the notion of *placelessness* in our immediate experiences of the world. He draws places as the significant centers of our world and as significant sources of our identity. He does not define place as an abstraction or concept, but a direct experience of the world with real objects, meanings, and activities (1976, p. 141). In this respect, Relph's definition of place overlaps Tuan's notion of place which he compares with space. Relph explores the integrality of place in ordinary human life and the importance of how people experience space. Thus, he draws the importance of people's identity *of* and *with* place separately. The identity *of* place emerges from the physical attributes of the place, the same experienced events, and the same objects in it, all of which are certain qualities to form a common identity. For Relph, our experience of places embodies our impressions on the singularity/uniqueness of the identity of those places (p. 45). The identity *with* place refers to a direct intensive experience of the place individually and in group "as an insider or as an outsider" (p. 45), but it is not related to a physical experience. An insider is a person who has a strong feeling of belonging to the place in which he lives. He can identify himself *with* that place (p. 49). However, an outsider is a person who perceives the place like a foreigner or a tourist does. Likewise, the characters in Greig's plays can be simply and evidently categorised in two groups as insiders and outsiders. For example, while the insiders of *Europe* are Fret, Berlin, Sava, Morocco, Horse, the outsiders are

Adele, Katia, and Billy. Focusing on moving and living in other places outside the town, Adele can be defined as the most distinctive outsider in the play. However, her husband, Berlin, is the most definitive insider character, who defines himself with his belonging and attachment to the town and its problems.

The French philosopher Henri Lefebvre categorises the types of oppositions and contrasts in space to decipher complexity of spaces in his influential book *The Production of Space* (1991). He states: "*isotopias*, or analogous spaces; *heterotopias*, or mutually repellent spaces; and *utopias*, or spaces occupied by the symbolic and the imaginary" (p. 366) (italics in original). Lefebvre also examines the meaning of space into three basic concepts: *spatial practice* (*physical*), *representations of space* (*mental*), and *representational space* (*social*) (p. 38). In doing so, he combines the realms of theory and practice, the *mental space* and *social space*, philosophy and art. He articulates that "Social space is defined as the locus and medium of speech and writing, which sometimes disclose and sometimes dissimulate, sometimes express what is true and sometimes what is false" (p. 211). He emphasises that the status of space is a "mental thing" or "mental place" (p. 3). Of his three concepts, the *representations of space* is a mode for theatre as it represents space in the playwright's imagination or in other words a setting on the stage represents textual space. Foucault and Lefebvre inspire the American political geographer Edward Soja to create his trialectics of space in 1996*:* firstspace, secondspace, and *thirdspace*. Soja designs a critical spatial philosophy and politics with the concept of *thirdspace*. He approaches to space as a new mode combining its concrete material forms and its mental constructs and representations. It is clearly noticed that theatre is a *thirdspace* as it carries both physical and symbolic elements in its body.

The anthropologist Liisa Malkki focuses on the links between people and places and she states that people derive their identity from being rooted in a place, which is a "moral and spiritual need" (1992, p. 30). For her, sedentarism enables us to both territorialise our cultural and national identities and create a desire of "territorial displacement as pathological" (p. 31). Malkki's pathological desire for deterritorialization is reevaluted in theatre by Una Chaudhuri a prolific scholar of English and drama. She configures a dramatic paradigm employing postmodern and postcolonial theories of space in her influential book *Staging Place, The Geography of Modern Drama* (1995). It has been the first book-length study concerning the

notion of place in modern drama in social and theatrical context. In her book, she discusses a "poetics of exile" in early modern drama in which the figure of home is drawn through two main principles: *a victimage of location* and *a heroism of departure*. For her, these principles enable the playwright to structure the plot in the frames of subjectivity and identity.

Yi Fu Tuan has argued long before Chaudhuri that the most significant and intimate place for a person is the idea of 'home'. Giving examples from animals, children, Eskimos, and Indians, Tuan evaluates the notions of home at all scales. As a result, home is an intimate place that arouses a feeling of attachment, responsibility, devotion, and rootedness in people. In his words "Home is at the center of an astronomically determined spatial system. A vertical axis, linking heaven to the underworld, passes through it" (2001, p. 149). The idea of home is also discussed by the human geographer Tim Cresswell in his book *Place – A Short Introduction* (2004). For him, home can be exemplified as a place which means a sense of attachment, belonging, and rootedness for people. It is a place where a person disconnects himself from the world outside; takes control everything within a limited place, that is to say, "where you can be yourself" as "a center of meaning" (p. 24). For him, there is a close connection between place and identity. Therefore, home can be assessed as a kind of metaphor for place in most genres of art. He explains it not only as a physical, residential, or limited space, but as a place where a person can be himself/herself. Seamon defines home as a "generalization" in modern times and articulates that home can be a common place or "a noplace" (or *non-place* in Augè's term). Seamon utters that the places such as modern houses or airports are built and designed in very similar ways in our time like an extension of each other. He explains that home does not reflect one's interests or consciousness anymore, but is "the emblem of his status" like a product (Seamon 1979, p. 53). Evidently modernisation and globalisation lead people to prefer more global (delocalised) places such as supermarkets, and hotels. Another variation of awareness of space is considered by Marc Augè in the form of *non-places* to refer to the idea that supermodernity as a late-capitalist phenomenon takes us to spend our lives in supermarkets, hotels, cafeterias, airports, vehicles of transportation, computers, and mobile networks (1992).

The scholar Eric Prieto specifies that the metaphorical language and fictional narratives of spatial and geographical formations give the literary work a kind of power over the real frameworks of the physical and social sciences. However, the concept of place as a distinctive element of the modern era "seems to have come under threat by the delocalizing forces of modernization and globalization" (2011, p. 14). He also assesses place as a "complex network of overlapping elements" rather than a unitary concept (2013, p. 27). In similar terms, Robert T. Tally Jr. suggests that a writer draws the maps of social spaces in his/her imagination by means of "literary cartography" and asserts that geocriticism leads the possibility of reading the figurative uses of space and mapping by focusing on spatial practices in a literary work (2011, p. 2). It is helpful to remind that geocriticism is a term coined by Bertrand Westphal in his book entitled *Geocriticism – Real and Fictional Spaces* translated by Tally. (2011). Westphal defines it as a study of the literary layers and formations (stratifications) of referential space. He states that "geocriticism operates somewhere between the geography of the 'real' and the geography of the 'imagination' … two quite similar geographies that may lead to others, which critics should try to develop and explore" (p. 170). In the introduction of his book, Tally argues that "Geocriticism explores, seeks, surveys, digs into, reads, and writes a place; it looks at, listens to, touches, smells, and tastes spaces" (p. 2). In the following sections Greig's plays are explored through an understanding of geocriticism as the characters use their sensory channels through the visual, auditory, olfactory and tactile spatial images.

Having presented an overview of the studies on space/place, the next section explains in detail certain important spatial terms such as *heterotopia, production of space, thirdspace, geopathology, space/place,* and *non-place* which are crucial in the motivation of this thesis. The relationship between the terms and Greig's theatre is also charted.

1.2 Spatial Theories

Michel Foucault's acclaimed lecture 'Of Other Spaces' (*Heterotopias*) in 1967 has been a landmark in spatial studies (Foucault, 1986). In his essay, Foucault developed the concept of heterotopic spaces and defined the term *heterotopia*. Etymologically,

heterotopia is a combined term with the Greek prefix 'hetero' which means other or different and topos which means place or site (www.dictionary). Thus, as a term, it means a place which juxtaposes different and dissimilar spaces. However, *heterotopia* is a complicated and multifaceted term. In Hook's words it is "an unfinished concept" or "a strictly provisional set of ideas" (Hook 2007, p. 185). As a concept, *heterotopia* is used in various disciplines such as architecture, urban studies, art, geography, and literature. This proves that *heterotopia* has an interdisciplinary characteristic which is adaptable in many areas. For example, in medical sciences, *heterotopia* is used as a term which means "displacement of an organ or other body part to an abnormal location" (www.medical-dictionary).

Foucault states that every culture has created its own *heterotopias* throughout its history. Considering the variety of differences in human groups, life styles, traditions and cultures in the whole world, one can imagine different kinds of *heterotopia*. Indeed, Foucault classifies heterotopic spaces into six principles:

1- According to the first principle, *heterotopias* are divided into two groups: the *heterotopias* of crisis in primitive cultures and the *heterotopias* of deviation in modern societies. The first group *heterotopias* are the spaces for the people who are under a pressure of having crisis in a society. Foucault exemplifies adolescents, menstruating or pregnant women, or elderly people for this type of crisis. With modern societies and the developments in science and technology, the *heterotopias* of crisis replaces the *heterotopias* of deviation which are established for the people whose attitudes are deviant according to the required mean or norm. He exemplifies rest houses, psychiatric hospitals, prisons, or retirement houses as the first principle (Foucault 1986, p. 24). All these *heterotopias* of crisis and deviation refer to the other in the society.

2- As the second principle, Foucault argues that *heterotopias* may change depending on the practices of people. He exemplifies cemeteries for the second principle. The cemeteries in history have changed in their placement, function and style. They used to be placed in the gardens of the houses in the past, but at present they are placed in the outskirts of the cities (p. 25). In this sense, they represent the other city.

3- As the third principle, Foucault explains that the *heterotopias* are the places which juxtapose various incompatible spaces or sites in one real place. For example theatre stage presents several independent places combined in an enclosed location (p. 25). The theatre binds diverse worlds, customs, norms, and notions. This principle is directly related with the objectives of this thesis in arguing that theatre is a heterotopic place and as an art form theatre is able to juxtapose incompatible diegetic or mimetic spaces. Both as a performance space and the spaces in the written text, audience/reader is exposed to various spaces/places.

4- In the fourth principle, Foucault regards time along with place and coins the term "heterochronies" (p. 26). Museums and libraries act as heterochrony for example; as public places they present and represent the past time with concrete objects. In contrast with the idea of maintaining the past in the museums and libraries, Foucault exemplifies festivals, fair grounds, amusement parks as *heterotopias* that consume time rapidly.

5- For the fifth principle, *heterotopias* are, once more, 'other places' which are isolated and managed by their own mechanism. They also conserve the people by isolating them. They are places like prisons or military camps which are compulsory for the people with certain rules, permissions, and rituals (p. 26).

6- The sixth principle is related to the relationship between a *heterotopia* and other places. As one of the most important traits, heterotopic spaces can shape the order either completely different from their related places or parallel with the order in their current places. Foucault exemplifies the colonies for this kind of *heterotopias* (p. 26).

In Foucault's sense, then, this thesis argues that theatre is an example for heterotopic space since the limited space of theatre stage can present various spaces and places with the help of spatial images mimetically and diegetically. Various dissimilar and incompatible spaces are juxtaposed in the limited text or the stage of a play. Not only the space but also the time is juxtaposed in one real place in a theatre as it has been defined in Foucault's fourth principle. For this principle, Foucault describes *heterotopias* as a place which both slices and links time (1986, p. 26). Theatre is a

heterotopia according to this description. Past, present and future time can be sliced and juxtaposed in a play and the audience/reader perceives these different times combined in the same time slice. This combined time achieved by watching or reading the play enables the audience/reader to abandon present time and to experience the time of the play itself.

Theatre also juxtaposes the real and the fictional life. Theatre's function of juxtaposition which can be deduced from the third and fourth principles approves that theatre is a heterotopic place. The fifth principle is also helpful in arguing that theatre is a *heterotopia*. Foucault underlines that *heterotopias* isolate the people and it is compulsory to obey certain rules, permissions, and rituals. Indeed, when the play begins, the audience and actors on the stage are supposed to obey certain rules. Foucault, again in the fifth principle, assesses the hammams (baths) or saunas as heterotopic places owing to their feature of purification. Although theatres do not make a hygienic purification, the element of 'catharsis' in the theatre, which was defined by Aristotle, provides audience or reader a powerful emotional experience. Thus, they experience a sense of purification and cleanse their emotions. As a final point, it can be concluded that theatre is a complete heterotopic place based not only on the third principle but also the fourth and fifth principles.

As a distinctive feature, a heterotopic space requires a certain situation which reflects, reconsiders or contrasts a present reality. Foucault describes that heterotopic places can be located in reality, but they can also extend beyond real places. "Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, *heterotopias*" (1986, p. 24). Utopias are unreal, but *heterotopias* are real places. Utopias are ideal places with their perfect and desired qualities. Utopia has a character of idealized spatiality, but *heterotopia* is a spatial concept which includes distinct and contrasting realities, alienated (or forced to be alienated) subjects, and the places and people that show resistance to the established power. It is formed by the juxtaposition of disparate systems. In *heterotopia,* the subject (person) cannot judge the objects or the events around him/her in a familiar way and feels himself as the alienated 'other'.

Unlike utopia, *heterotopia* is a real place where contradictory social issues are put together. Foucault exemplifies such heterotopic places as prisons, boarding schools,

cemeteries, and hospitals; also he labels these places as *heterotopias* of crisis or *heterotopias* of deviation (1986, p. 25). The American philosopher and scholar Edward Casey describes *heterotopias*, in parallel with Foucault's definition. He elaborates on *heterotopia* as real and problematic places that are totally divergent from similar places (1998, p. 371). He indicates that a *heterotopia* is required to own a focal point for the control of force which stems from its location, not from the centre of its conditions (p. 372). In terms of theatre, again, a spirit of crisis or a resistance between the audience/reader and the play can be experienced. Either the performance of the play or the text itself forces the audience/reader to believe in its reality. Inspired by Foucault, Joanne Tompkins, too, emphasises the heterotopic quality of theatre. She specifies that Foucault's definition is one of the most appropriate ways to analyse theatre (2014, p. 4-5). She also highlights *heterotopia*'s capacity to create an "intensification of knowledge" in parallel with Robert Topinka's argument. Topinka articulates that *heterotopias* are sites that "make order legible" and *heterotopology* can be investigated in texts as a collision of forces producing knowledge. He acknowledges *heterotopias* as the sites of knowledge intensification rather than the sites of resistance in order to expound how *heterotopias* make order legible. He states that:

> By juxtaposing and combining many spaces in one site, heterotopias problematize received knowledge by revealing and destabilizing the ground, or operating table, on which knowledge is built. To be sure, this destabilization can offer an avenue for resistance. (2010, p. 56).

Tompkins states that *heterotopia* has an important role in analysing real and metaphoric spaces conceptually because the fictitious spaces, "world-making spaces" in her term, in a performance help us to rethink and rearrange "space, power, and knowledge" so that the actual world can be perceived and understood. The audience/reader might recognise other worlds through *heterotopias*. Both mimetic/visible and diegetic/narrated locations create other worlds through which the audience/reader evaluate "spatial, structural, and political options" for the present and the future via the sense of the heterotopic in theatre (p. 6-7).

Heterotopias in plays are not necessarily real places; instead they are mostly unreal, imaginary, and fictitious. The author creates *heterotopias* to portray a similar world to the real world and to highlight the issues, conflicts, relationships, and perceptions through the characters in these *heterotopias*. The *heterotopias* could be locatable,

mappable, geographical real places or unreal, fictional, unmappable places. Indeed this thesis argues that Greig mostly employs heterotopic disturbing places as the demonic and infernal train station in *Europe* which causes a series of serious problems for the local people in the town and also for the people who live and work in it. The town itself in *Europe* is also a *heterotopia*, as the changing economic conditions, closing down of the station, and foreign labours pave way to a crisis among the people; hence a sense of resistance and xenophobia arises against the foreign workers who are exploited as a cheap work force. Hook (2007) articulates the forms of resistance which exist in *heterotopias* and states that these places are the "potentially transformative spaces of society" (p. 185). However, Tompkins (2014) states that these *heterotopias* can be evaluated as constructive and positive spaces in a performance because of this mounting resistance. She affirms that these spaces are helpful in analysing the nature of theatre. She classifies that a *heterotopia* is a technique to examine theatrical space and articulates that it is much more than Foucault's definition that "theatre is heterotopic" (p. 6).

Heterotopia, as in Foucault's definition, is a term that specifies spatially "mixed, joint experience", in other words it is an in-between-space (p. 24). He gives an example for this experience: a mirror, where a person is in the same frame with reality and the imagination. When we see a mirror, we experience two different and contrasting situations, one of which is the physical reality of the mirror and the other is our own body while our reflection on the mirror does not exist in reality. In this context, one can relate the mirror metaphor to theatre's function as the mirror of the society. The audience/reader can see the reflection of their lives, memories, culture, society, and even dreams in the plays. Therefore what is reflected on stage is actually similar to Foucault's "mirror" image as an example of *heterotopia*. This sense of *heterotopia* as an in-between space is seen graphically in the scene of 'A Walk among the Stars' in Greig's *One Way Street*. The protagonist Flannery lies on his back and watches the stars and also indulges himself in the moon circle pulling tides. As a result, he launches himself like sputnik while he lies on earth, a spatially mixed experience in an in-between space between the real and the imaginary (p. 248).

Foucault describes the place we live in as "a heterogeneous space", which is actually not a simple space or a void, but peopled by individuals and materialised by objects (1986, p. 23). He emphasises that this place includes "a set of relations" which are

not dominated by one another. The set of relations depend on the site to be defined, for example the sites of transportation such as trains or streets, or the sites of temporary relaxation such as cafes or beaches and also these sites are always in relation with all the other sites (p. 23, 24). He depicts a train as "an extraordinary bundle of relations" (p. 23). For example in *Europe*, the train scene in the finale depicts Adele's dream of approaching European capital cities while she occupies the heterotopic space of the train. Also as escapees Adele and Katia cannot leave the toilet in the train because they travel secretly. Their immobility reflects an extraordinary case in the mobility of the train.

Foucault indicates that all these heterotopic places are the result of our modernity especially emerging from Western culture of the nineteenth century. He describes another characteristic of *heterotopia* as a site that "generally hides curious exclusions" where we think we go into a place where we are excluded (p. 26). Indeed, the roof of the station and the toilet in the train in *Europe* are heterotopic places where Adele and Katia can retreat into their own privacy and exclude themselves from the rest of the characters and places. Freerk Boedeltje (2012) describes *heterotopias* in his article as places that derange the utopian image through "complexity, contradiction and diversity" (p. 1). Thus, the small border town, as the setting of *Europe,* can be considered as a *heterotopia* because this place disturbs the ideal image of a European location by means of conflicts, differentiations, hostility and diverse thoughts.

Similar to the characteristic of mobility of the train, Foucault continues defining the boat as a moving and "floating piece of space". It is a closed place on the infinite sea, so it is "a place without a place". It travels from port to port until the colonies find a place to settle down. The "boat" is important as it has been a tool for economic development since the sixteenth century. He states that "in civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates" (p. 27). Indeed, the figure of the train in *Europe,* the ship in *Outlying Islands* and the plane in *Damascus* represent the imaginative *heterotopias* because they symbolise the hope of being independent or "the greatest reserve of the imagination" in Foucault's term. The train in *Europe* symbolises the hope to leave the town and reach European capitals for freedom and comfort; the ship is the hope to move away from the deserted island and to arrive at civilised and comfortable city

life for John and Ellen in *Outlying Islands*; and the plane is the hope to leave the war zone and meet family for Paul in *Damascus*.

Foucault explains that the theatre stage is designed to employ several incompatible places incessantly (p. 25). The events and places in a play usually do not exist side by side in real places. Therefore, a fictitious theatrical space can be defined as a heterotopic space which is created with metaphors, symbols, and juxtapositions of space and time. It is also a real and problematic space, as in Casey and Foucault's definition, because theatre endeavours to create an unreal/fictional space on a real stage space. In other words, it juxtaposes an external space within an internal space. Thus, this thesis argues that *heterotopia* is a proper and a functional term to define theatre in spatial aspects. Either on stage or on page theatre depicts places and spaces heterotopically.

In contrast to a purified utopian society, *heterotopia* is situated in a real society with its discrepancies and contradictions. It has a unitive power for the people both spatially and conceptually. It is an 'other space' as Foucault defines it. Its distinction is mostly related to its focus on 'other' people and juxtaposition of time and space. In this respect, theatre has a heterotopic power in that it is capable of juxtaposing unrelated spaces and creating its own spaces as an alternative for the utopic, public spaces constituted by the power. Likewise, a shared space of a performance of a play makes the people unified both spatially and spiritually.

In addition to Foucault, another French philosopher who defines space as other space is Henri Lefebvre (1901-1991). In his major philosophical work, *The Production of Space*, he connects *mental space* (the philosophers' space) and real space (the *physical space*). The book was first published in French (1974) and titled *La Production de l'espace* and its English translation is (1991) titled *The Production of Space*. In this influential book, Lefebvre evaluates space as not a thing, nor a container for social life, but as a production always emerging from social processes. He emphasises that it is a process rather than a merely material product. He insists that space should be considered with its materiality, its use, and its imaginative qualities not as a separate phenomenon, but as an interactional experience with one another. One may arrive at a true understanding of space when he/she conceives how

its materiality, use and imagination have an interactional quality. Lefebvre's definition, thus, evaluates space and society inseparably.

Lefebvre divides space into three basic concepts: the *physical*, the *mental*, and the *social space*; that is, his concern to space is in terms of logico-epistemological, social practice, and sensorial happening. He also approves the products of the imagination as spatial concepts such as projects, projections, symbols and utopias (p. 11-12). His thematic trialectics on the identification of social spaces are *spatial practice (physical), representations of space (mental),* and *representational space (social)* (p. 38). Morash and Richards state that the art of performance is the base of Lefebvre's own thought and practice (2013, p. 3).

The first mode *spatial practice* is "perceived space", which means physical place. Lefebvre assesses that a society can be disclosed by analysing of its *spatial practice*s. They engage in how people occupy and use public spaces, how they interact with the others, how they create or endow meaning through their unconscious routines of everyday life, and accept or reject visions and images represented in space. Also he associates *spatial practice*s of modern life with the networks, people's private lives, their offices, and spare time activities. To give an immediate example from Greig would be the disco scene in the hotel in *Damascus*. The disco space is used as a *spatial practice* area that is only active at nights and only for the jet set people. The glitter ball starts to move and the people of Damascus begin to dance, leave their daily stresses, and socialize with each other and with the foreign hoteliers. The pianist, Elena in *Damascus* states: "Even Damascenes need to lose themselves from time to time" (p. 73).

Influenced by Lefebvre, two decades later, Edward Soja has defined *spatial practice* "as both medium and outcome of human activity, behavior, and experience" (1996, p. 66). He correlates social practice to physical appearance of social spatiality and renames Lefebvre's *spatial practice*s as firstspace depending on their "spatial disciplines and the material grounding" (p. 66). In Greig's plays, too, the characters adapt places in accordance with their immediate activities. For example, in *Outlying Islands* the characters use the space of the chapel for developing photographs of their project or they use the same space to look after the fork-tailed petrel (a rare bird).

Similarly, the refugee characters in *Europe* occupy the hall of the train station as a place for spending the night.

The second mode of Lefebvre's trialectics of producing space is labelled as *representations of space*. These are "conceived spaces" which denote a sense of the mental/conceptualized place. Lefebvre associates this mode with respect to scientists, urban planners, technocratic subdividers, social engineers, and artists. He denotes that all these practitioners and professionals can define what kind of place is needed to live in and how this place can be perceived through a system of verbal and intellectual signs (1991, p. 38-39). Soja, too, emphasises the production of space in relation to knowledge, signs and codes. He interprets that this conceived space refers to "language, discourse, texts, *logos*: the written and spoken word" (1996, p. 67) (italics in original). Thus they impose a *mental space* which bears the representations of power and ideology, of control and surveillance. Soja terms Lefebvre's *representations of space*/conceived space as secondspace and argues that it is the essential space for the artists and poets to create a world of imagination in their works (1996, p. 67). From the arguments of Lefebvre and Soja, one can conclude that the theatre stage or the text of a play represents the space in its playwright's imagination. A successful construction and implementation of the space in a text emerges from the playwright who produces spaces, places and fictional worlds through words/logos. For example the unnamed town in *Europe* and the setting of *Damascus* are both imaginative places despite the fact that they are in reality cartographical places. Also, in his work, Lefebvre indicates that the theatrical space is a third space between its fictitious and real complements and it is like a bridge between a real space and a perceived space. Thus, he emphasises that the theatrical space is a representation of space/conceived space (p. 188).

The third mode of Lefebvre's trialectic is defined as *representational space* or spaces of representation. This kind of produced space refers to "*lived* spaces" which refers to social places (p. 362). Space is a place where inhabitants and occupiers live directly with its related images and symbols. Unlike *representations of space*, *representational space*s can be perceived with coherent systems of non-verbal symbols and signs (Lefebvre 1991, p. 39). They are imaginative, dynamic, sometimes inconsistent spaces of images, symbols, memories, and dreams. They overlay physical spaces and project meaning onto them. They also provide continuity

with other spatial arrangements. Lefebvre states that "pre-existing space underpins not only durable spatial arrangements but also *representational spaces* and their attendant imagery and mythic narratives" (p. 230) (italics in original). In Greig's selected plays, the settings as mimetic places (the border town in *Europe*, the isolated island in *Outlying Islands*, the city of Damascus in *Damascus*, the castle and other places in *Dunsinane* and the city of Berlin in *One Way Street*) are both symbolic/metaphorical and real/mappable spaces. The setting of *Europe* is assessed as both a fictitious border town and the city of Sarajevo on the map. Additionally, the concept of Europe in the play symbolises civilisation, the European Union peace and order; it is also associated with capitalism, atrocities in the Balkans and the Central Europe. This juxtaposition of the imaginative spaces and the real places can be seen as the most definitive principle of Greig's dramaturgy. *Damascus* and *Outlying Islands* are also spatially suggestive. *Outlying Islands* is a symbol of the hundreds of the uninhabited Scottish islands which is in this case a potential for an experimental subject for the United Kingdom. Likely the city of *Damascus* is an epitome for the whole Middle Eastern values. Lefebvre states that theatrical space is a *representational space* because it is constructed through the dramatic action itself (p. 188).

Tompkins exemplifies Lefebvre's triad with concrete samples. For *spatial practice*, she indicates the paths or roads around us or the shopping centers we discuss about. As the examples of *representations of space*, she signs the buildings such as banks, memorial squares, government buildings or columns where "a culture's social power and authority" are placed. As for *representational space*, she exemplifies a graffiti drawn on a government building by a protestant (2006, p. 3).

Lefebvre insists that this triad – three ways of thinking - on space must be seen as a unity, because it is their dynamic interactions as they influence one another, shift, and reconnect, which produces and reproduces space. His insistence on seeing space as a unity of spatial aspects has several practical implications. Sociologist Rob Shields states that *The Production of Space* succeeded the application of dialectical materialism into the body space and geographic territoriality, thus Lefebvre combined different disciplines and approaches with his social and political views seriously in the context of everyday life. He denotes that Lefebvre assesses the relationship of social attitudes with space (1999, p. 5).

Edward Soja articulates that the spatial or geographical imagination is based on a binary mode over the past century: firstspace and secondspace. They can be entitled in "real" and "imagined" spaces relatively in accordance with Lefebvre's terms (1996, p. 10). Additionally, Soja asserts that from the late 1960s, another new form of spatial awareness has been needed all over the world which in his term is *thirdspace* to mean "real-and-imagined" spaces (p. 11). In his remarkable book, *Thirdspace*, Soja emphasises the significance of Foucault and Lefebvre on the spatial studies, from geography to feminism, from architecture to history, or from urban studies to anthropology. He states that the *heterotopologies* of Foucault and the trialectics of Lefebvre are the first step in order to perceive *thirdspace.* In his book, he also denotes that Foucault and Lefebvre's other spaces are intentionally "disordering and disruption of geographical imaginations" because they destroy and deconstruct (p. 163). It can be considered that *thirdspace* is inspired from these disrupted imaginations, spatial sciences and philosophies.

Soja describes firstspace as a realised, socially produced, observable, and perceivable space. He calls it as an "action space" by ensuring the human occupancy of the place and the relations between people and nature. (p. 74). Soja likens firstspace to a substantial text which might be read and decoded by focusing on the depiction of its physical appearances and the explanations of its external psychological, social, cultural and bio-physical developments. In other words, firstspace analysis is a materialist, objective and deterministic analysis.

On the other hand, secondspace for Soja derives its meaning from the idea and images of space; it is a re-presentation of actual places which is interpreted by artists, architects, urbanists, or map makers. He describes it as a mental, representative, conceptualised, and conceivable space. "*Secondspace* is entirely ideational, made up of projections into the empirical world from conceived or imagined geographies" (p. 79) (italics in original). However, Soja also alleges that secondspace can be thought as firstspace in many aspects because it includes material reality on the basis of spatial knowledge. The imagined geography is originated from the real geography including its images and representations of the reality so that it could be understandable and explicable. Mental images of spaces in secondspace are produced from the material and social worlds. Thus, the relations between space, spatial

information, and power enable the artists, writers, and city planners to create these mental images and thus the difference between firstspace and secondspace fades.

For Soja, *thirdspace* is a reconstruction and combination of the duality between firstspace and secondspace. He articulates that *thirdspace is* both real and imagined on equal terms; it is a lived space of representation. He asserts that this new approach is the renewal and limitation of spatial knowledge in the traditional spatial disciplines emerging from the trialectics of "Spatiality-Historicality-Sociality" (p. 81) (capital letter in original). Soja also denotes a kind of resistance in *thirdspaces*: "spaces of resistance to the dominant order arising precisely from their subordinate, peripheral or marginalised positioning" (p. 68). Thus, he discovers "thirding-as-Othering" which is a spatial imaginary by thinking and acting politically with the confinement of thought and political action. It is a different mode of critical spatial awareness. Soja enunciates that he reaches the point of "othering" from not only Lefebvre's lived spaces of representation but also Foucault's *heterotopias* as other spaces because they are the spaces in which we live. However, lives, time, and history are destructed. Soja emphasises the powers of space and spatiality in Foucault's formulation on the relationships between space and time and also between the spatial and the historical imaginations (p. 15). This power emerges from historicism which is necessary for the spatial imagination for *thirdspace*. *Thirdspace* might be formed when the patterns of both real material life and mental imagined spaces cluster in a historical context, a narrative text, or a subsequent story. Therefore, it is possible to create a new sense of space and to interpret it. Among many others, Greig's *Dunsinane* is a good example for the *thirdspace* because it has been written as a play based on the historicality of the real place (*Dunsinane*) by Greig. As the sequel of Shakespeare's *Macbeth*, it can be assessed as a play formed in the re-imagination of a historical imagination on the same real space. Thus, it is formed with trialectics of "Spatiality-Historicality-Sociality". Greig's *Dunsinane* takes its power from the historical referentiality of space.

Concisely, *heterotopia* connects distinctive juxtaposition of places and *thirdspace* produces both real and imaginary places in one play. Contributing to recent spatial theories of Foucault and Soja, Una Chaudhuri discusses the problematic side of the space in modern drama. She coins the term *geopathology* in her remarkable book *Staging Place: the Geography of Modern Drama* (1997). Considering our present

world is determined by actual dislocations of immigration and refugehood, Chaudhuri uses the term *geopathology* and "geopathic disorders" to describe the suffering emerged from one's location (p. 58). She expresses that the meaning of place has involved "a departure from the 'solid state' world of naturalism" which has produced "a sense of entrapment within naturalism's famous four walls" (1997, p. xiii). She emphasises that it is a characteristic approach used in modern drama based on the correlation between identity and space. Benefiting from Lefebvre's trialectics (*spatial practice, representations of space,* and *representational space*), she examines the figure of home in modern and contemporary theatre. She emphasises that the antagonistic idea of home as "both shelter and prison, security and entrapment" becomes significant in terms of drama when realism uses the figure of home as one of the major impulses in drama (p. 8). The characters in contemporary plays experience a problem with place as an unresolvable conflict between home and exile, belonging and alienation (p. 259). Greig, too, is fantasised by the figure of home as both shelter and prison, the locational problem of belonging and alienation. Home is both a shelter and a prison for Zakaria in *Damascus*, for Adele in *Europe*, for Flannery in *One Way Street*, and for Ellen in *Outlying Islands*. Chadhuri discusses that "the dramatic discourse of home is articulated through two main principles, which structure the plot as well as the plays' accounts of subjectivity and identity: a *victimage of location* and a *heroism of departure*" (1997, p. xii) (italics in original).

The victim or the hero is explicitly doomed to stay or leave the home in "geopathological" plays. For example, Zakaria wants to be a hero in his own world by leaving Damascus. He desires to move to France. However, at the dènouement of the play, he realises that he cannot leave Damascus; he is desperate, thus he becomes 'the victim of the location' by committing suicide. Chaudhuri states that the conflict of *geopathology* is deciphered as a persistent discourse "between belonging and exile, home and homelessness" (1997, p. 15). This uneasy geopathological concern is observable in many of Greig's characters: Adele in *Europe*, Malcolm in *Dunsinane*, Ellen in *Outlying Islands*, Muna in *Damascus*, and Flannery in *One Way Street* all suffer from geopathological disorder. These characters struggle with the problem of space because they feel themselves displaced and alienated and not belonging to the place they live in. This feeling causes a tension between feeling at home and a sense

of being 'out of place' in the characters' own world; thus the geopathic characters also reflect the struggle with the problem of self. Inspired by Ibsen, Chaudhuri figures out that the main paradox of the concept of home, in other words *geopathology*, appears as the conflict of two strong desires: "the desire for a stable container for identity and the desire to deterritorialise the self" (p. 8). Greig's characters are mostly geopathic and they confront with this collision of two opposing desires between staying or leaving, between stability and deterritorialisation.

Greig's plays are mostly set in *non-places* such as airports, hotels, restaurants, cafés, and stations. *Non-place* is a term coined by Marc Augè in his *Non-Places: Introduction to an Anthropology of Supermodernity* (1992). He defines *non-places* as the places where modern people spend much of their time. Augè exemplifies airports, leisure parks, supermarkets, hotels, railway stations, large outlets, motorways, and also the cable and wireless networks as *non-places*. People either pass through or waste their time or communicate with another image through a network in these transitory places. *Non-places* are the spaces of circulation, consuming, meeting, and communication. Augè differentiates between place and *non-place* as two polarities. He states that a place is never completely erased, and a *non-place* is never totally completed (1995, p. 79). He also explains that these places cannot be defined as comparative, or historical, or related to identity. However, they can only be reflective of the passing bodies that animate them (p. 77). Inspired by Augè, Cresswell describes *non-places* as places that are disconnected with the local environment, that do not own any traces about the territories where they are located, and that are unable to give their visitors the sense of attachment to place (2004, p. 43). He defines them as "unrooted places marked by mobility and travel" (p. 46).

It can be readily observed that Greig frequently uses *non-places* as the settings of his plays. In his interview with Mark Fisher, Greig describes *non-places* as the neutral spaces where people carry their pasts, cultures, and countries (p. 20). He admits that he is always unconsciously attracted to those places. He states that he spends much of his time in *non-places* in his own life as these *non-places* give him a feeling of comfort and being anywhere and anonymous in the world. He argues that he experiences to "make a place a home" when he uses *non-places* such as hotel rooms, airports or stations (Fisher and Greig 2009, p. 15). Similarly, Augè states that the user of a *non-place* experiences "the passive joys of identity-loss and the more active

pleasure of role-playing" with the aura of temporary environment. For him, it is brilliant to be together with other people, obeying the rules, but staying in his own self (p. 103). Also Rebellato draws a particular attention to the *non-place* settings of the playwright's plays as those *non-places* cause failure and violence when accompanied with different people. Rebellato exemplifies these settings as airport in *Airport*, hotel in *Danny 306*, *Mainstream*, and *Damascus*, designer bar in *Timeless*, shopping centre in *Candide 2000*, and railway station in *Europe*. Rebellato calls them "l'angoisse des gares" in French with a similar meaning of "anxiety stations" in English although he specifies that there is not a proper equivalent in English. He articulates that the non-places form networks between themselves which are "images of our relations with one another". Rebellato emphasises that they reflect the sense of curious melancholy of places as the people are not permanent stayers, but passersby (2002a, p. 128).

Augè argues that individual identities and relations are essential for spatial arrangements (p. 58). He denotes that the individuals are in "contractual relations" with a *non-place* (p. 101). They are required to present their identity in the form of a contract such as a ticket, a card, or even a supermarket trolley. They can prove their innocence by presenting their contracts and enter. This notion of contractual relations, which is the most defining characteristic of Auge's *non-place*, is placed extensively in most of Greig's plays. For example, in *Europe*, the stationmaster Fret (the power of the station as a *non-place*) wants Sava and Katia to show their tickets. As they do not have any tickets they cannot prove their innocence, so they cannot make any contractual relations with the train station. In *Damascus*, Paul checks in the hotel (*non-place*) presenting his passport/identity. Zakaria (receptionist) completes the registration form and they talk about Damascus and Scotland in a peaceful way. Paul proves his innocence with his registration (contractual relation) (p. 10). In *One Way Street*, the play begins in a pavement café in Berlin, which is again a *non-place*. Flannery does not need to show his identity contractually as a ticket, a card or a pass. However, he is known by the waiter, Max who addressed him with his name. Other *non-places* are the bars where Flannery spends all his night. (p. 242).

Most of the protagonists in Greig's plays are nonresidents, displaced people in a foreign land; and thus they occupy the place temporarily. Naturally, the characters use *non-places* in this temporary place of residence like modern people travelling to

another place. Katia and Sava are refugees and stay in the train station of the town in *Europe*. They plan to stay there until they find formal documents and a safe place to live. Also local people meet in the Callypso Bar to drink beers. Robert and John are two English scientists and stay in the old chapel in *Outlying Islands*. They search the birds and record their data. They plan to stay in this island until they finish their project. Paul is a British book seller and stay in a hotel in *Damascus*. He plans to stay there until he finishes his meetings and his flight is available. Siward is an English general and stays in the castle in *Dunsinane*. He tries to make Malcolm the King of Scotland. He plans to stay there until he finds Gruach and convinces her in Malcolm's reign. Flannery is an English writer of travelers' book and stays in Berlin in *One Way Street*. He uses the cafes, bars, and the streets. Out of the five plays, only Flannery in *One Way Street* does not intend to leave the city although his brother comes to Berlin to take him to England.

Greig's displaced protagonists spend most of their times in *non-places* to represent a true picture of today's society defined by business, tourism and wars as the most common reasons for mobility. These places become the focal points for the characters. For example, the train station in *Europe* has been an inactive place in the exposition, but Katia and Sava make it the focal point for all the locals in the town. Similarly, the chapel in *Outlying Islands* has been used only for eating by Kirk and his niece before the scientists' arrival, but Robert and John transform it into a house, shelter, studio, and a laboratory. The castle in *Dunsinane* has been a royal family house, but Siward makes it the central place for the English soldiers in Scotland and the place in which the future of the Scottish people is determined. The hotel in *Damascus* is an ordinary hotel, but Zakaria transforms it into a place for committing suicide. The cafeteria in *One Way Street* is a simple café for Flannery, but the waiter, Max, enables Flannery to meet his brother and his lover, Greta, thus Max makes it a crucial place for Flannery's life. All these *non-places* in Greig's plays are the most significant and major settings. The protagonists are in a close relationship with these *non-places*, thus they play a significant role on the characters. For example, Wasim treats Muna in a seductive way when they go to the hotel to meet Paul in *Damascus*. Wasim expresses the affection of the hotel on him: "… I feel sexy. … Hotels … That's what does it … Hotels are sexy… The endless possibilities present in every moment" (p. 24). Rebellato states that Greig employs the place in a "complex and

apparently contradictory" way in his works. Relating to the concepts of "internationalism, *non-place*, and globalization", most of his plays are drawn with the images of travel among different countries and migration (2016, p. 9) (italics in original).

1.3 The Theatre of David Greig

With almost one hundred plays he has written since 1991, David Greig proves to be a prolific contemporary dramatist in Scottish and English contemporary drama. He writes his plays as a result of his inspirations acquired from real experiences. Therefore his plays engage in global, social, environmental, cultural and political issues. He employs spatial imaginings and images through a lyrical and metaphorical language. Play after play his characters appear to be in a despairing struggle in making sense of place and identity. In addition to the five plays that are discussed in detail, his characters in *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union* (1999), *The American Pilot* (2005), *and Pyrenees* (2005) struggle to make sense of their alien environment which becomes a rather painful and a devastating experience.

Greig's dramaturgy has been of interest for many scholars and critics. The studies of Clare Wallace, Anja Müller, Dilek Inan, Veronika Rodriguèz, Aleks Sierz, Lyn Gardner, Dan Rebellato, Janelle Reinelt, Nadine Holdsworth, Mark Fisher, Fiona Wilkie, David Pattie, George Rodosthenous and Andràs Beck contribute to Greig's dramaturgy from the aspects of performance, stage space, and theatre studies.

Inan, in her book entitled *The Sense of Place and Identity in David Greig's Plays* (2010), suggests that the playwright's main interest is displaced characters and their struggle for identity in a foreign place. She states that the playwright "discovers the notion of borderlands and what place means to characters' beings" (p. 5). She analyses the representations of the contemporary Scottish culture in the playwright's selected plays and his contributions to the British and European theatre.

In her book *Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama* (2006), scholar Clare Wallace gives a meticulous analysis of six major writers from *in-yer-face* dramatists: Marina Carr, Martin McDonagh, Conor McPherson, Sarah Kane, Mark Ravenhill, and David Greig. In this book, Greig is evaluated as a

founder of the Suspect Culture Theatre with Graham Eatough and the traces of *in-yer-face* theatre in his first plays and the connection to postmodernity and globalisation are discussed (2006, p. 315). *Cosmotopia* (2011) edited by Anja Müller and Clare Wallace is an influential book to recognise the playwright's extensive achievements and how globalisation and postmodernity have transformed contemporary identity politics. Müller and Wallace emphasise that the playwright draws his characters in national, ethnic, cultural, and religious backgrounds so that they can represent their positions, perspectives, and identities. The essays in this book have explored the ways in which the playwright sets his plays in a "transnational space, a contact zone" (p. 2). Wallace, in her book entitled *The Theatre of David* Greig (2013), offers an analytic survey of almost all of the playwright's plays, which is the first most comprehensive book to give a critical account for the plays written in the last two decades. She arranges his plays in a thematic category rather than chronology. The themes are related to Greig's Suspect Culture plays such as *One Way Street, Mainstream*, and *Timeless*, Epic plays such as *Stalinland, Europe*, and *The Architect*, Scotland plays such as *Outlying Islands, Victoria, Dunsinane*, and *Midsummer*, plays on globalisation such as *San Diego, Pyrenees*, and *The Speculator*, and lastly East/West plays such as *Damascus* and *The Miniskirts of Kabul*. She observes that Greig's uniqueness comes from his innovative way of touching the contemporary problems. She also states that his theatre has a privilege due to "its playful enjoyment of ideas coupled with a delight in the potential of narrative complexity, linguistic nuance and the vitality of performance" (2013, p. 15).

Nadine Holdsworth, in her 2013 article titled 'David Greig', expresses that the playwright's interest has shifted to the Middle East in recent years due to a tense relationship between the East and West. She emphasises that "the workings and implications of globalization" are the junction point in his oeuvre (p. 170). She analyses three plays (*San Diego, The American Pilot,* and *Damascus*) and focuses on the desire for communication between individuals or cultures as a common point (p. 188). She observes that Greig's interests are beyond the national borders. She contents:

> One of Greig's greatest skills as a dramatist is to take risks, to experiment, to try new ideas, structures, ways of telling a good story and through these

> stories he will continue to contribute to a necessary probing of human behaviour (p. 189).

The Spanish researcher Veronica Rodriguez completed her thesis of Ph.D. titled 'Globalisation in David Greig's Theatre: Space, Ethics and the Spectator' in 2016. She has published an interview with the playwright in the same year. Rodriguez and Inan have written an article 'Combining the Epic with the Everyday: David Greig's *Dunsinane*' (2012) along with a great number of papers on Greig's plays. The theatre critic of *the Guardian* Lyn Gardner pays attention to Greig as the new appointed artistic director of Royal Lyceum theatre in Edinburgh. Gardner emphasises that he has produced a divergent range of work for over twenty years with innovative form and content (Gardner, 2015). Michael Billington of *the Guardian*, quotes from Greig's 1999 play *The Speculator* in order to highlight the Scottishness and Greig's understanding of place and locality in his plays: "The advantage of being Scottish is that there's always somewhere better to go". Billington interprets that "Greig is a Scot who thinks in bold European terms" (Billington, 1999). George Rodosthenous, in one of his interviews with the playwright, underlines extreme visual beauty, emotional directness and lyrical soundscapes in Greig's plays (Greig 2011, p. 3). Aleks Sierz, in his influential book *Rewriting the Nation* (2011), emphasises that Greig writes politically and his plays go beyond the imaginative borders of their audience/reader by resisting the way in which global capitalism dominates the imagination (p. 134).

Thus far the essence of this research has been explained by exploring the space theories and research on David Greig's dramaturgy. The following sections detail the features of the playwright's life and education and his theatre in terms of form and content.

Born in Edinburgh in 1969, Greig lived in Nigeria in the 1970s where his father worked in the construction industry. On their return to Edinburgh in the 1980s he was invited to the Edinburgh youth theatre at the age of 16, which would initiate his drama career. He studied English and Drama at Bristol University in 1987. Graduated in 1990, he founded Suspect Culture Theatre with the director Graham Eatough, composer Nick Powell and designer Ian Scott as a Glasgow-based experimental theatre group. Since that time he has created an extensive body of work as an independent playwright. He has also written for the Traverse Theatre and the

Edinburgh International Festival, for the Royal Shakespeare Company, and for both National Theatres, in London and Scotland, creating powerful and popular plays. He has written over forty plays that have been performed in Scotland, England, Europe, Middle East, America, and many countries across the world. His plays have been translated in a number of languages such as Japanese, Spanish, Korean and Turkish. His plays have been staged by the Traverse Theatre, the Edinburgh International Festival, the Royal Shakespeare Company, the National Theatre, the Royal Court, and the National Theatre of Scotland. He also translated the plays of *Danmy 306 + (4 ever)* (1999), *Candide* (2000), Camus' *Caligula* (2003), *When the Bulbul Stopped Singing* (2004), Euripedes' *The Bacchae* (2007), and Strindberg's *The Creditors* (2008). He adapted Herge's *Adventures of Tintin* (2005), and wrote a number of plays for children: *Petra's Explanation* (1996), *Danmy 306 + Me 4ever* (1999), *Gobbo* (2006), *Yellow Moon* (2006), and *Dr Korczac's Example* (2001). Along with his generation, he aims to present contemporary Scotland to the world with a profound care for its future without disregarding Scotland's history. Writing in such a wide range of dramas has made him Scotland's most prolific and successful playwright; he has been appointed as the Artistic Directorship of the Royal Lyceum Theatre, Edinburgh in June 2016 due to his promising career.

Many critics and scholars describe his work with such adjectives as cerebral, allusive, sensitive, intelligent, and intellectually stimulating. He was awarded the Critics Award for Theatre in Scotland 2003 with his play *San Diego*; Laurence Olivier Award for Best Revival 2004 -*Caligula*; Creative Scotland Award 2004; TMA Theatre Award for Best New Play 2005- *Pyrenees*; TMA Theatre Award for the Best Show for Children and Young People 2007 -*Yellow Moon*; Brian Way Award for the Best Children's Play 2007 - *Gobbo*; - Scotsman Fringe First 2007 - *Damascus*.

Greig was a contemporary of Mark Ravenhill and Sarah Kane during his undergraduate years at university. He has acquired a reputation for thrilling, cutting-edge theatre, in Scotland, England and across the continent. In one of his interviews, he talks about his desire in which Scotland has a repertoire of classic plays to call its own (Logan, 2000). In his writing for *the Independent*, the playwright mentions

about *The Guardian*'s announcement of a list of 10 playwrights as "the future of British theatre" four of whom were Scottish or Scottish-based writers. However, he disagrees that this progress for Scottish theatre is a new advancement, furthermore he asserts that today's strong Scottish playwriting is based on a tradition for more than twenty years lying primarily in the Eighties with Chris Hannan, Liz Lochhead, Ian Heggie, John Clifford, Simon Donald and John Byrne. These playwrights recreated opposition, a global awareness, comic political voice by refusing to perpetuate Scottish stereotypes. Greig states that he also follows this tradition: "I wouldn't have begun writing plays had it not been for exposure to these writers" (Greig, 2002).

Lyn Gardner declares Greig as a major figure in British theatre because he has explored both the form and the content of theatre by writing a diverse range of plays for more than twenty years. Indeed, Greig employs different theatrical techniques and devices in each of his play. He characterises chorus who inform the audience/reader or a character talk to the audience directly destroying the 'fourth wall', he uses repeated silences in order to have a Pinteresque effect of suspense and menace, his characters speak in local Scottish idiolect or other native languages like Arabic and French in *Damascus*. Most importantly, however, the way he makes use of space and place is worthwhile and deserves an interdisciplinary analysis. The space in his plays represents a wider meaning than merely the setting of the play. Both mimetic/shown and diegetic/narrated places and the spatial objects convey a second and an allegorical meaning underlying their main interest metaphorically. These metaphoric places present a source for the world of the play.

Again, Gardner emphasises the importance of the companies, directors and writers that have recently appeared on the Fringe. The Fringe has been accepted as the largest arts festival in the world since 1947. She defines these playmakers and writers "like an ode to contemporary, innovative UK theatre". She emphasises that the writers such as David Greig and Abi Morgan have grown in this festival (Gardner, 2001). She indicates that Greig supports such festivals as they encourage the gathering of various Scottish voices. Jen Harvie emphasises that, by this way, recent Scottish plays have reached a deserved success in London (2005, p. 95). Both Gardner and Harvie argue that Greig plays a significant role in improving British theatre by using Scottish culture, images, notions, and geography. Greig discovers Scotland's place in a world of rapid growth. Dan Rebellato notes that Greig connects

"the values of the local with the values of the international" with a vivid spatial evocation (2016, p. 18), perhaps contributing to the debates on the Scottish independence. In addition, Rebellato states that Greig represents a key figure in the process of 2014 Referendum "offering a profoundly creative vision of imaginative cultural reinvention" (p. 18).

David Greig focuses on contemporary displacement and homelessness and a sense of detachment from the Scottish context. Despite the fact that many of his plays are set in Scottish settings, he belongs to a new generation of dramatists who suggest that they do not belong in Scotland in the way the nationalist myth puts forth. He admits that even if it is against their will, they are representing Scotland, even inventing it. Scotland is based on a geography of the imagination in his plays. There is almost always a strong sense of ambiguity in his representations of the Scottish identity. Being critical of the territorial identifications, the playwright emphasises Scotland's need to interact with a multicultural Europe. Instead of a national identity defined by borders, he is motivated by definitions of cultural identity in a rapidly changing globalised world and constructs a European Scottish culture and identity in his plays.

Greig expresses his thoughts about new writing in England to *the Guardian* (Greig, 2003). For him, the aim of new writing in British theatre ("English realism" in his term) is to "show the nation to itself. It seeks out and exposes issues for the public gaze" (Greig, 2003). However, he intends to move out of the English realism and naturalism that mostly limits itself with the drawing room. His plays depict 'other' worlds, 'other' realities. He uses space as a metaphor to reflect the issues, interstices, conflicts, and foreign encounters. The British playwright and director Peter Lathan states that his writing emerges from "his feelings that he needs to express, rather than specifically from a wish to explore ideas" (Lathan, 2001). Lathan asserts that his way of writing is to see images and to develop the play by working with these images. Greig's dramaturgy creates a distinctive form that blends his visual images with his metaphorical places.

Greig's plays are dissimilar to *in-yer-face* in that they focus more on ideas, representations, and metaphors. Additionally, they reflect the questions of identity, character, place and nationality. One of his main concerns is the globalization and its effects on identity, citizenship, human relationships, and belonging. His plays convey

a theatre of ideas about identity and place. He has been fascinated by how cities, landscape, and societies define our identities. Marilena Zaroulia contends that Greig is mainly interested in "whether and how places might leave a mark on individuals' identities" (2011, p. 33). In addition to Zaroulia's spatial analysis, Rebellato describes Greig's theatre in another aspect. He articulates that his plays are concerned with a disturbing aesthetic similar to that of Sarah Kane and Martin Crimp. The scholars Aragay and Zozaya, in their writing titled "Dan Rebellato", cite Rebellato's own words: "these writers have an intuition that aesthetic experience is perhaps the last remaining grounds of collective universal sensations" (2007, p. 161).

Although Greig can be classified, to some extent, in an aesthetic of *in-yer-face* sensibility due to his treatment of middle class dilemmas, and reflections of contemporary consumerism, violence, sexuality, and declining morals, his work differs from that of his contemporaries in *in-yer-face*. Although his plays clearly characterise Scottish settings and characters, his themes are intensely cosmopolitan and international. He discovers the individual as a defenseless being in his struggle to exist in a particular space as in the case of Katia in *Europe*, Zakaria in *Damascus*, and Ellen in *Outlying Islands*. Greig's achievements as a playwright presently receive much broader recognition not only in London but also in major European cities. Although elements of the absurd, *in-yer-face*, comedy of menace are somewhat recognisable in his plays, he has created a theatre of his own known as rough theatre which enables him to stage narratives of travel and mobility transnationally between various places. He uses his arts in order to make sense of the world and our place in it. His theatre is an embodiment of a cosmopolitan ethical claim in our shrinking world. His plays evoke an urgent sense of responsibility for the suffering of others in distant and nearby places.

In his plays, Greig has been attentive to major transformations that have occurred in the political and technological areas in the 1990s. He has been exploring the changes in the cultural imagination and global consciousness in the new millennium. In his plays, place is a powerful means to form and understand one's individualism, national and transnational identities.

As a Scottish native and a citizen of the world, he is concerned with the *zeitgeist* and depicts global, socio-cultural and ethico-political issues in his plays. He differs from

his contemporaries in the way he deals with European and Middle Eastern places. He travelled to Spain, Bulgaria, Palestine, Cuba, Brazil, Mexico, Nigeria, Kazakhstan, and Uganda to conduct some workshops on behalf of the British Council. He interprets these experiences as a representation of British Theatre's attempt for the complexity in these places and comes to a conclusion from his workshops that British writers do not tend to draw multicultural values representing such places directly (2006, p. 161). He describes the representation of local as the audience/reader's experience of authenticity. However, he states that "The drive to find voices from the Third World is just a natural extension of this desire for authenticity" (p. 162). The American playwright Caridad Svich emphasises that Greig's dramas relate to the "outward instead of inward" (2007, p. 51), and thus defines him as "a world dramatist" (p. 55).

Literally, as opposed to *bed-sit plays*, the settings of Greig's plays extend to different countries and cities such as Damascus, Berlin, Kyoto, Pyrenees, and San Diego. He is inspired by various current issues in different countries. His travels to many places give him the opportunity to experience the global flows. His personal quest in other places actually is reflected in the theatre's *non-space* which is a space between the real and the symbolic, between onstage and offstage, between mimesis and diegesis. As he tells Rodriguez "In a globalised world we have to recognise that our lives are interconnected – there is nowhere that is not here" (Rodriguez 2016, p. 91). His theatre questions to what extent a play can move theatre out of the "black box". To answer the question, this thesis makes an inventory of places in the plays and the experiences of mobility amongst those places. It also argues that the playwright's characters experience a contrast between attachment to place and the desire for mobility which formulates his spatial aesthetics.

Since 1991 when his early work *A Savage Reminiscence* was produced in Bristol, Greig has been contributing greatly to British theatre with his innovative plays. Many critics including Rebellato, Wallace and Rodriguez pinpoint the notion of globalisation in his work. In relation with globalisation, Rebellato also notes that his plays are structured by questions of citizenship in an apparently borderless world (2002, p. xiii).

The playwright's further interest relates to the issues of identity in the contemporary world. The Polish sociologist, Zygmunt Bauman stresses that individuals feel themselves "out of place" in postmodern society: "no one thinks that his or her staying in one place forever is a likely prospect; wherever we happen to stop, we are at least in part displaced or out of place" (1997, p. 93). Precisely this sense of being out of place and displacement is a frequently used subject matter in Greig's work. He peoples his plays with characters in conflict with place, in both interior and exterior sense. For instance, *Europe* investigates the importance of place in an atmosphere of terror and racism and *Outlying Islands* reveals the confrontation of habitants with their secret feelings in an isolated island.

His preoccupation with the notion of identity does not only emerge from being "out of place" in postmodern society, but also from his feeling of belonging nowhere. As a citizen of the world without any strong roots in any particular place, he tries to understand the people who have strong ties with place. In his interview with Mark Fisher, he states "I inhabit both ways of being: a powerful compulsive desire to be rooted and a powerful awareness that I'm not" (Fisher and Greig 2009, p. 15). Evidently, this feeling of ambivalence about place appears to stimulate him in his use of *non-places* as the mimetic places in his plays. He confesses that he feels at home when he sees the bilingual signs at an airport. He feels at home in some foreign places knowing that he is away from home (p. 29). His own feeling of ambiguity in relation to being at home is observed in his characters, too.

Edward Relph argues that the image of a place is a deterministic element of the identity of that place, "the image of a place is its identity" (1976, p. 56). Deconstructing the structure of images is crucial to understand the identity of a place. Relph defines images as socially structured intentional interpretations. Citing from Boulding (1961), Relph defines an image as a picture in the mind produced with experiences, memories, and acts by people individually or in a group. Every single person has distinctive images of the same place due to different personalities, experiences, memories, and intentions, thus a place could have various identities (p. 57). Greig constitutes the identities of the place with spatial images by means of characters' experiences and memories. In *Damascus*, Paul wandered around the city of Damascus. Then he talks to Muna and Wasim and says: "I noticed the way that this city has been formed by layers and layers of accretions growing slowly over

time" (p. 63). For Paul, the identity of the city is both an old and a new city built with accretions and extensions. For Paul, the city of Damascus is "A very comfortable space in which to live. A place of infinite possibility" (p. 64). However Wasim disagrees with Paul on its comfort. He says: "Depends how much money you have. Whether you like indoor plumbing" (p. 64). From his experiences, for Wasim, the identity of Damascus is an expensive city. Various spatial images of the city by different characters enrich its identity. While Paul draws a positive association of Damascus, Wasim depicts a negative view. The identity of a place is the combination of physical, social, economic, historical, and cultural agents that originate from its images.

Holdsworth states that playwrights are initially concerned with a mimetic solid place (a house or a town) but also with a diegetic or a narrated "a geography of the imagination" at the same time (2008, p. 126). Evidently the titles of Greig's plays often include concrete and mappable place names which he imagines as his settings. In a way, his work is mainly cartographical in its aim. For example *Damascus, Dunsinane, Europe, Ramallah, San Diego, Miniskirts of Kabul, The Great Game Afghanistan, Kyoto, Pyrenees,* and *Outlying Islands* all stand for the real mappable places but also these cities and sites on the maps represent an imagination of the mind where the real stand for the metaphorical. Although the city of Berlin in *One Way Street*, the town in *Europe*, the Scottish Island in *Outlying Islands*, the city of Damascus in *Damascus*, and the site of Dunsinane in *Dunsinane* are all mappable real places, these referential and specific places turn into non-specific, non-referential, fictitious spaces in the playwright's imagination. He actually suggests the Middle Eastern conflicts and refers to Iraq and Afghanistan under intervention in his play *Dunsinane*. Similarly, he addresses the migration issues in Bosnia under the title of *Europe*. In one of his interviews, he explains the reasons for this change from the literal to the metaphorical, for him "the place name is just another name for the stage" (Fisher and Greig 2009, p. 22). Robson articulates that the relationship between reality and imagination is a need for the political concern in Greig's works (2016, p. 39). The real and the imagined places grant his dramaturgy various potentialities in relation with presenting the spirit of our times. His plays are loaded with multiple meanings and messages due to the literal and metaphorical suggestions of the places depicted.

The characters establish physical and psychological connections with the cities, islands, hotels and train stations that become both shelters and prisons for the characters. The playwright draws a close relationship between the places and the characters, but he also transforms the mimetic places into an antagonistic place or a place of conflict and enmity for the characters. For example, the small town for Adele, the city of Damascus for Zakaria, Dunsinane in Scotland for the Boy Soldier, Berlin for Tony (Flannery's brother), and the island for John in *Outlying Islands* are all the topographic places from which these characters want to escape as these places cause distress and pain for the characters. Additionally, they feel threatened because their individual and psychological territories have been invaded or their emotional needs have not been met. Hence, these figures create their own utopia while they live in these adversary places.

In an interview, Greig emphasises the significance of the audience's opinion about his plays: "I write because I get emotional, empathetic currents from the world" and he believes that these currents cause a mapping of his plays. Thus, he feels that making the play real, concrete in the audience's imagination is a compulsory aim for him (Rodriguez 2016, p. 93). He explores the locations in terms of political themes and associations as well as in the case of Berlin, Outlying Islands, Europe and Dunsinane. He recounts that a place or a city does not exist until a film, a novel, or a play is written about it. In addition, he emphasises that the idea of map has always been appealing to him and it is his way of conceiving the world because he has a "geographical imagination" (Rodriguez 2016, p. 88). He states:

> I'm quite interested in finding my way through worlds, and maps are good for that. I think that if we say that the process of making a play is a bit like making a journey into an unknown world, then a big part of that process is kind of making the map, of finding the map (Rodriguez 2016, p. 88).

Markedly, place is a defining element in the playwright's imagination and in his plays. Apart from place, he is also preoccupied with "change". At the 8th Birmingham theatre conference (1997), which Greig attended as a young Scottish playwright, he highlighted a focus on resistance and change in his plays. In many of his plays Greig is attracted to a possibility of change, which for him is also the definition of political drama. Sierz argues that Greig criticises the unchanging definition of political drama and the heroin-addicted character at the end of the play *Trainspotting* symbolises political unconsciousness (Sierz 1997, p. 290). 19 years

later, the playwright tells Rodriguez in her interview (2016) that theatre, for him, is not a means to provide "political change", but a source to build communities including the audience. He articulates that a playwright as a political being is able to create many little communities from "a little community of show makers" (Rodriguez 2016, p. 90). In one of his interviews, Greig answers George Rodosthenous' questions. He states that some of his plays can be labelled as 'political' as they deal with contemporary issues of power, identity, and globalisation; as he is interested in power and how the relations between people are shaped by power (Greig 2011, p. 4). In his writing entitled rough theatre, he states that "there is no 'political' theatre but that theatre is, by its own nature, political" (2008, p. 212) (single quote in original). He defines an exact political theatre as the one that creates a world with the possibility of change.

The playwright emphasises the interdependent nature of theatre. He articulates that the mind of an audience must combine two worlds: "the actor (real) and the character (imagined), the stage (real) and the world (imagined)" (2008, p. 220). He asserts that the element of transcendence in theatre appears in the political foundation of his rough theatre. Briefly he lists some features of his rough theatre:

> Poetic rather than prosaic.
> Irrational and intuitive.
> It would be childish and infantile.
> It would be transcendent and it would be about transcendence.
> It would take place in rough spaces.
> It would take over spaces and demand that they become theatres.
> I think it would be cheap.
> It would contain music and song.
> It would be enchanting.
> I think it would be non-fiction as well as fiction.
> It would be unfinished … (p. 220)

In his interview with Rodosthenous, he also adds that he does not like "inequalities of power", therefore, his plays are on the part of "the weaker party in any relationship" (2011, p. 4). For Greig's dramaturgy, Nadine Holdsworth states that he makes use of the fragile and transient moments which he achieves through the feelings of love and desire among his characters so that he can eliminate political, cultural and personal differences. Holdsworth exemplifies Muna and Paul's tenuous

moments in *Damascus*. These small individual touching moments invite his audience "to see the world from different perspectives in order to promote heightened understanding rather than answers" (Holdsworth 2013, p. 188).

Greig is often preoccupied with the condition of the victimized characters in certain places and he invites the audience/reader to understand the world from the point of the victim rather than the victimizer. The protagonists are usually exposed to injustices and various kinds of problems such as irresolvable conflict or alienation in their own territories. Svich (2007) also highlights the importance of the visual images and the detailed plot structure in Greig's work. She states that his stories are about an individual's struggle against the miseries and regrets of past life. His lonely protagonists are driven by a desire to recreate their own or their countries' history (p. 51).

Holdsworth maintains that the playwright opposes to the dominant discourse of global capitalism. She emphasises the need for the imagination highlighted by him at the 1997 Birmigham Conference. He explains that in order to resist the dominant discourses, one needs to enact change by means of imagining the possibility of that change. Holdsworth advocates this argument by exemplifying Adele in *Europe* who imagines the possibilities of change in her life to resist the locals' narrow mindedness in the town. To imagine the changes in her sexuality she crosses borders with Katia and thus liberates herself and realises her dreams at the end (2003, p. 30-31). Like Adele, the playwright's other "ambivalent" character Zakaria imagines a possibility of change, border crossing (to France) to liberate himself sexually and to resist the parochialism in *Damascus*. Zakaria tells Paul clearly and precisely: "If I am not away from here, I am dead. I am dead inside" (p. 38). Like Adele, the only way for Zakaria is that Paul would take Zakaria's life script as a scenario with him to Britain; hence, Zakaria could be rich and famous by crossing the border of Damascus. However, Paul throws the young man's script away. On seeing his script binned, Zakaria commits suicide at the end. Finally, he is dead inside.

Greig interprets theatre as a weapon for resistance in the world of imagination (2008, p. 214). It is a common feature in his work that his characters experience resistance. For example, Katia and Sava (*Europe*) try to survive in the town despite the locals' hostile attitudes. Similarly, Robert and John (*Outlying Islands*) try to complete their

missionary experiment resisting the primitive conditions of the island. Paul (*Damascus*) resists the conditions of war in the city while he tries to retail his company's ELT books.

Drawing a distinction between writing about politics and political theatre, Greig states that:

> I think it is possible for writing about politics not to be political and I think it is possible for writing that is not about politics to be intensely political. What I would call political theatre makes interventions into ideology. It deals into ideology. It poses questions about society to which it does not already know the answer. Because of events in Russia/Germany in the 1930s, 1940s and 1950s people have retreated from ideology, about the concept of ideology and about changing society (especially in Scotland and England). Even the non-political culture is based on stasis. Green politics and internet politics of this age, sell themselves on their own lack of ideology (1999, p. 67).

Greig has always been fascinated by the recent socio-political issues in the world such as nomadicity, refugehood, poverty, war, pollution of all kinds, displacement and 'home'. These geopathic problems can be traced anywhere in the world. He writes *Dunsinane* after being inspired by the problem of invasion in Afghanistan. In similar terms *Europe* depicts the problem of refugees in Sarajevo, *Outlying Islands* illustrates the problem of chemical tests on an isolated island, *Damascus* presents the hardships in Syria and *One Way Street* mirrors the changing face of Europe in post-wall period in Berlin.

Lyn Gardner assesses him as a major figure in British theatre because he has explored both the form and the content of theatre by writing a diverse range of plays for more than twenty years (Gardner, 2015). Indeed, the playwright uses different theatrical techniques in each of his plays such as the chorus informing the audience/reader, repeated silences, and the characters speaking in local Scottish idiolect or native language (Arabic in *Damascus*). But his main concern has always been in relation with the meaning and function of space and place. Space in his plays means more than a setting of the play. Both mimetic and diegetic places, and also the spatial objects imply a second meaning. These metaphoric places determine the plot and other elements in his plays. Space is a strong defining element in his artistic creativity. In one of his interviews, he recites his memory when he resembles the Basque country in Spain to the Highlands. On seeing the Basque country as crowded with people and buildings, he questions the landscape whether Basque is a spoiled landscape or a populated one. He cannot decide which is more important: people or

hills? (Logan, 2000). As the above-mentioned account suggests Greig has always investigated space and place.

Bertolt Brecht differentiates between epic theatre and dramatic theatre in *Theatre for Pleasure or Theatre for Instruction*. Brecht states that the epic theatre brings the narrator along with the fourth wall to the stage again: "Oil, inflation, war, social struggles, the family, religion, wheat, the meat market, all became subjects for theatrical representation. Choruses enlightened the spectator about facts unknown to him" (1964, p. 71-72). The presence of narrators and choruses in Greig's plays suggest Brechtian undercurrents. For Brecht "Theatre remains theatre even when it is instructive theatre, and in so far as it is good theatre it will amuse" (1964, p. 73). The combination of the elements of comedy and political references in Greig's plays supports that the playwright writes his plays for both pleasure and instruction. He mixes humour and social criticism. He also embodies the chorus, music, songs, slapstick comedy in his plays as well as inviting the audience/reader to question the problems of today's world.

Instead of political theatre, Greig has created rough theatre mainly as an outcome of his experiences in the Palestine Drama Workshop in 2001. He talks about the workshop in his paper rough theatre. He has felt threatened of being shot at, but still he has experienced "something else, something transformative in the moment of performance" (2008, p. 210). He describes this transformative moment as a different world with "a ghost image" over the present real world, which offered him the idea that "the imagination could make all things possible" (p. 210). He defines the performance as "an act of resistance" at the time of his watching as the theatre is the only way for those young people to question and reflect their present situation in the war zone. He states that "Theatre cannot change the world, but it can allow us a moment of liberated space in which to change ourselves" (p. 220). At the end of his experience of this "liberated space" under a severe threat in Palestine, he recognises the "politics of creating self-conscious theatre amongst real bullet holes" and coins rough theatre which is a new model of political theatre offering resistance to the new situations of power in the early twenty-first century (p. 211). rough theatre is a resistance to "the management of the imagination by power" such as global capital (Hollywood, TV channels, or newspapers) which manages our imagination by creating the narrative superstructure (p. 214). Clare Wallace specifies that he sees

imagination as an image of a "battlefield" and a theatre as a tool to develop new ways of imagining and to resist the enforcements of the power's discourses and ideologies about what we imagine or not. She assesses his rough theatre as a bridge for the distinction between "local and global, fixity and flow, mobility and place, routes and roots" (2013, p. 194).

Helen Nicholson denotes that space is abstract, but not empty so that it can carry social combinations. She also emphasises on creating a "liberated space" in theatre and assesses that it needs to be examined through an awareness of politics (2009, p. 60). Indeed, the settings in Greig's plays offer the audience/reader "a liberated space" under the threat of new conditions of power. For example, the setting of the island offers the protagonists the threat of being contaminated with chemicals in *Outlying Islands*, or the setting of the small border town offers the refugees the threat of being attacked and forced to move out of the town by the local nationalist inhabitants in *Europe*.

Paul Taylor describes Greig's settings as "neither one place nor the other" they are "cultural no-mans-lands" (Taylor, 1999). Many of Greig's plays take place in *non-places* that function as the sites of transit or contact zones for the characters. The train station and the Calipso Bar in *Europe*, the chapel where Robert, John, and Ellen stay in *Outlying Islands*, the hotel and the café in *Damascus*, the castle of Dunsinane where all English soldiers come together in *Dunsinane*, the theatre hall, the café, the bars, the metro station, and the restaurant in *One Way Street* are *non-places*.

The protagonists reside in those *non-places* temporarily. Katia and Sava (*Europe*) are the two refugees waiting for their papers to leave the town; Robert and John (*Outlying Islands*) are the two professional ornithologists appointed for a temporary mission; and Paul (*Damascus*) is a Scottish ELT bookseller waiting for his plane to leave the city. They are not constrained by the boundaries of belonging to a particular region. From this perspective, Greig tends to explore the importance of place and *non-places* in his dramaturgy.

As it has been argued so far, David Greig is a prolific, distinctive, creative, and successful playwright. The following parts analyse individual play in relation to space and place and how Greig uses place as metaphors to represent the human condition in the contemporary world.

1.4 Rough Theatre

Greig has been influenced by the diversity of the great British playwriting tradition. In T. S. Eliot's influential essay Tradition and the Individual Talent, it is argued that artists should be judged not in isolation but in relation with the rest of literary history and tradition. Greig shares common practices with the previous playwrights and playwriting traditions. He follows the post-world war theatrical practices to address social problems in plays like *Dunsinane*, *Europe*, *One Way Street*, *Outlying Islands*, and *Damascus* that mostly explore the effects of wars. He is also influenced by Brechtian 'epic theatre' tradition with his use of chorus, soundscapes in most of his plays in order to create a sense of alienation effect on the audience/reader. One can also be reminded of the Pinteresque in Greig's plays due to his frequent use of silences and pauses, which is a characteristic of the comedy of menace and absurdism.

Eliot continues to argue that new writers have the opportunity to find a space for themselves in the great tradition with their unique talent. As one of the most prolific and creative British playwrights, Greig created rough theatre which is a "narrative superstructure" (Greig 2008, p. 214). He takes theatre forward in terms of social, political, historic and cultural themes outside Britain. His plays deal with the preconceptions amongst different cultures and take the audience/reader to Damascus, Berlin, Kyoto and many other places. Greig is actually dissatisfied with the term 'political theatre'. Instead of political theatre, Greig has coined the term rough theatre based on his experiences of his Palestine Drama Workshop. In outlining an idea of a rough theatre, he has articulated a need to redefine political theatre in the new millennium. In his paper Rough Theatre which he delivered at the "*In-Yer-Face* conference" in 2002, he talked about his experiences in Palestine in 2001, where he collaborated in writing a play for the Al Kasabah Theatre in Ramallah and where theatre can only exist among bullets and bulldozers (2008, p. 211). The playwright and director Ken Urban labels Greig's colleague Sarah Kane as a practitioner of rough theatre in certain ways. Her plays have the quality of emotional directness and interrupted journeys rather than completed ones. He also rationalises and imagines how Kane's plays might have been in the future (Urban 2011, p. 319). Greig explains

"Rough as in a rough draft" which is a theatre of independence very different from the lottery funded 'new writing' back in England:

> [S]omething done quickly, a sketch. 'Rough' as in 'not smooth' – something with texture, a form whose joins and bolts are visible. 'Rough' as in the 'rough boys' whom one was not encouraged to play with at school – something threatening and dangerous and even perhaps adolescent. 'Rough' as in 'rough approximation' – not exact or precise but near and useful. 'Rough' as in 'I'm feeling rough this morning' – emotionally fragile, discombobulated, dislocated from time and place, hung over. 'Rough' as in "unfinished" (2008, p. 214).

Greig believes that our imagination is governed by global capitalism and theatre is the best place to resist against this command because theatre provides us free but tight spaces based on the relationship between space, time, audience and performer, thus it cannot be globalised. Rough theatre is produced fast; it is unfinished, childish, transcendent, cheap, and spiritual, because rough theatre is related to imagining the unimaginable. The playwriting experience under the threat of Israeli tanks and primitive physical conditions caused Greig to question the practice of political writing represented at Royal Court in London. While the Royal Court's "unfinished features such as bare brickwork and exposed plaster" are arranged by architects, the Palestinian Kasabah Theatre is created by sheer political conflict. In this context Greig has always been in search of progression in theatre: "How can I, as a theatre-maker, explore, map and advance a progressive agenda?" (Greig 2008, p. 213) Whether he is included in the 1990s British new writing scene or excluded from *in-yer-face* because of his Scottish origins, he has a unique contribution to British Contemporary Drama in the last two decades. As Billington argues, "Greig is a Scot who thinks in bold European terms" (Billington, 1999).

In T. S. Eliot's sense, too, Greig has the traces of the previous heritage in his plays but he has his own unique talent as a new artist. He has an exceptional presence not only amongst Scottish playwrights, but amongst British playwrights as well, and the reason for this could be that he has been influenced by the European dramatic principles, rather than just the British playwriting traditions. There are times when he is critical of the tradition of British naturalistic social realism as being "impoverished, televisual and dull," and focuses on language instead (Billingham 2007, p. 98). He overcomes the limitations of the traditional bed-sit stage and employs a multi-dimensional theatrical space to depict an image of today's vibrant

and disjointed world by portraying relationships and locations of inner and outer space.

The playwright continues to contribute to the diversity of British theatre. Together with the representatives of new writing such as Martin Crimp, Philip Ridley, Simon Stephens, Roy Williams, Moira Buffini, Conor McPherson, to name but a few, he deconstructs the established dramatic elements such as story, plot, character, and location. He employs new theatrical forms and structures and takes his deserved place in the 1990s artistic revolution to challenge the concept of elitist theatre, and advocates an accessible and multicultural theatre with his rough theatre.

Having introduced the literature review for the research, related spatial theories, the features of David Greig's theatre and his Rough Theatre, the following sections present the spatial interpretations of his selected plays.

2. *ONE WAY STREET*

> "A person isn't like a place you can just leave behind" Greta (p. 259).

The play presents a journey through East Berlin. The British travel writer, John Flannery, is on a contract to write a tourist guidebook for Berlin. He moves to Berlin from his hometown Lancashire. He discovers Berlin as a city full of history and politics through his walks in the streets. However, these walks become a literal and a metaphorical journey for him as he recognises Berlin's Western style with its traces of Prussian, Nazi, and Communist history. Along with the history of the city, he also discovers his own personal history in his childhood through an evocation of memories in his inner world. The fall of Berlin Wall which had divided peoples and places by borders is the pivotal moment of redrawing the map of Europe. In the setting of the post-wall Berlin at present time, the protagonist Flannery draws a map of his mundane and ordinary life by means of his detailed observations about the revolutionary history of the city.

After David Greig graduated from Bristol University in 1990, he worked with Graham Eatough and Nick Powell for Suspect Culture Theatre in Edinburgh. He moved to Glasgow in 1993 and since then he has written plays many of which have been premiered in Scotland (Kenyon, 2003). *One Way Street* was performed by Suspect Culture in Edinburgh and Glasgow in 1995 and in Germany in 1997. It is one of Greig's nine playscripts which he has written for Suspect Culture. The other plays he has written for Suspect Culture are *Stalinland* (1992), *Stations on the Border / Petra's Explanation* (1994), *One Way Street* (1995), *Airport* (1996), *Timeless* (1997), *Mainstream* (1999), *Casanova* (2001), *Lament* (2002), and *8000 M*. (2004).

One Way Street was the first event of the newly established Suspect Culture Theatre. Since the performance of the play Suspect Culture has become a professional company and attracted a wider public attention. *The Guardian*'s theatre critic, Brian

Logan (2000) describes Suspect Culture as "the zeitgeisty experimental ensemble". In their work, *The Suspect Culture Book*, Rebellato, Eatough and Greig have stated that *One Way Street*, funded by the British Council, first started touring in the former East Germany in Magdeburg, Chemnitz and Dresden and later moved to mainland Europe and North America (2013, p. 13-14). The Suspect Culture developed and produced many more new works to establish spectatorship in Scotland and Europe despite losing funding in 2008. Rebellato, Eatough and Greig argue that the play is based on the renewal of identity within an altering Europe and the process of reunification of Berlin (p. 21). Joyce McMillan also states that Suspect Culture has helped the emergence of the political geography of a new Europe and the emotional geography of a new intensive communicative world especially after the performance of *One Way Street* (in Rebellato et al. 2013, p. 52). The play was performed by Greig's colleague and collaborator Graham Eatough in the form of a one-man show. Eatough defines the play as "a power packed, memorable little piece full of romance, imagination and promise" and it explores "the idea of personal history as geography" (Rebellato et al 2013, p. 75).

Inspired by Walter Benjamin's idea of "drawing a map of your life", Greig and Eatough decided to make a play that consists of both map and mapping. Greig writes in the preface of the play that the play was a piece of theatre first and turned into text later (1998, p. 229). Because of its focus on mapping, geography and spatiality, the play is strongly related with the objectives of this thesis.

Wallace defines *One Way Street* as a kind of tribute to two important European philosophical and literary figures, Walter Benjamin and Charles Baudelaire (2013, p. 191). At the very beginning of the play, there is an allusion to Walter Benjamin's ideas about personal geographies:

> I was sitting inside a café where I was waiting, I forget for whom. Suddenly, and with compelling force, I was struck by the idea of drawing a map of my life, and knew at the same time exactly how it was to be done (Greig 1998, p. 228).

Evidently, Greig was influenced by Benjamin who was an important German literary critic, philosopher and theorist of aesthetic movement in the twentieth century. Benjamin wrote *One-Way Street* in 1928, a prose text which was an attempt at a new genre to achieve "a new avant-garde fusion, a synthesis of Dada, constructivism, and Surrealism" (Prouty, 2006). The text started a new direction in German cultural

formation. It included a collection of his aphoristic and philosophical observations of urban life in Weimar Germany. The Professor of modern languages, Michael Jennings emphasises that *One-Way Street* is a combination of sixty short prose pieces dissimilar to each other in terms of intent, genre, and style. He states: "It consists of aphorisms from the texts, funny stories, imaginary amenities and also descriptions of cityscapes, landscapes, and mindscapes" (Jennings 2006, p. 23). It was Benjamin's first effort to put the techniques of literary studies into practice. Benjamin wrote *A Berlin Chronicle* (1932) and *Berlin Childhood Around 1900* throughout the 1930s which focused on his childhood memoirs. Erica Eller denotes that, in *A Berlin Chronicle,* Benjamin shaped his childhood memories with the physical shapes of the spaces he has lived in or observed. He moved backward in time randomly (Eller, 2013). It can be verified that Benjamin's style of memories is similar to the protagonist Flannery's flashbacks in Greig's play. In Benjamin's work, the shapes of the city turn into mythical shapes that encompass the movement or the material composition of memory. Similarly, Flannery turns the shapes of clouds into the spatial elements in his imagination. Although the two works are rooted in the fragmentary experience of moving through the city as well as the act of remembrance, they are written in distinctive genres including the labyrinth of different memories, images, styles, and language. Greig's *One Way Street* is unique in the way it connects a walking tour in a city and a search for the identity and the protagonist's own life story.

2.1 Synopsis

In his own life David Greig has been a great traveler and thus writes from first-hand experience. Marilena Zaroulia analyses that *One Way Street* is inspired by the playwright's experiences of travelling by Inter-railing in the early 1990s in order to withstand the notions of place accepted in a fixed or stable context (in Wallace 2013, p. 20).

Set in the Eastern Berlin in 1995, *One Way Street* is devised as a one-man show in accordance with its title and plot. The play is an account of a personal history within a spatial concept and depicts the relationship between one's identity formation and place. Wallace states that it is a new way of "mapping identity". She also emphasises

the relationship between the production of the play and the place. She argues that it depicts the distinctive ways in which human body and mind function in places (2013, p. 192).

The professor of philosophy, Jeffery Edward Malpas describes self-identity through its interconnection to memories and mental life in place. The images and memories of place constitute a fundamental ground for subjectivity by means of one's own self-conceptualisation with place and location. He articulates that a sense of one's own past is connected to one's own present and future through his/her activities within particular spaces, objects, and persons (1999, p. 138). In *One Way Street*, Flannery is presented as a character who makes clear connections with his past memories and his present interactive actions with places, objects, and persons all through the play.

John Flannery is the travelling protagonist who roams through Berlin in order to write a guidebook of the city and search for his past lover whom he has lost contact with. In parallel, Flannery gathers extracts from his life story as he visits Berlin as a guide. Although he is commissioned to produce a guidebook for tourists through his walks, he does not have a particular route; rather he improvises his route at the time of walking. Like his random determination of the walking route, his random elaboration of his snapshots in time can be observed in the play. The protagonist is similar to the figure of the Benjaminian *flâneur* as coincidentally and interestingly his name Flannery suggests. Through his walks, he remembers a series of rough and painful edges of his memories about his parents, family, hometown, childhood, school years, and girl-friend. As he remembers past memories he acquires a sense of home and place, while at the same time he explores the unknown territories in his identity. A liaison between memories and the evocative objects, people, events and places display the spatial function of Berlin in discovering his identity.

The play begins at a pavement café in Berlin; Flannery sits down to take his notes as he talks to the waiter Max. Flannery describes the waiters of Berlin as hypocritical, hate-filled, gliding destroyers of self-confidence and interprets that they own underfed proletarian flesh, but the bones of Prussian Aristocracy (p. 233). Max helps Tony, Flannery's brother, to find him and also helps Flannery to find Greta, Flannery's German ex-lover. For each help, Flannery pays him a great deal of money, especially in order to find Greta to whom Flannery desires to see and

apologise for his wrongdoings. Tony finds the place where Flannery lives after searching for a long time and wants him to visit their family who has been quite worried about him. However, Flannery refuses to go back to England with him.

Another character is Flannery's boss, Herr Frisch who pays Flannery to write a guidebook for tourists based on his walks entitled 'Ten Short Walks in the Former East'. Eventually, he is not satisfied with Flannery's travel notes as he thinks that Flannery's observations, in which he describes a city of strip clubs, riots, offensive waiters, and murdered revolutionaries, are improper matters for the tourists (p. 250). During his walks, Flannery coincides with an elderly man who used to live in Lancashire with his emigrated family. Now he lives in Berlin and works as a volunteer in the Jewish Cemetery. He represents the Jewish people who suffered from the Nazis and expresses what their feelings were during the War. Greig portrays the inner world of a victim in the war by placing the character in a cemetery. All through the play, Flannery is personified as a character who suffers from psychological disorder and syphilis which he assumes he has caught from Greta, his last girl-friend. Gemma, Uncle Erica, Flannery's mother and father (Jim), and his school teacher exist only in the form of narratives in Flannery's memories. Flannery remembers his childhood with sorrowful memories: Gemma is his sister who goes away from home and lives with a man, but returns home pregnant; as for Uncle Erica, he is known to be the oldest working transvestite in Berlin.

Greig articulates his wish to write a play which is both a map and theatre at the same time in his preface of the play text. According to *the Independent*'s reviewer Loup-Nolan, the protagonist Flannery's walks in modern Berlin and the cultural confusion of the city enable the playwright to write about private problems. He denotes that these juxtapositions between the city and the problems are unpredictable and always logical (Loup-Nolan, 1995). Dilek Inan states that Greig sets the play in Berlin intentionally because Berlin is a city full of history and politics. She also comments that the Berlin Wall represented "the divisions of people and places by borders" which is the most suitable setting for the playwright. Inan also emphasises that Greig has a personal fascination with post-war and post-wall Europe, which he employs as a major subject matter in plays like *Europe*, *Outlying Islands*, *Cosmonaut*, *The Architect.* Berlin, too, reflects a perfect conformity to these notions (2010, p. 42).

Flannery has a feeling of entrapment about his childhood home which he likens to a hole: “there is a hole that sucks everything out of us” where his family gathers. This hole represents the chains, rules, pulling, immobility, fidelity in the family, but he wants to get out of this hole, to liberate him, and to be different. He states that Gemma is the first member of the family, who dared to be different by going to London, but she could not manage to be different and came back. Following Gemma, John Flannery dares to be different by going to Berlin and experience a life of homelessness and displacement. He refuses to go back to his family home despite his brother Tony’s insistence in his visit. On one occasion he states “how the fuck could I miss that” (p. 255), and on another occasion he calls Tony’s name, in vain, in order to stop him leaving the place. “Tony! Tony! Come back! Tony!” (p. 256). Flannery fluctuates between the place-bound nature of human subjectivity and the need for a detachment from place. However, it is apparent that he feels detached from his roots.

2.2 Mimetic and Diegetic Places in *One Way Street*

The play is set in ten parts in Berlin: Prenzlauerberg, Dimitroffstrasse and around, Friedrichstrasse, Oranienburg, The Canal, the Rosa Luxemburg Heritage Trail, Potsdam, Stalinallee, Rosa Luxemburg Platz, and Alexanderplatz, which are Flannery’s main stops. Flannery extends his visits from the main stops to a series of connecting places such as museums, cemeteries, bars, parks and restaurants. The tour lasts two days. ‘Ten short walks’ refers to ten different places located mainly in East Berlin. The mimetic places that Flannery follows in the route are numbered in the play as 1- Prenzlauerberg, 2- Husemanstrasse, 3- Dimitroffstrasse, 4- The Museum of Hairdressing, 5- Wertherstrasse, 6- Corporation Park, 7- Jewish Cemetery, 8- Friedrichstrasse Station, 9- The Berliner Ensemble, 10- Café Stalin in Oranienburg, 11- Fruit and Vegetables Bar in Oranienburg, 12- Sex City, 13- The Canal, 14- Potsdam, 15- Stalinallee, 16- Lichtenbergstrasse, 17- People’s Park, 18- Shonhauserallee, 19- Rosa Luxemburg Platz, 20- Alexanderplatz.

The following map charts Berlin’s metro lines and stops which show the related places in the play.

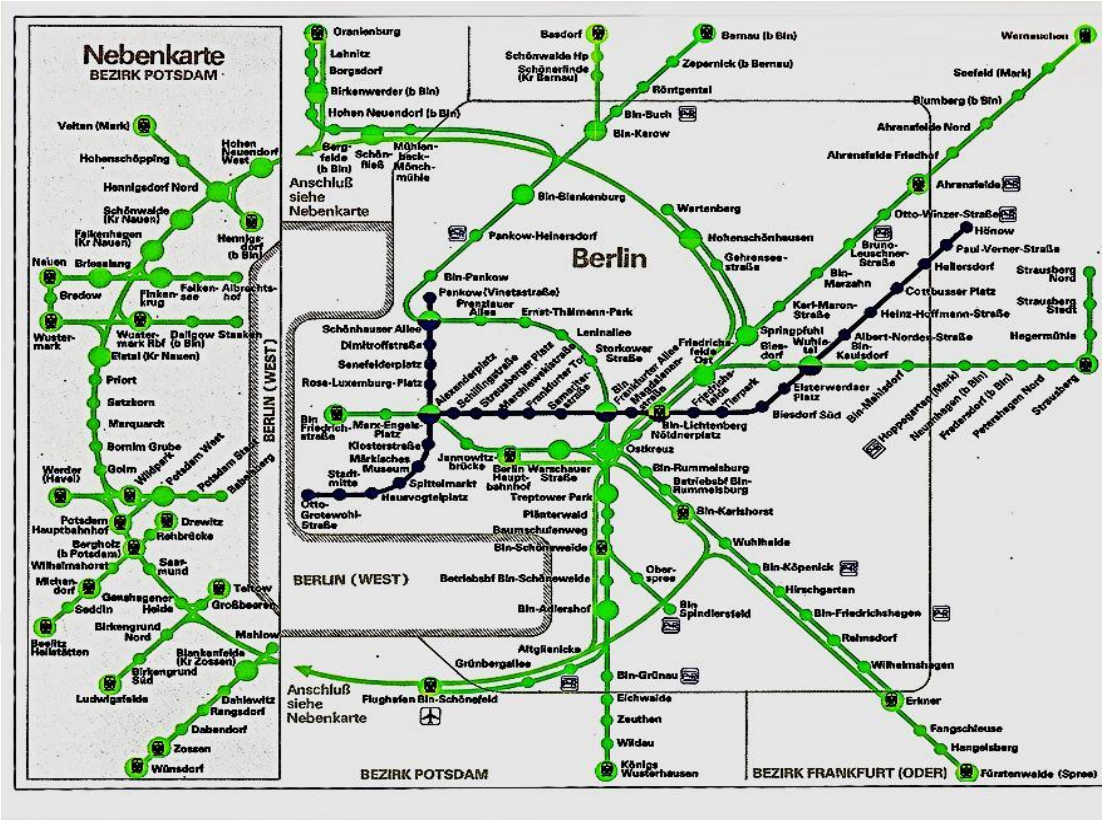

Figure-2.1: The metro map of Berlin city

As Flannery's walking route shows us, he experiences a rather complicated schedule instead of a more straightforward one. For instance, although Rosa Luxemburg Platz is just after Dimitroffstrasse in the metro map of Berlin (Figure-5.1), he prefers to visit it as one of the final destinations on the second day. Looking at Figure-5.1 is useful here in order to explore the protagonist's aims and thoughts. He usually takes the metro (U-Bahn) and he sometimes walks. It can be interpreted that these unsteady routes and various transportation styles cause a sense of lost and confusion in the audience/reader's mind. A notable point in his route, the only mimetic place in West Berlin, (the other side of the Berlin Wall) is the office of his boss, Herr Frisch who pays Flannery for the travel book. Flannery does not give any description or information about the location of the office except its regional name: Potsdam. He makes a speech with Herr Frisch in his office. It may symbolise the business centre. Greig might have preferred this area for the office intentionally in the western part of Berlin to imply that the differences have still existed after the reunification of East and West. The West Berlin is known to be more prosperous than the East Berlin. The journalist from *Reuters*, Madeline Chambers reports that a study directed by the

Berlin Institute revealed that East German workers earn quite less, work longer, and have lower productivity than the West German workers (Chambers, 2015). Additionally, Kate Connolly from *the Guardian* reports that the cities in the west are still considerably richer. She adds that "property in the east is only worth half as much in the west" (Connolly, 2015). Therefore, Greig's preference for the West Berlin for placing Flannery's boss is meaningful.

Flannery goes to an area at night in which bars and clubs are located together called "Sex City". This area is located in the outskirts of Berlin. He visits different bars, drinks alcohol, meets different people such as the two musicians and a poet and chats with them (p. 242, 243). Interestingly, Flannery employs an explicit and obscene language in these places such as "Fucking bitch of a job isn't it?" or "I fucking love Manchester" (p. 243). The character of the "Sex City" influences and shapes Flannery's use of language and choice of words.

The mimetic places (ten different areas) are remarkable from a historical and political perspective through which Flannery discovers that Berlin is "a city full of revolutionaries" (p. 233). The first walk takes place in Prenzlauerberg as a representative place for the bohemian Berlin youth after German reunification in 1990. The second walk is located in Dimitroffstrasse including the Museum of Hairdressing, Corporation Park and the Jewish Cemetery. Dimitroffstrasse is five-story tenements which were built for the workers of the city in the nineteenth century. Flannery depicts the area that it was once left to decay under the communists but now it is becoming popular by a new generation of stylish Berliners. The third walk includes Friedrichstrasse Railway Station which is significantly central to the history of Berlin. It was the only link between the two parts of the city after the Berlin Wall was built in 1961. Next he goes to the bars in Oranienburg, which used to be a concentration camp site yet now it is a place "popular with the arty crowd and anarchist musicians" (p. 242).

Another remarkable perspective from the history of the city is drawn at the side of the Canal as he walks through the city centre. Flannery is under the heavy influence of alcohol when he arrives at the Canal. The Canal is important in German history as Rosa Luxemburg's dead body was thrown in it in 1919. Rosa Luxemburg who was a Marxist theorist, philosopher and communist leader was shot by Freikorps troops –

the government-sponsored paramilitary groups during the World War I. Next day he walks to Stalinallee which was built by East Germany between 1952 and 1960. It is a monumental socialist boulevard lined with eight-story buildings which was built for the working class to reside in. Flannery defines the place with concrete geometrical vocabulary: "Socialist cubes, dialectically scientific rectangles, towers of Marxist purity. Building to make people feel small" (p. 251). Stalinallee is reminiscent of the labour uprising which started with a crowd of hundreds of thousands of participants in 1953 and spread throughout the whole of East Germany. In 1961, the place was renamed as Karl-Marx-Allee and Frankfurter Allee.

For the final setting, the playwright prefers a revolving restaurant at the top of Berlin TV Tower in Alexanderplatz for Flannery and Greta's dinner meeting. The restaurant is known to complete its full cycle once every hour. Flannery describes it as "round at a steady one revolution an hour. Only slightly more revolutions an hour than the city's had" (p. 259). The word "revolution" represents both one revolving cycle of the restaurant in one hour and the unification of East and West Berlin as a revolutionary event. Wallace states that Greig sets the finale of the play in the revolving restaurant because it depicts Flannery's "uneasy relation of belonging" (2013, p. 192). His use of the restaurant as a *non-place* is meaningful for the meeting between Flannery and Greta. Flannery has been looking for Greta to apologise since the beginning of the play. He tells Greta how much he has missed her and that he wants to talk to her in the revolving restaurant accompanied with a brilliant view of Berlin from above. The final tableau located in a *non-place* where the characters feel liberated and anonymous is powerful. The following picture can be supplied to imagine the revolving restaurant:

Figure-2.2: The revolving restaurant

John Agnew (1987), a political geographer, specifies three fundamental aspects of place as a "meaningful location": location, locale, and sense of place (in Creswell 2004, p. 7). Location means simply where the place is; locale means what materials are set for social relations; and sense of place means emotional attachment to the people in place. This play might be evaluated with these three aspects of place. Flannery describes the places he walks in terms of their location, what materials they include, and finally what feelings they arouse in him. For instance, he describes Friedrichstrasse station (in Berlin) as a typical nineteenth-century grand arch of wrought iron and glass, which "looks like a lavatory. Looks mucky" (p. 239). "It's depressing" (p. 239). He emphasises a feeling of depression to identify his own feeling and mood. Also his brother, Tony describes the houses in Karl Marx Allee as a canyon of concrete miles long, socialist cubes (locale) and his expression of a psychological effect rises from the place (sense of place) that has "Buildings to make people feel small" (p. 251). Flannery remembers Greta taking him to this station one day and they call it memorably "the hall of tears". He mentions that a similar "hall of tears" exists in his house in Lancashire. However, it is not as much as a hall, but a vestibule. His mother calls the place as "the vestibule of tears" as this is the place where they say "hello and goodbye" in the house. Later Flannery changes the description to "the vestibule of silence" because he states that they do not cry in Lancashire: "Not so much as tears as silence" (p. 240). He occupies "the vestibule of silence" in another scene when he feels terribly nauseous and coming down to the Earth from the space. He feels he gets a splashdown to the houses in Lancashire and

then stillness: “Aaaaah! Splashdown! In the vestibule of silence”. During his fourth walk, in one of his conversations in the bars of Oranienburg, he tells a poet that he loves Manchester very much where he went to college, but “London’s crap. You don’t want to go there” (p. 243). Not only for London but he also expresses his unfavourable feelings for England: “England stinks. I couldn’t take the mentality anymore” (p. 243). Such spatial descriptions symbolise the sentimentality in Flannery’s character. The concrete places are accompanied with emotions to reflect a sense of the genuine experience.

In addition to the ten mimetic places, the play refers to a series of narrated and diegetic places. The following chart is an account of Flannery’s fragmented memories and his references to place names which can only be imagined in the audience/reader’s mind:

England	Reichstag	South America	Australia		Lancashire
Manchester	the Channel	Germany	France	China	India
Friedrichshain	Warsaw	Moscow	Siberia	Europe	The North Sea
Burnley	Dresden	London			

Figure-2.3: The diegetic places in *One Way Street*

These diegetic places are used to suggest certain events. For instance, the elderly man, whom Flannery met in the Jewish Cemetery, mentions Manchester as the city where his family emigrated to during the war when he was a boy. Flannery is the only character who mentions all the other diegetic places including Manchester. He goes to college in Manchester, but he does not like it because he describes Manchester as “London’s crap” (p. 243). He grows up in Lancashire, England, so he refers to them in most parts of the play. Burnley is a town in Lancashire. Reichstag is a building which was used as the meeting place of German Parliament until it was severely damaged in a fire in 1933. He refers to this fire because it was believed that the fire was started by Gyorgy Dimitrov whose name was given to one of the streets in Berlin, Dimitroffstrasse. In narrating his memories he cites different place names. When he was a child, for example, he used to look at the clouds whilst lying in the long grass and liken them to the shapes of South America and Australia. When his father notices Flannery’s homework about the description of home, he recognises that Flannery wrote an imaginary description, not real, so he tells Flannery that he has got some funny ideas. As a response, Flannery tells him: “I followed the Pied

Piper and danced with the rats across the Channel" (p. 242). Then in "A slice of Nightlife", in Café Stalin, Flannery meets a musician and tells him that he is a travel-writer and has been to Germany, France, China, and India before he came to Berlin (p. 242) (capital letter in original). However, these visits are not portrayed vividly, except for his statement that he likes China. Flannery tells us how he meets his girlfriend, Greta. They meet at a demonstration in Friedrichshain which is mainly a working-class district in Berlin. After visiting some bars and clubs, Flannery lies on his back beside the canal and imagines that he can launch like a sputnik (the first artificial Earth satellite). He follows the dawn over Europe, Warsaw, Moscow, and Siberia in his imagination and then his sputnik splashes down in the North Sea. Similarly, when his boss, Herr Frisch does not approve of Flannery's work, he praises the other writer Alexander, who has written a guide book *Ten Short Walks in and around Dresden*. These highlighted place names are all narrated and described in the characters' speeches for a heterotopic effect. Various unrelated places can be juxtaposed side by side in the fictional world of a dramatic text.

2.3 Heterotopic Setting of *One Way Street*

Flannery spends his life in Lancashire, the north-west of England, but he leaves his hometown to work in Berlin as an author and writes a book about his journeys in East Berlin. Interestingly this journey turns into a literal and a metaphorical journey through the memories during his school and childhood periods in Lancashire and also the memories with his girlfriend, Greta, from his early days in Berlin. Thus, he juxtaposes two different geological points, Lancashire and Berlin, and also juxtaposes his own past and the political history of the city. It is clear that the playwright uses the heterotopic element of the theatre to create the setting of the play because the protagonist, Flannery creates his own *heterotopia* in Foucault's term. Foucault articulates "heteropology" in six principles, the third of which is directly concerned with the theatre. He states that "The heterotopia is capable of juxtaposing in a single real place several places, several sites that are in themselves incompatible" (1986, p. 25). In other words, all the narrated diegetic place names are represented side by side in the concrete mimetic space of the stage. The present-day Berlin bears the traces of the past in historical and political terms; likewise Flannery carries the traces of his own past in his mind. On each walk, he remembers

fragmented images from his past life as a certain object he sees or a sound he hears takes him to the past. Although he escapes from his mundane life style in Lancashire, the different places he encounters in Berlin are not enough to detach him from his previous life back in England. Inan indicates that his discovery of Berlin as "a city full of revolutionaries" makes him realise "the banality of his life back home in England" (2010, p. 44). His present locality does not allow him to feel a sense of liberation within a time context. He follows both the inner city's Western style consisting of Prussian, Nazi and Communist traces of the past and his own inner world. All these differences are juxtaposed together on one setting.

Flannery's imagined private house reflects his struggle with the places in which he resides. He depicts this imagined house as a sheltered corner protected by other people who show that he needs love, affection and protection. Bachelard articulates that the imagination produces the illusion of protection with "walls" of intangible shades or the most reliable barriers; the shelter is limited obviously by the sheltered. The sheltered being "experiences the house in its reality and in its virtuality, by means of thought and dreams" (1964, p. 5). Flannery's imagination builds a forest and his merry men protecting him from their enemy, the wicked Duke "Tony" by means of keeping his memories of old days. He feels comfortable by imagining a house in which he is protected. His oneiric house reveals that his hometown, Lancashire and also his family house are the '*heterotopias* of crisis' for him because he has been living in a devastating mood and communicating with the people and his family members in difficulty. Foucault defines the *heterotopias* of crisis as a place for a person who is under pressure in a society.

Additionally, the revolving restaurant in the dènouement part is also suggestive of Foucault's *heterotopi*a. In his work *Of Other Spaces: Utopias and Heterotopias*, Foucault states that "the space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space" (1986, p. 23). It can be inferred that the revolving restaurant represents a heterogeneous place because the two divided borders in the past –East Berlin and West Berlin- are in a state of erosion where individuals and things are placed. Foucault states that "we live inside a set of relations that delineates sites" (p. 23). Berlin is an impressive example of a place

where the history of people shapes a city, and this revolving restaurant facilitates the presentation of a once divided city as a whole.

Edward Soja calls *thirdspace* as a concept of combination the real and imagined inspired by the concepts of "perceived space" and "conceived space" coined by Lefebvre (Soja 1996, p. 10). Soja produces this term for the spatial imagination to create another way of thinking space. He states that "the exploration of Thirdspace can be described and inscribed in journeys to "real-and-imagined" places" (p. 11) (capital letter in original). The form of *thirdspace* which is in-between the real and the imaginary places can provide the base of the play's setting as Berlin, the streets, the Canal, the revolving restaurant, that is, mimetic places take place in the real topography of the city. Therefore, the audience/reader can make an imaginary journey to the setting of the play.

Flannery has been fascinated with Berlin's historical, political, and revolutionary characteristics which also enable him to question his own personality and life. Flannery's identity formation is closely related to the place in the play. In the process of identity formation, Flannery experiences a literal and a metaphorical journey which is gradually becoming hard for him. Moreover, the dissimilarities between his hometown and Berlin are emphasised while the juxtaposition of two cities is put forward. One of the differences between Berlin and his hometown in England is described in Tony's speech where he expresses that the buildings in Stalinallee make people feel small and the ones in Burnley are better than them (p. 251). Also Tony comments on the demonstration of the workers when three hundred demonstrators were killed in 1953 which was an attempt at the revolution: "It'd never happen in England. Thank god" (p. 252). These spatial differences enable the audience/reader to understand Flannery's intricate psychology. He represents a typical British Northerner. He wants to break his connection with his past reticent life by experiencing a diverse and liberated life in Berlin. However, the painful history of Berlin always causes him to remember his painful childhood memories related to his family members and his school teacher.

Greig states that "this play was inspired partly by meeting the British playwright David Spencer in Berlin" (Greig, 2016). In this meeting, Spencer told him he had moved to Berlin because the dole was better than the one in Britain. Indeed, on his

visit to the bars of Oranienburg and Café Stalin, Flannery tells the musician that he came to Berlin because "the dole's better here than it is in England" (p. 242). This detail also indicates that the differences of Berlin and Lancashire emerge not only from geographical or urban respects, but also from social themes and from first-hand experience.

The protagonist Flannery needs to make the modern city familiar to him because his former home was located in a small area rural district unlike the city of Berlin. The exploration of the city means the modernisation of his former life. He makes an effort to escape from his former old life and family house by remembering his past life in Lanchasire that made him unhappy. His walks with former past memories present anachronic features. Moreover, the difference between two places does not prevent him to pay attention to the history of the places and the history of his personal life. Thus, the playwright emphasises the connection between environmental factors and person's identity independently of his homeland. Wallace, too, defines the play as "personal history as geography" and cites Mauricio Paroni de Castro's (the director of the Suspect Culture theatre) labelling the play as "an exercise in emotional cartography" (Wallace 2013, p. 20). As a result, the play is engaged in the concepts of *flàneur*, displacement, personal liberation, belonging and alienation, juxtaposition of various mimetic and diegetic places, sense of place, mobility, travel, rootedness and *heterotopia*.

2.4 Flannery as the *Flàneur* Figure

The concept of *flàneur,* which the name of Flannery derives from, is an intentional preference. This concept has already been theorised by the French poet Charles Baudelaire as the idea of urban wandering. Baudelaire's writings related to the coincidental wanderer observing and reporting the life on the streets of the modern city. Baudelaire describes him (the *flàneur*):

> "For the perfect idle, for the passionate observer, it becomes an immense source of enjoyment to establish his dweling in the throng, in the ebb and flow, the bustle, the fleeting and the infinite. To be away from home and yet to feel at home anywhere; to see the world, to be at the very center of the world, and yet to be unseen of the world, such are some of the minor pleasures of those independent, intense and impartial spirits, who do not lend themselves easily to linguistic definitions. The observer is a prince enjoying his incognito wherever he goes" (Baudelaire 1986, p. 9).

The poet and psycho-geographer, Bobby Seal explains that Baudelaire's method was to explore the streets and arcades of Paris in the nineteenth century through looking at and listening to the miscellaneous scenes of the city life. Seal states that Baudelaire's method and the aim of his activities were interconnected (Seal, 2013). Citing from Blanchard, in her doctoral thesis, Dilek Inan states that the city is never real for Baudelaire, indeed it is, for Marc Eli Blanchard, "a series of pictures, of vignettes, made to be read by everyone in his own way". So the city can be regarded as "a stage, a spectacle" for the *flàneur* (2000, p. 28).

In this context, Flannery's method is quite akin to Baudelaire's in terms of his visiting various kinds of places such as the cemetery, Sex City, the Canal, the museum, park, and so on. Hence, the intricacy of the modern city is explored by the *flàneur* Flannery. Also the city of Berlin is perceived quite differently by Flannery and his brother Tony. Berlin's streets become a home for Flannery as in the case of Baudelaire's *flàneur*, but his brother Tony never adapts himself to the city.

Baudelaire's *flàneur* in the nineteenth century was reconsidered by Walter Benjamin in the twentieth century. In his seminal but incomplete work, *The Arcades Project* (1927-1940), Benjamin used the *flàneur* figure to explore how deeply the modern city life influenced the human psyche.[1] Both Baudelaire and Benjamin are inspired by Edgar Allan Poe's short story *The Man of the Crowd* (1840) which is, actually, an earlier portrayal of the detached observer walking in the streets. In this story, the Crowd represents the changing nature of the modern city. Veritably, various poets, artists, and musicians from different countries in the bars in *One Way Street* represent the changing facade of Berlin in the post-wall period. The author and publisher, Merlin Coverley argues that the *flàneur* in *The Man of the Crowd* symbolises both the birth of the modern city and the destruction of his former home (2010, p. 16). For Benjamin, the streets are a dwelling for the *flàneur;* he wants to make the alien urban life familiar for him (Inan 2000, p. 27). Moreover, Tally describes the *flàneur* as someone who a "wayfinding cartographer" depicts modern

[1] *Flàneur* as a concept is based upon psycho-geographic ideas, which originated in the Situationist Movement of the 1950s whose early practitioners are Guy Debord and Raoul Vaneigem. Coverley states that the earliest examples of psycho-geographical surveys of the city was conducted by Daniel Defoe naming Robinson Crusoe as a flàneur and also his novel, Journal of the Plague Year written in 1722 which he provided the prototype psycho geographical report. Defoe is followed by William Blake with his poem, The New Jerusalem which is based on his wandering through the streets, "his appreciation of the eternal evident in the familiar and unchanging experiences of its inhabitants" (Coverley 2010, p. 14).

life in his abstract and shifting imagery. Tally interpretation of this concept in which he combines the literary art with social space paves the way to new and different readings (2013, p. 99).

Flannery aims to be the hero of his own life by exploring the miscellaneous places of the modern city with its history. The audience/reader sees how a city changes throughout the history and how the streets of the city affect one's own personality. The playwright sets the play mostly in the streets of Berlin because the protagonist feels he is equal to the other people walking in the streets whom he is unfamiliar with. The streets are like the stages of a journey in his life. Walking in the city's streets enables him to explore history and the hidden parts of his personality. In the finalè, he prefers walking on his one way street.

Greig's *flàneur* character Flannery is also concerned with both the historic reality and the present cosmopolitan reality of the city. It is also interesting to recognise that Greig has updated or rather changed the notion of the *flàneur* figure as Flannery is no "aesthete" or "dandy" in the Baudelarian sense. Rather Flannery is characterised as a plain person coming from rural Lancashire. He visits bars, strip clubs, riots, or Socialist Blocks of houses with his continuous flashbacks of his past life. He also wants to escape from his previous life in Lancashire which is recollected and presented through the images of isolation and suffering.

Flannery describes himself as a quiet, passive, and a physically weak child unlike Tony who was a cunning, active, and a strong child. As a child Flannery was conscious of his family problems such as his sister Gemma's returning home pregnant or Uncle Erica working as a transvestite in Berlin. Flannery explains those troublesome childhood memories and places the impact of them in the hallway of the house: "we had a hall of tears in our house as well. Not so much a hall, in fact, as a vestibule" (p. 240). When Gemma comes home pregnant, the television gets switched off and silence is dominant in the house (p. 240). Also when Uncle Erica comes to Lancashire to visit them, Flannery expresses his feelings that "my father was furious. He wouldn't let him walk with us" (p. 240). Flannery has painful memories of his brother, too. In one incident, he remembers Tony's annoying laughter as they fight at the beach: "Each laugh fills me with more violence. I hit him but I'm too small" (p. 253). His father was also a nuisance for Flannery. He

remembers playing football at a picnic and how he was pestered by his father. That time his mother had to interfere and warn the father; his mother's soft voice is recalled in Flannery's memory: "Come and have a sandwich love. Corned beef. Leave him alone Jim, he's not well" (p. 236). In addition to his painful memories of childhood, he daydreams and as a pensive child he imagines himself out of this world:

> Knocked me out of orbit. Set me wandering, off course. Like a spaceman when his line's cut and he floats backwards into nothingness. A look of loss frozen on to his face until he hits Jupiter sometime next century. That's me (p. 237).

There are other occasions when Flannery associates him with space. For example, he gets three eclipses which he names as a physical situation after his each fainting. In each eclipse, he imagines himself in space. The first eclipse happens when his father kicks the ball towards his head deliberately in order to invite him to a football match. The heavy ball hits hard on the back of Flannery's head. He describes the ball's strike as "knocked him out of orbit". The second eclipse occurs when he and Greta run away from the police during a demonstration. A policeman hits his head when they try to look for a way out in the crowd. He falls and feels the space again. He describes it "just for the merest second until once again a black sphere passed across the sky" (p. 244). The third and last eclipse happens when he goes to watch Greta in the theatre. It is his last chance to see and talk to Greta; he climbs up on to the stage during the performance and finally he is pushed off the stage with the third eclipse. These eclipses might have a further meaning than a simple fainting. Greig might have used these eclipses as a device to evoke a Brechtian sense and to cause a pause during the performance and to create alienation effect on the audience/reader.

All these flashbacks, eclipses, and memories of Flannery's life are depicted with a temporal instability in a Proustian sense. Inan describes Flannery as "almost like a paralyzed writer who cannot escape from his early memories" because in the play, present time and past memories interfuse and both narrations replace one another (2010, p. 46). Apart from temporal instability, the most distinctive similarity between Proust's writing and Greig's play is the power of memory to reconstruct one's personality. Pericles Lewis states that Proust's novel, *Remembrance of Things Past,* is "framed by moments of radical temporal instability" (2007). He indicates that Proust's unnamed narrator begins his story explaining that the reconstruction of his

personality depends on the power of memory. During the course of the novel, he develops a theory of two types of memory: the voluntary and involuntary memory. Lewis describes the voluntary memory that is used in everyday life and a more powerful than the involuntary memory that runs unexpectedly, activated by sound, smell, or taste. *One Way Street* is rich in voluntary and involuntary memories.

Voluntary memories include Flannery's remembrance of Greta in the streets of Berlin: "That was the burn of a black look from behind. I'd know it anywhere. A grab at the ankles with hot hands. She's here" (p. 235). Another example of voluntary memory happens when the elderly man in the Jewish Cemetery mentions about the war suddenly as they talk about Manchester and England. "They did a terrible thing here during the War" (p. 238). Again in another instant Flannery's flashback about his teacher: "Flannery! Describe something for me. Describe .. a railway station" (p. 238) can be exemplified as a voluntary memory.

Involuntary memories occur when Flannery is reminded of Greta on a wet night in Dimitroffstrasse (p. 234). Or when The Museum of Hairdressing reminds him of Greta's hair: "She shaves her hair when he left her" (p. 235). Similarly, English voices in Corporation Park remind him of his mother and a day with his family: "Does anybody want pickle on their sandwich?" (p. 236). Again while the place of the Jewish Cemetery reminds him of his father voice when he kicked the heavy football towards Flannery's head during a picnic: "The head. Fuck" (p. 236), Friedrichstrasse station reminds him of the day spent with Greta when she takes him there. Also it reminds him of the day at the station in Lancashire when Uncle Erica comes to visit them (p. 239). As another involuntary memory, he remembers his school homework about a descriptive essay entitled "My House", the Fruit and Vegetables bar is reminiscent of the demonstration where he meets Greta for the first time as she carries tomatoes, cabbages, and rotten fruit to throw at the mayor (p. 244). Similarly, at the end of the fourth walk, Flannery arrives at the last stop, Sex City. He observes that the female stripper is cold because she has got goose-pimples. It causes him to have a flashback of Greta again when they go to her house after Flannery's arrest and examination; the house was freezing cold (p. 245).

It can be argued that the spatial narratives in the play originate from sensory dimensions of space, which actually reminds one of Yi Fu Tuan's focuses on the

sensory experience of place. These sensory channels and images might function as a stimulus which unlocks a memory in such a way that one is transferred back in time to relive it. Yi-Fu Tuan argues that feeling and thought constitute experience. He articulates that we have "a life of feeling" as we have "a life of thought" (1977, p. 10). He states that sensory experiences emerge from "memory and anticipation" (p. 10). In the play, Flannery experiences flashbacks and past memories as he expects to find his lost lover and his personal history. Rather, having lived a strict and depressed childhood especially under Tony's dominant care and authority, Flannery wants to be a free man and liberate himself from the pressures of his family members. He is regretful for the past relationships with Greta but presently he wants to restart a new relationship with Greta and take responsibility. In all these conflicts and painful memories, he has been living far away from his family members and Greta. He does not see any of them when he walks down the streets. He only meets Tony at the end of the seventh walk and Greta in the final scene. While he lives through all the conflicts in his mind, the places he has been to, the people he talks to, and the images he sees remind him of his past experiences. For instance, his house in Berlin located out of the city center causes a flashback of his descriptive essay entitled "My House". This essay represents his inner world because he describes "his house" in a fantastic and unrealistic way such as his camouflaged sheltered house in Allegheny Mountains (in the USA), his merry men who steal from rich merchants, or his enemy, the wicked Duke Tony.

The art critic, Lucy Lippard describes the concept of place as "the resonance of a specific location" which is known and familiar. She argues that we own our own "local" which intertwines with our personal memory, personal past life and signs in the places we meet; in a way "Place is latitudinal and longitudinal within the map of a person's life" (1997, p. 7). Indeed, there are horizontal and vertical movements in Flannery's travels in Berlin. He moves horizontally as he goes from one station to another on the metro line, but he moves vertically when he goes up to the revolving restaurant on the television tower to meet with Greta or as he imagines himself like a sputnik thrown into the depths of space.

2.5 The Spatial Metaphors:

In the play, the references to real, concrete and mappable places and imagined spaces are mixed together to give a sense of *heterotopia* where incompatible places exist side by side. The two distant places, Berlin and England, are intermingled in the protagonist's utterances that are filled with feelings of dislocation of a travel book writer walking in the streets of the post-wall Berlin similar to the figure of the *flàneur*. His memories in England constantly interfere with his daily life in Berlin. Also Flannery juxtaposes present-day Berlin with its recent history including Prussian, Nazi and Communist history. Flannery is "drawing a map of his life" in a metaphorical mode. He spends his childhood in a small-minded environment, and thus sees Berlin as a means of escape. He re-questions his personality because Berlin provides him with the freedom he needs. He has an opportunity to understand the character of the city and his own character through a sense of liberation and anonymity in this urban place.

Friedrichstrasse Railway Station on his third walk evokes a flashback when his teacher at school asked him to describe a station. As a school boy, Flannery describes a station simply as a place where trains stop and people get tickets. However, the teacher humiliates him by describing a station where trains "pull in like ancient lumbering beasts" instead of stopping and people "ebb and flow" instead of buying tickets. The teacher wants him to use metaphor and simile for his descriptions. Then he turns to all the other boys and wants them to write a descriptive essay entitled "My House" in the form of what they know, shortly "stick to nature" (p. 239). At the end of his speech, the teacher slams the desk hard, but Flannery keeps a cool mood. The teacher pesters him with a series of humiliating questions: "are you listening to me boy? Hello boy? Knock Knock? Who's there? Are you with us? Are you receiving me?" It is not coincidental that Flannery is attracted to the train station because Greig uses train stations as a metaphor for a substantial source for improvements in technology, providing mobility, progression in culture and European civilisation in his play *Europe* as well. Greig uses Friedrichstrasse Railway Station as a central place in the history of Berlin. It became the only link for mainline, suburban and underground trains between the two parts of the city (East and West) after the Berlin Wall was built in 1961. Since 1989, after the fall of the

Berlin Wall, the station has had heavy train traffic to and from Berlin. The station has become a central point from East to West and from North to South since 2002, after the renovation of the North-South S-Bahn tunnel. Therefore, Friedrichstrasse Railway Station represents a metaphorical central point for the hustle and bustle of Berlin.

Another metaphorical place in the play is the revolving restaurant where Greta and Flannery meet for dinner and talk about their relationships in the dènouement scene. It revolves around itself once an hour and metaphorically connects two sides of Berlin (East and West): "The carpet of lights stretches to the horizon and we look out over the east, slowly turning into the west …. and back again" (p. 259). The revolving restaurant represents both the connection point of East and West Berlin and also an attempt to rekindle Flannery and Greta's relationship.

As Flannery tries to sleep beside the canal, he closes his eyes and feels he is falling down fast from the space because he feels terribly nauseous. "You can't escape gravity Flannery" (p. 248). He depicts that he comes down to earth, especially straight to Burnley (Lancashire). This is a metaphorical spatial depiction because he feels a strong pull towards his roots in Lancashire even if he desires to escape from them: "… and then out into orbit. Into free space. Floating" (p. 248). Free space represents his desire to become free from his roots, memories, and past. However, at the end of experiencing free space, he goes down to the streets of Burnley again. "In flames over England. … I'm heading straight for Burnley. … The light on the curve of the earth gets bigger and bigger. I can see streets. Houses fuck" (p. 248). The streets represent his memories, his childhood, his previous life, and his roots. The light represents a desire to remember fond memories. Thus, after his vomiting, which Greig names as "splashdown", his first memory happens to be the scene where Gemma returns home with her little suitcase and meets all the family members at home. However, this confidence in home disappears with Tony's question: "What's up Gemma. Did he throw you out?" (p. 249). In Flannery's memories, Tony usually represents distrust. Rebellato interprets Flannery's look down at the city as an aerial perspective which is an elevated view of the city from above. He states that this pattern gives the play a sense of excitement and detachment (2016, p. 16).

Walter Benjamin's "the idea of drawing a map of my life" inspired Greig to write *One Way Street*. The protagonist Flannery always looks at the map as he walks in the streets of Berlin and takes notes. Unfortunately he gets sick and vomits on his map at the end of the fourth walk. Then, he says:

> My sick has made a little puke map of my life. Ten short walks through the former contents of my stomach. There's home, all warm, all pink in the potato hills of Lancashire … a little carroty college, German language and literature department to the south … a bile dribbling line of the route to Berlin. And there she is. The black stout splash of Greta's flat (p. 246).

Both in literal and figurative terms, Flannery draws a small map of his life. This is a short display of his life. The former contents of his stomach represent his former life in Lancashire. Warm pink home is in Lancashire. Hard college years are spent in Manchester (to the south). Then he moves to Berlin with a feeling of enmity in his heart. Finally he meets Greta in her flat who gives him syphilis (black stout splash). Metaphorically his puke, namely his former life merges with the map.

The places are meaningful and alive only when associated with emotions and feelings. In Yi-Fu Tuan's sense spaces turn into places when accompanied by emotions and experience. Looking at the Earth from the space and making a splashdown to England may reflect the intricate feelings of belonging and alienation. Flannery does not feel he belongs to Germany because Tony's arrival and his invitation to going back to the family home remind Flannery of his roots. He describes his imaginary travelling to the space as "… Warsaw, Moscow and on into Siberia and then out into orbit. Into free space. Floating" (p. 248). Moving "Into free space" symbolises his desire for freedom and displacement. He is happy neither in England nor in in Berlin. In choosing Lancashire to get a splashdown may represent his desire for going back to his roots and his sense of national belonging. In the end, Greta wants to move to a new flat as it does not feel like home after John leaves the place. She also expresses her anger about John's departure: "You can't just leave people. A person isn't like a place you can just leave behind" (p. 259). From Greta's perspective, John's feeling of belonging is towards his "milky and mothery Gemma", "Dad with ancient wisdom", and even "the wicked Duke Tony" rather than physically being in the city of Lancashire or England.

2.6 Spatial Language in *One Way Street*:

In this part, a rich variety of spatial language will be catalogued in order to document the abundance of the play's spatial source:

- ✓ At the very beginning of the play, Flannery sits in a pavement càfe with piles of maps, papers and notebooks in front of him. After he finishes his coffee, he "struggles with a foldaway map" which may display his complicated status and the importance of maps and places in his life. (p. 231).
- ✓ Flannery associates the places with his memories from his life. He writes his note for the travel book about Prenzlauerberg: "A walk in Prenzlauerberg throws up surprises at every turn of its delightful cobbled streets". He associates this surprising situation with catching syphilis and continues: "Syphilis. You can't catch syphilis nowadays can you?" He assumes that he catches this illness from Greta and expresses it spatially: "Mind you, she knows where to hunt out antiques" (p. 231).
- ✓ Flannery makes spatial connections in many cases. He identifies the waiters of Berlin with their Prussian history: "...their underfed proletarian flesh hands off the bones of Prussian Aristocracy. They don't know who they are or where they belong" (p. 233). Likewise, he continues to describe them spatially: "It's why they walk so stiff. There's class battles going on wherever muscle meets bone".
- ✓ When Flannery writes notes about Dimitroffstrasse, he tells us that its name originates from the Bulgarian communist Gyorgy Dimitrov. Dimitrov is "the man the Nazis accused of the Reichstag fire". He was accused, but he conducted his own defence and was finally acquitted. Flannery describes his acquittance spatially: "Who walked across the ashes of the Reichstag barefoot and didn't burn" (p. 235).
- ✓ Flannery constantly thinks of Greta in certain places. For instance, the cobbled streets in Dimitroffstrasse remind him of the wet night he lifted her up and held her. He feels sorry when he remembers her or sees anything that reminds him of her. He states his regret spatially: "I knew I should have done a different street" (p. 235).

✓ Flannery questions himself on how Greta and he got to the end of their relationships in spatial terms, too: “How did we get here?” (p. 235).

✓ Flannery uses the spatial expressions such as “Cool wet grass” whenever he is paralyzed in astonishment. For instance, after he tells the story of Gyorgy Dimitrov in the Reichstag fire (p. 235), when he finds the letter from Tony between his notes (p. 236), or when he remembers his sister Gemma (p. 237): “Cool wet grass”.

✓ The elderly man in the Jewish Cemetery sits next to Flannery and wants to chat with him by talking in a spatial manner: “I am a volunteer. The accent? Where are you from” (p. 237)?

✓ Flannery gives spatial names for comparing the amount of tears or sorrow between the station and the entrance of their house in Lancashire. He uses the name “the hall of tears” for the station, but “the vestibule of tears” for their house because the tears are not so much a hall as a vestibule.

✓ Flannery sees his house from the place where he walks by the river and describes it spatially as “a minor landmark in this historic city”. He realises that he is not an important person. Afterwards he imagines there will be a plaque on his house as “Das Flannery Haus” because he imagines being a famous writer: “I’ll be nestled in the index next to Isherwood” (p. 241).

✓ For the descriptive essay at school entitled “My House”, Flannery writes about an imaginary house which he describes as a shack in the Allegheny Mountains, his daddy hunts coyotes, his sister Gemma fetches water from a little creek, and he shoots pigeons. However, Flannery proves his dislike towards his brother Tony with spatial references: “My big brother Tony … doesn’t exist. We all live in constant fear of Injun attack”. Flannery does not allow Tony’s existence in his imaginary house (p. 241).

✓ For the descriptive essay, he finally writes: “I live in the forest, in a camouflaged shelter”. Clearly he is not a sociable child in his imagination of a house (p. 241).

✓ Flannery escapes from the silence of his environment and his family in Lancashire and comes to work in Berlin. However, he recognises the emotional poverty back home and feels a kind of gravitational pull towards his roots at the end. He is emotionally and mentally in-between and he expresses his

situation in a spatial mode: “I’m spinning around in space somewhere, away with Germans” (p. 242).

✓ “Very Greta. Very Berlin. Not very me I’m afraid” (p. 247). Flannery expresses Rosa Luxemburg’s bravery whose corpse was found in the canal. Greta was a big fan of Luxemburg, but Flannery does not have the courage. He considers Greta a brave person and expresses his feeling to describe Greta spatially: “Very Berlin”.

✓ Flannery considers that Greta expects them to be tightly coupled; she wants him to attach himself to her; she wants to be forever together. He feels under pressure as he thinks about Greta and performs a spatial gesture at that moment: “He looks at the sky” because he wants to be free (p. 248). He does not want to be attached to her or risk his freedom.

✓ Flannery depicts his nausea by using a unit of the space: “Feel the moon pull tides of nausea up and down your body” (p. 248).

✓ When Flannery lies on his back beside the canal, he tries to sleep. He feels coming down fast. He expresses his feelings spatially that he cannot “escape gravity”, “splashdown in the North Sea”, the light on the curve of the earth gets bigger and bigger”, “I can see the streets” (p. 248).

✓ Herr Frisch, Flannery’s boss does not like his notes for “Ten Short Walks in Berlin” which includes strip clubs, riots, offensive waiters, and murdered revolutionaries. He considers they are depictions from Hell rather than being reflective and elegiac. He asks in a spatial way if Flannery is happy or not: “do you actually like the city at all? Are you happy John? In yourself?” (p. 250).

✓ Tony tries to make John believe that he should visit the family. He tries every way such as Gemma’s daughter, Greta, or Mum. Flannery describes his efforts spatially: “Have you ever played outdoor chess with the devil?” (p. 254).

✓ Flannery tells Tony “wherever our family gathers Tony, there’s a hole that sucks everything out of us” (p. 255). He wants to liberate himself from the chains or the limits attaching him to his family.

✓ Tony considers that John’s short visit to family home will do him good. He describes John’s mood in a spatial expression: “You’re in a mess” (p. 255).

✓ Despite John's insistence on their being together again, Greta refuses to take him back. She tells him that he can visit her and her daughter and they will see what happens in the future. Greta uses a spatial expression: "… you can visit of course. But … you have to be there. Even if it means you're stuck" (p. 259).

✓ In the final scene, Greta summarises John's condition with a spatial expression: "A person isn't like a place you can just leave behind" (p. 259).

✓ From the top of the revolving restaurant, John looks down. He considers Tony and expresses his feelings spatially: "... below us the black hole Tony is moving, trying to pull me down to Earth" (p. 259) which means he does not want to break his relationship with his family and his roots.

✓ As Greta touches John's face, he feels gravity again and says: "Silently she draws me into her orbit" (p. 259).

Such examples with spatial lexeme can be extended. When Greta takes Flannery to her flat after he was arrested by the police, she calls her flat "place" instead of calling it a "house", "home" or "flat". "This is my place", she tells Flannery (p. 245). This space is not a place for Greta. Cresswell states that to give a name to a space makes it meaningful and a place (2006, p. 9). Greta's conversation with Flannery in the revolving restaurant in the final scene reinforces this concept once more: "I moved out of the flat John …. I got a new place in the west. It's all right. It's home. The old flat didn't feel like a home any more" (p. 259). Greta states that she wanted to forget Flannery and changes her place in order to forget him. In another scene, Flannery decides to leave the flat after he has a love affair with Greta in her flat. He leaves the flat because he does not want to deal with his responsibilities and be attached her, so he states, "I've got to get out of here. Out again into the wet night. Christ I've got to get myself sorted out." (p. 246). Both Greta and Flannery leave their places physically in order not to feel themselves being in a "home" psychologically and emotionally.

2.7 Conclusion

The setting of the play is mostly the streets and *non-places* in Berlin such as café, theatre, restaurant, bars and clubs. In these *non-places*, Flannery juxtaposes the two cities of his life, Lancashire and Berlin and also the two temporal differences of his

past and present life throughout the play. These juxtapositions enable Flannery to create a *heterotopia* in Foucault's term which suggests a real place adjacent to several incompatible places. His *heterotopia* is reminiscent of tough childhood memories and a lack of communication with the family. Thus Flannery lives in a *heterotopia* of crisis under the pressure of his struggles with drawing a map of his life.

Greig uses the Friedrichstrasse Railway Station as a representation of the people's escape from East to West Berlin after the Berlin Wall was built in 1961. It is noticed that he is attracted to train stations in his other works as well. He uses a train station as a metaphor for a substantial source of improvement in technology, providing mobility, progression in culture and European civilisation in his next play *Europe* as well. In both plays, trains also represent a departure from the characters' places and lives.

3. *EUROPE*

"A station is a place to finish a journey as well a place to start one" Sava (p. 77).

As one of the playwright's early plays, *Europe* is a reaction to the Balkan wars as well as materialising an objective picture of a unified Europe in 1992. It is set in a small border town in Europe, but refers to Scotland. The play is the story of two refugees (father and his daughter) who are obliged to stay at the hall of town's station and struggle with the conflicts imposed by the local nationalists. Creating an atmosphere of social despair and hopelessness in the town setting, the playwright investigates the matters of place, European identity, migration, xenophobia, joblessness, friendship and civil wars in the Balkans (1991-2001). The train is a metaphor for the civilised, enlightened Europe with its deafening noise breaking certain scenes. Geopathic characters pave the way to examine the appropriateness of one's decision in either leaving the problematic home or staying and struggling with the problems.

Although *One Way Street* was the first of the nine plays that Greig wrote for the Suspect Culture, *Europe* was written one year earlier than *One Way Street* and staged by the Traverse Theatre in Edinburgh in 1994. Since its first performance, *Europe* has been translated into a number of languages such as Swedish, French, German, Italian, Spanish, Russian, and Turkish. It was performed in various countries ranging from Australia to Turkey.[2] It reflects the features of the new 1990s generation of playwrights especially in the contemporary Scottish drama and depicts issues such as subjectivity, individualism, non-rootedness, alienation and dislocation. Focusing on *Europe* Trish Reid argues that the plays from the 1990s reflect "a non-threatening, civic nationalism" and embody "Scotland's internal diversity and internationalist ambitions". She states that these plays appeal to audience both at home and abroad (2011, p. 191). Focusing on the setting and context of the play, Holdsworth states

[2] It was performed in Turkish by a theatre company called Ekip in Istanbul in October 2015.

that “Greig provides an image of the dialectic between nation, place and world politics” (2003, p. 27).

In his interview with Rodriguez, Greig clarifies that he does not write from one specific political view. He denotes that all his plays should be seen as “a body of work”. For that reason, an amount of interdependence may be observed in *Europe* and *One Way Street* in the way that both plays are peopled by dislocated characters. These plays depict characters’ personal journeys and realisations of dreams in a context backed up by border crossing, where identity is disputed and subverted especially in *Europe.* Again he responds in a spatially metaphoric way: “Looking at my work, it might appear to go backwards or to the side but actually I am going forward on this very wide road” (Rodriguez 2016, p. 93).

Europe consists of two acts and is set in an unidentified local border town in Central Europe. It is mainly the story of two displaced Europeans: father (Sava) and daughter (Katia). In the exposition part of the play, the first chorus describes the place where the story takes place as “a small town on the border, at various times being on this side, and at various times on the other, but always being on the border”. The chorus accounts that this small town is famous for its soup, its light bulb factory, and being on the border (p. 1). The major characters Sava and Katia’s story takes place at a recently closed border railway station of a small European town. As the station is about to close down very few trains stop there, local people suffer from unemployment and hard economic conditions, hence social upheavals create fascist nationalism in the town causing violence in Katia and Sava’s lives. The small town, as foreshadowed by the chorus at the beginning, is to be (in)famous by the end of the play. The play ends with Berlin’s memorable remark: “They know that even as they travel to some older.. or more beautiful.. or more important place. They know that, in our own way, we’re also Europe” (p. 85).

Reinelt asserts that *Europe* takes its strength from Greig’s being a Scottish and living and working in Scotland. She states that it can be recognised from Adele’s trainspotting (also reminiscent of the Scottish novel and film *Trainspotting*) and by noticing local people from working class who struggle with economic problems in a similar way in a distressed Scotland. Reinelt explains that the playwright’s main interest is to portray the effects of the disintegration of the Soviet Union on Eastern

Europeans in 1991. Thus, he draws the setting of the play as a small border town in Europe. The characters consisting of the local people in this town represent an exploration of the new Europeans. For Reinelt, these characters are the losers of the New Europe who have lost their jobs or left their home to search a better place as frustrated and defeated people (2001, p. 380).

Lyn Gardner states that "this play has an in-built power thundering like a train towards a climax where snow falls, wolves gather" (Gardner, 2007). The play is powerful in depicting certain binary oppositions in life: friendship and hostility, fidelity and infidelity, reality and imaginary, locality and non-locality, *place* and *placelessness* are graphically and plausibly presented in this lyrical play. Evaluating recent studies on the contemporary Scottish drama, Andràs Beck emphasises the emergence of new playwrights in the mid-1990s. In his interpretation, the establishment of the devolved Scottish Parliament in 1999 caused a conceptual shift. This novelty has progressed in the redefinition of elements of drama such as space and theatre in terms of freedom in performance and playwriting practices. Emphasising the distinction of *Europe,* Beck states that the two vital events take place for the new Scottish theatrical history. These are the first opening of the Tramway as a performance platform in Glasgow in 1988 and the premiere of Greig's *Europe* in 1994 (2012, p. 48). He also examines the significance of the play by focusing on its structural form in which various notions of space is examined and set in opposition (p. 53). Again Fiona Wilkie articulates that one of the distinctive features of the play is its "exploration of relational mobilities" (2015, p. 13). She also assesses the play in terms of an examination of problems of disconnection, identities of travel and (im)mobility (p. 73). Reinelt also assesses the play as a representation of personal experiences by creating empathy and by "provoking a resistance to identification" (2001, p. 385).

In his review of the Traverse Theatre, Steve Cramer asserts that Greig takes inspiration from a story taking place in a Slovenian border town in the Bosnian war in 1992 (2011, p. 173). Between 1991 and 2001, ethnic conflicts created the Yugoslav Wars on the land of former Yugoslavia including Slovenia, Croatian war, Bosnian war, Kosova war, insurgencies in the Presevo Valley and Macedonia, which resulted in the breakup of the country and the declaration of independence by the republics. Additionally, the wars resulted in massive economic damage in the region.

Cramer asserts that Scotland was also affected to a great extent by the economic turmoil in the Balkans. He states that the unnamed country of Greig's imagination emerges from Scotland's high rated unemployment affected by the ongoing free market economic experiment "with vast tracts of local industry obliterated" (2011, p. 174). Cramer attributes his assertion to Greig's own words as the playwright states that he would have entitled his play as "Scotland" instead of *Europe* and the border town as "Motherwell" if he had written the play again (National Library of Scotland, 2010).Wallace also comments that one of the reasons he chooses the setting as "somewhere in Central Europe" is to depict the lives, motivations and inner thoughts of unemployed young (2013, p. 211). The scholar James Procter highlights that *Europe* as the title is effective in terms of suggesting referential meaning related with locality in the context of globalisation. *Europe* is indeed a more generic and an extensive title than Scotland. The play charts impressive stories about disenfranchisement, detachment, ambition, love, and amity in any small unnoticed European town (Procter, 2011).

Janelle Reinelt (2001) underlines the idea of a 'new Europe' in her article. She expresses that a number of theatrical representations can form the meaning of British and European identities, whose plots are related to democratic struggles in European indeterminacy (p. 367). She examines three plays that focus on the challenge of imagining and critiquing the new Europe: "Theatre de Complicite's *Mnemonic* (1999), David Edgar's *Pentecost* (1994), and David Greig's *Europe* (1994)". She argues that Britain takes the responsibility of the issues of the new Europe by staging them on a public sphere. Of these three plays, she insists that Greig's *Europe* is distinctive in terms of language which refers to a "metaphorical and lyrical language of both image and word" (p. 380). She also denotes that the poetic and rhetorical form of the play reflects a new perspective of reality. Apart from its realistic characters and dialogues, the lyrical quality of the play stems from the mysterious and anonymous place as setting, and the audio-visual image of the trains (p. 383).

3.1 Synopsis

Katia and Sava stay in the main hall of the station in the expectation of getting on a train which will actually never come as the sign on the blackboard reads: "NO

TRAINS" (p. 3). Sava is an old man who used to work at a train station. Katia is a clever woman who travelled to many places, but is also possibly a victim of rape as a result of ethnic cleansing and conflicts. Fret is the stationmaster working with his daughter Adele as the porter. Fret treats the two refugees in a hostile manner at first; he forces them to leave the station as it is forbidden to stay in the station hall. However, in the following scenes he develops a close friendship with Sava. This friendship proves to be so deep that they will share the same tragic destiny at the end of the play.

Adele is a local young woman who has an unhappy marriage. She is portrayed as dreaming and fantasizing of other places in the continent of Europe. Most of the time she is described as watching holiday programmes on TV and trainspotting on the roof of the train station when she is at work. Watching the passing trains from above has become a morning ritual for her. Although she is married to Berlin, she does not love him. Berlin is a furnaceman struggling with economic problems because he has been dismissed from his job like many of his friends in the town. He feels a strong sense of loyalty and belonging to the small town. Hence, he is unable to understand why Adele desires to leave the town. One of the interesting coincidences of the play is that Berlin, who is a furnaceman, will actually transform the train station into a furnace at the end of the play.

Adele generally has a depressive and desperate mood, because she feels trapped and suffocated in the town. The roof, which she goes up for trainspotting every morning, enables her to feel free from her routine life and marriage as this place has become a private spot where she dreams of an independent new life in other European cities. When Berlin asks Adele what she wants to do, her response emphasises the place as problem, once more underlying her geopathologic relationship to her present location:

> It's me … being here I feel like I'm being buried every time I look at you … every time I remember where I am it's like a fistful of earth falls on my face. I need to get some air, have to dig myself out (p. 45).

Berlin is also desperate: "I can't do anything else. Working the furnace is my job. It's all I know. There's nothing else. Nowhere else for me to go" (p. 7). Holdsworth interprets Berlin's response as the loss sense of "place" in the world like all the other men who lost their jobs in the town (2003, p. 30).

Adele is also the best example for the notion of *placelessness* coined by Relph. In his definition, it is possible to treat *placelessness* in two forms, one of which describes an environment without important places and the other an attitude of ignoring the importance of places (1976, p. 143). Adele represents the latter form because she is not concerned about any events around her; her only aim is to leave the town. The town has hard times economically. The local people challenge with the problem of foreign workers because their population has been increasing gradually. However, Adele watches only holiday programmes on television or trainspotting on the roof of the station every morning by ignoring these problems. She experiences her sense of *placelessness* every day. Relph denotes that living an enormously monotonous life causes a feeling of *placelessness*. Adele's boring life based on living with the same people in the same routine prevents her seeing any diversity in her immediate environment. She has been living a uniform life rather than a diverse life which actually forces her to dream of living in other places.

As a refugee, Katia emphasises that the place she came from does not exist anymore. "It disappeared" (p. 37). Liisa Malkki exposes that refugees are uprooted people and their broken and weak roots replace a loyal and heartfelt connection to their homeland. She specifies "in uprooting, the orderliness of the transplantation disappears" (1992, p. 32). In her article on *Europe*, Nadine Holdsworth explores that Katia and Adele's escape from the town draws uncertain and enigmatic images and meanings. Their desires of exploring new geographies raise an unclear hope for the future. However, their absence in the town may have caused the death of their fathers at the end (2003, p. 32). Their border-crossing and departure from the town is a certain end, but an uncertain beginning. The end result may also be associated with recent events in Britain as the country plans to exit from the European Union (EU) which in itself is a certain end but an uncertain beginning (Brexit). In addition, Holdsworth asserts that the characters in *Europe* seek stability in terms of "place, belonging and identity", thus *Europe* pictures images related to travel and 'border-crossing' literally and metaphorically (p. 75).

The unemployed local workers (Billy and Horse) feel threatened by the new comers in town. Chauvunist and extremist undertones exist on Horse's displays on the bus stop window: "foreigners out". Billy, on the other hand, leaves the town to look for a job in other cities. Horse critisises the foreigners and explicitly demonstrates that he

does not want them in town: “We didn’t use to have them, Billy, there didn’t use to be foreigners here. Now we’ve blocks full of them. Five to a room” (p. 55). The place has become a divider between “us”/the town dwellers and “them/the refugees”.

Another male character Morocco is a cunning local businessman who promises Katia to arrange the necessary documents to leave the town. He is the symbol of the modern capital money-maker by doing business across borders. Therefore, he identifies himself as a magician, an illusionist:

> A magic money line. See, you pass something across it [the border] and it’s suddenly worth more. Pass it across again and now it’s cheaper. […] see … magic money just for crossing a magic line. I’m not a smuggler, I’m a magician, an illusionist. There’s no crime in that. *Morocco* (p. 29)

Morocco is equipped with a businessman’s suit, sunglasses and a heavy suitcase. He is keen on his freedom. He likens home to a prison and tells the local men that “Nothing’s more of a prison than a home. Nothing is a bigger threat to a man’s liberty than three meals a day and familiar faces at the dinner table” (p. 67). Different interpretations of ‘home’ as an essential place are interestingly juxtaposed together. While in Morocco’s statement, “home” refers to marriage, house, family, and a routine life, Beck interprets “home” in a broader meaning. For Beck, it represents one’s national identity, possibly Scotland, Europe or a smaller place (2012, p. 53).

There are some vital spatial decisions taken by the characters. Adele makes a decision to go with Katia even if she is supposed to stay with her husband in town and continues her routine, banal, and unhappy life. She wants to make use of the great opportunity of escape with Katia. For a very long time, she has desired to liberate herself from her marriage and the town. Crossing the border enables her to refuse a routine life and search for her own life style. Also Sava does not want to go with Katia. He decides to stay in town. He thinks that he is old and cannot bear one more adventure. On the other hand, Billy as a young man decides to leave the town and his friends to look for a job. Berlin and Horse insist that he stay and fight with them, but he decides to go. He wants to live in the metropolitan cities in the expectation of finding jobs and adventure. Also he mentions about the people’s despair and disadvantages due to their location. The town means for Billy a place to die, not a place to live in.

For Adele, the continent of Europe is the most suitable place to live an adventurous life. She thinks it is her only way of escape from her present boring small-town life in spite of Katia's warnings about the bitter reality in Europe. She warns Adele about the difficulties they will encounter in European capitals. Adele represents a utopian and a romantic view of Europe as a centre of liberty, prosperity, democracy, human rights, happiness, comfort and peace. In reality, a great number of people in every corner of the world consider Europe and/or America as the dream place. In spite of all Katia's warnings, Adele realises her aim and leaves the town with Katia in the dénouement of the play. However, there is no reference about the whereabouts of Adele and Katia at the end. Contemporary audience/reader is familiar with scenes of people suffering from unemployment, alienation, hunger, poverty, and culture shock after moving to a new country. One can only speculate about the women's present and future life.

The characters may be classified into two groups as the outsiders and the insiders in Relph's terms or the "leavers" and the "stayers" in spatial terms. Adele, Katia, and Billy are the leavers/outsiders as they want to leave the town to live or work in other places. However, Sava, Fret, Berlin and Horse are stayers/insiders as they want to stay and struggle with the problems inside the town. Only Morocco cannot be classified because he talks to Katia as a leaver/outsider, but talks to Berlin and Horse as a stayer/insider. In fact, it is not surprising when one considers his job as a shrewd entrepreneur. He is a mean character who also makes advances at Katia in exchange of formal papers to pass the border, but the local people, Berlin, Horse, and their nationalist friends beat him up, after which he becomes more sympathetic to Katia and his friends. He performs a many-sided personality unlike the other characters. These two groups of characters emerge from the economic and social problems in the town and can be identified as experiencing *geopathology* in place in Chaudhuri's term.

Film and television studies scholar, David Archibald (2011) indicates that the plays in the 1990s in contemporary Scottish drama are not concerned much with history, but more with present. He states that these plays are often located in "atemporal, geographically unidentifiable spaces" (p. 90). Although the name of the town is not specified in *Europe*, it can be located in Bosnia without much difficulty. Bosnia declared its separation from Yugoslavia in 1992 which caused an increasing violence

and atrocities exercised by Serbian forces. Eventually a widespread of "ethnic cleansing" happened in those areas. They created dreadful sufferings on refugees and persecutions in concentration camps which were supposed to be an unbelievable event to happen in modern Europe (www.history.state, n.d.). It triggered a war that lasted over three years between 1992 and 1995. In the play, Fret and Sava talk about the wolves - metaphorically for the hostile people, enemies - that "came back to the hills near our town after the war started. You could hear them howling in the suburbs. Horrible" (p. 80). These hills are reminiscent of the city of Sarajevo which is enclosed by the hills so that Serbian forces locate on these hills to shoot the people down in the city:

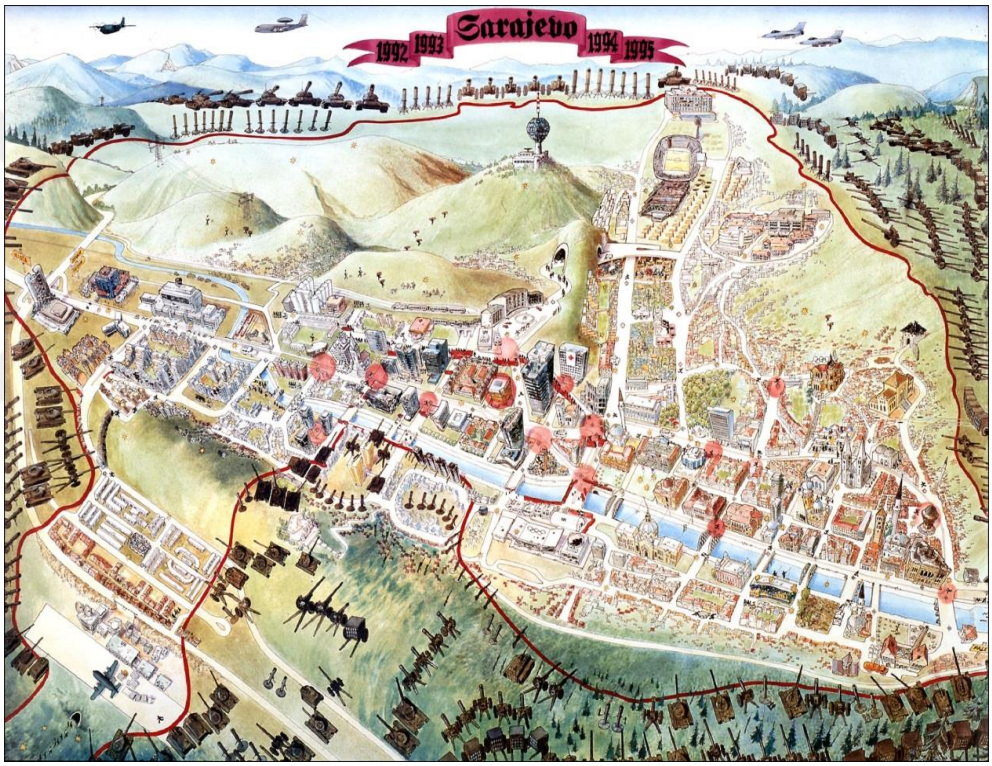

Figure-3.1: The hills of Sarajevo (www.24.media)

In an interview with Neil Cooper (2007), Greig refers to Bosnia vaguely, emphasising the fact that similar atrocities happen anywhere at any time in the world:

> *Europe* wasn't a prescient play when it was talking about asylum-seekers and so forth; it's just that nothing's changed. If it was Bosnia then, it's Iraq now. If it does enter the canon or something, it's only because people are still having horrible wars (Cooper, 2007).

As a significant aspect of geocriticism we know that space is stratified and referential (Westphal and Tally, 2011). In this play, too, Europe continues to refer to more than

one place. Indeed, of all the selected plays in this research, *Europe* is the most popular and political play which focuses on spatial, economic and cultural problems in the EU policies. The psychiatrist and philosopher Frantz Fanon interprets those policies as "spiritual adventure" and a game which appears to be attractive due to European achievements, technology and lifestyles (2004, p. 235). Gary Younge reports from *the Guardian* that the recent news from the Mediterranean Sea is quite worrying that more than 1000 migrants die in the Mediterranean in a fortnight period due to their vessels sinking (Younge, 2015). They were escaping from civil wars, hunger, massacre, and ethnical hatred with the hope and dream of living the spiritual adventure.

3.2 *Non-places* in Geopathic *Europe*

The play's main characters as refugees and its setting as the train station can be interpreted through Augè's (2008) term *non-place*. He defines *non-places* as "the extended transit camps where the planet's refugees are parked" by giving examples such as high-speed roads, railways, and airports (p. 28). The play's setting in an empty railway station where the refugee characters Katia and Sava come to seek a shelter is suggestive of a typical *non-place*. To use Augè's words, these two refugees park at this *non-place* temporarily until they find the formal papers to leave the town. Although the place is never specified, it is implied that they have come to town from a Nazi camp. Katia describes the place as not existing anymore: "The place I came from isn't there anymore. It disappeared" (p. 37). It is "a small town. The sort of the place people come from. Not the sort of place they go to, particularly" (p. 38). The place is not recognisable anymore; Katia resembles it to "a relative whose face has been torn off" (p. 38). The refugees' hometown is described with reference to war scenes of distortion and poverty. Therefore Katia and Sava are constantly on the move to find a safe place. Their mobility represents continual encounters with new places and new people and provides a rich source of geographical imagination for the audience/reader.

Greig focuses on the developments in a European town following its joining in the EU by drawing a geographical imagination of Katia and Sava's mobility. In fact, Katia and Sava struggle with the problem of the place because they have been in

conflict between home and exile, belonging and alienation. Not only Katia and Sava but also Adele experiences the problem of location. 'Home' means a shelter for Katia and Sava, but it means a prison for Adele. Chaudhuri's term *geopathology* which refers to a problem and a feeling of unfamiliarity with place is appropriate here as the play underlines "the problem of place and place as problem" symbolically (1997, p. 55). The play discusses the notion of "a *victimage of location"* or "a *heroism of departure*" with its geopathic characters (p. xii) (italics in original). The divergence between Adele and her husband about staying and challenging the problems in the location (victimage) or leaving the location and exploring new experiences (heroism) is the fundamental problem in their marriage. Adele prefers leaving, but Berlin prefers staying. The problem with place affects their private lives and personal relationships with the local people. Adele, as a leaver, becomes a 'heroine' after she leaves the town, but the real 'victim' is Sava as he prefers staying in town and finally dies when the station is put on fire.

In contrast to being married and stuck in this small town, Adele has utopian imagination for other cities. Katia is also desperate to travel to a safe place, but she does not have the right documentation. The two women's geopathologic relationship to place and feeling dispossessed in the unnamed town cause them to cross the border, which they believe would enable them to live happily and freely. Chaudhuri accounts that the family home and domestic interior in modern drama began in the nineteenth century and proceeded in the twentieth century by "filling the signifying space of theatre with an *environment*" (1997, p. 6) (italics in original). This new environment in drama provides a new setting of place with "its local features, types, common languages, heroes and catastrophes" (p. 6). Additionally, Raymond Williams (1977) explains that a perception of physical and social environment influenced the character and action profoundly in "naturalism". He states that "In high naturalism, the lives of the characters have soaked into their environment" (p. 271). He reports that this environment could be a physical space or a mode of lifestyle. He suggests that "It is characteristic that the actions of high naturalism are often struggles against this environment, of attempted extrication from it" (p. 271). Chaudhuri underpins Williams' argument in which "escape" and "creative displacement" is an important plot device in the developing discourse of modern drama (1997, p. 6). Therefore, in the naturalist setting of *Europe*, it can be observed

that the lives of Adele and Katia are influenced by their environment thoroughly. The suffocating environment of Adele and the alienating environment of Katia trigger their desire of 'escape'.

Not only the dramatic final scene, but also the play in general has a gloomy atmosphere as the scenes of various kinds of atrocities are suggestive of the Bosnian war. There is also a reference to the problem of adaptation especially for the countries that have joined EU recently. In the western capital system, machines, and technology replace human work-power. Berlin (the furnaceman) says that "Machines can run a furnace apparently. Apparently they don't need furnacemen" (p. 6). This is evocative of the contemporary condition where heavy industry dies at the expense of redundancies, local and global unemployment. Sava explains why they have to stay at the station hall: "The fault is neither yours nor ours but belongs to the random chaotic winds of current events" (p. 14). These chaotic streams create the state of *geopathology*. While Billy leaves the town to look for a job, Berlin and Horse prefer to stay in town and fight the foreigners and other economic problems. Horse tells his friends that he would give all the foreigners' jobs back to the locals if he were a dictator (p. 20). He is a true stayer and an insider in Relph's term unlike Billy or Adele. In her paper titled "Geopathic Disorders in David Greig's *Europe*" for the 25th annual CDE conference, Inan focuses on the characters' sufferings about their location and displacement. She argues that the vulnerable characters address a new xenophobic Europe whether they leave home or stay at home (www.essenglish, 2017).

Greig states that he constantly writes in an intertextual mode by exemplifying *Europe* as a response to Brecht and *The Architect* and *Victoria* to Ibsen. Indeed, he writes his plays in a Brechtian manner. In *Europe*, he uses a chorus to inform the audience/reader about the situation, environment, and the events. In Classical Greek drama, the chorus used to describe, explain, and criticise the events and actions in a play. In the following centuries, the importance of chorus decreased because the actors became more important, likewise it was used to separate the acts. Simon Shepherd argues that the form of Chorus in the contemporary stage does not fit to the conventions because it does not come from the fictional characters; instead it is responsible for the direct interpretation of the actions/plot to the audience like a

protagonist (2009, p. 129). Greig's chorus in *Europe* acts as a story-teller or a narrator and adds rhythm to the play.

In addition to the chorus, the sound of the thundering express train is used quite often in order to create a dramatic and a musical effect on the audience's ears. Yi-Fu Tuan (2001) indicates that the sounds are effective for the people to structure space. He states that "sound dramatizes spatial experience" (p. 16). In *Europe*, the sound of the train conveys an expressionistic importance on the events, people and spatial perceptions. The sound at the end of the scenes forms a complementary effect for spatial experience on both the audience and reader. The stage space is charged with physical energy with the help of this sonic signifier.

Additionally, there is a parallel between the tone and rhythm of the train sound and the events. *Europe* consists of two Acts the first of which is eight scenes and the second is twelve. The playwright adds screaming train sound to the play at the end of each scene, perhaps to give a break between scenes, and emphasise the eternal presence of the screaming train. The ever-present sound of the train creates a feeling of passage of time. In one particular part of the play, Adele takes Katia to show her the express train on the roof of the station for the first time. The deafening sound of the approaching train increases gradually in parallel with Adele's excitement. Greig masterfully uses the acoustic character of the train to give the play a dramatic undertone completed by realistic soundscape. In doing so, he creates a real mimetic effect on the audience/reader. Also Rebellato states that "Fret, the station master in *Europe*, sees the train as an image of progress, drawing Europe together, while the theatrical experience of the noise, light and metal is altogether more threatening" (2002, p. 128).

3.3 The Dénouement of *Europe*

The play is divided into two different locations at the end of the play. On one side tragic events happen, on the other side scenes of happiness and hope are depicted. Berlin and Horse drink vodka just out of the station on a very cold night, the coldest October night for a decade and a half. At the same moment, Fret and Sava talk inside the station to make preparations for a good night's sleep. Unaware of the old men Fret and Sava, Horse lights a cloth and sticks it into the top of the vodka bottle in

order to get warm. In panic, Berlin throws it into the station as the bottle is about to explode. The station catches fire and it burns down completely with Fret and Sava inside the station. The old men die in this fire. On the other side, not knowing about the fire, Adele and Katia leave the town hiding in the toilet of an international train. The finale has a dramatic effect as the two scenes happen side by side once again emphasizing the heterotopic quality of theatre space.

Evidently, at the dènouement of the play, the play's setting of a train station is described in terms of spatial dynamics in order to transform from *non-place* to an important place; from *heterotopia* to utopia; from a *physical space* to a *mental space* which are represented as a symbol and also as a hope for the future. At the beginning of the play, the station building is a non-used, quiet and inoffensive public place. However, it turns into a symbolic place across the country, an expressionistic cry in a metaphorical term. Thus, it can be interpreted that Greig leaves a mark not only on the characters' identities but also on the identities of the places. In one of his interviews with the playwright, Paul Taylor expresses that Greig's main settings are "transit areas, borders, stop-off points that are neither one place nor the other, and cultural no-mans-lands". He interprets that his preference on the unused railway station in a decaying town comes from his preoccupation with Scottishness. For Taylor, the unnamed European town is the suggestive location of Scotland as a place that has suffered from identity crises. Also, Greig states that "If I had my time again, I would call the play Scotland" (Taylor, 1999).

The fire is accepted as a racist act in the media as it is clearly defined in Berlin's words: "They said the name of our town, politicians and sociologists all across the continent said its name" (p. 84). They cursed the criminals, protest songs are written about them. In Berlin's words the place gains its meaning: "Until it wasn't a name any more but a condition, not a place but an effect" (p. 84). At last the people on express trains hear about this small town and learn about the unnamed small town. For Berlin, the unnamed town proves to be part of Europe: "They know that, in our own way, we're also Europe" (p. 85). The play ends with the noise of the train like a scream for the last time.

The events after the fire at the station, formal speeches by the minister, the nationalist song, reactions against racism and xenophobia are all familiar to the

contemporary audience/reader as similar events and occasions occur anywhere in today's world. Rebellato draws a particular attention to the image of "fire" and emphasises that Greig has used this image several times especially in *Timeless, Victoria*, and *Europe*. He explains that the fire in these plays represents "both enlightenment and destruction, the cleansing of corruption and wholesale destruction". He resembles the flames of the fire to a signal which enables the inhabitants to form bonds with the rest of Europe. Rebellato interprets the fire as a kind of violent act which "puts the town on the map" (2002a, p. 128).

3.4 Mimetic and Diegetic Places in *Europe*

From the beginning to the end, the play covers four days in the lives of the main characters. The places used in the play have different influences on the events and characters. The train station has a positive influence on Fret and Sava's relationship. Tuan's argument of "Inside the enclosure, undisturbed by distractions from the outside, human relations and feelings can rise to a high and even uncomfortable level of warmth" supports Fret and Sava's gradually warming friendship (2001, p. 107). At first Fret behaves Sava in a hostile manner as he felt responsible for the station building. However, they both are station workers (Sava used to be a station man), so their talks focus on trains and stations. Finally they begin to compromise and become close friends. Moreover, they share the same tragic destiny at the end of the play.

Considering Henri Lefebvre's triad theories on space, the train station is a sample for *spatial practice* as it is used as a public place. It is equipped with timetables, old posters and information signs on the walls and a wooden bench in the middle. From its *spatial practice* it appears to be not in use anymore. Thus the space of the station is used for different reasons. The *spatial practice* of the station informs the audience/reader about the economic conditions, social relationships, and daily routines of the border town. In *The Production of Space*, Lefebvre states that "From the analytic standpoint, the spatial practice of a society is revealed through the deciphering of its space" (1991, p. 38). The station deciphers that the town is an inactive border town where there is unemployment and poor economic conditions. Additionally, the literary representation of the train station imposes various emotions

on the characters such as pleasure and safety for Katia and Sava, anxiety for Fret, secrecy for Katia and Adele, fear of public judgement for Berlin and Horse.

Not only the train station, but also the Calypso Bar as a *non-place* does affect social relationships among the insiders and outsiders in the town. The utterances of Morocco, Berlin, Horse, and Billy in the Bar reflect a relaxing atmosphere. As the young men socialize in the pub they talk about their favourite subject matters, dreams, and preferences. Especially the male characters talk about their future dreams in the Calypso Bar. However, the Calypso Bar does not make a relaxing influence on Katia because she has to persuade Morocco for preparing official papers for her. Moreover, she feels discomfort and unsafe there because the local men sing nationalist songs in one part of the Bar. She feels anxious and stressful so she decides to leave the Bar immediately. She tells Morocco: "If I seem in a hurry to leave it's because people who stay too long in one place get noticed. People who get noticed get punished" (p. 67). They manage to escape from the Bar, but the extremists notice their absence and they beat Morocco in the alley. Katia runs away immediately as she does not want her identity to be revealed; she has to avoid any police investigation.

The space of the train toilet has a liberating influence on Adele and Katia. They kiss each other passionately with the excitement of crossing the border. They do not only leave the town physically, but also psychologically and emotionally as they get rid of the pressures of the locals, responsibilities, and borders in their lives. They feel the joy of crossing the border as they get closer to their dreams. Although Katia seems to be worried about her father Sava, Adele concentrates on her future; she has already fotgotten about her past life, her beloved ones and the townspeople.

Set in a small border town in central Europe, the play depicts a true picture of the recent historical and political events in Europe and the Balkans. There are images that suggest the unification of European Nations (EU) (1992) and its effects on the economy of small towns; the disintegration of Soviet Union (1991) and its effects on the people of Eastern Europe. The themes of racism, xenophobia and sectarian violence are all explored powerfully and concretely. The mimetic places of these events and issues are shown in the following figure according to their frequency of use:

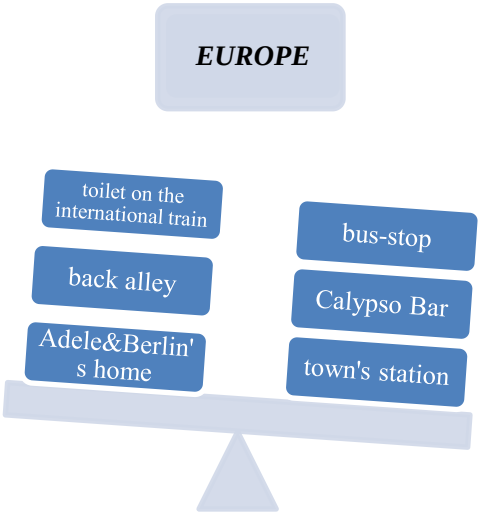

Figure-3.2: The mimetic places in *Europe*

Figure-6.2 displays that the play is mainly set in the town's train station. The play begins and ends at the station. Most of the major events in each stage such as the rising action, climax, and the resolution parts all take place at the train station. The Calypso Bar is the second mostly used place. It is the only meeting place for young people in town. Berlin, Horse, and Billy meet Morocco and also Morocco meets Katia in that Bar. Adele describes the town as a place consisting of only "the Calypso Bar" and "the street" (p. 68). Two short scenes take place at the bus-stop one of which is when Berlin and Horse gather for Billy's farewell, and the other is when Sava and Fret gather for Adele and Katia's farewell. Other minor mimetic places indicated on the left side of Figure-6.2 appear only once in the play: Adele and Berlin's house where they argue with each other; the back alley where Berlin and Horse hit Morocco, and the toilet in the international train where Adele and Katia leave the town secretly.

The station can be examined in three different sections:

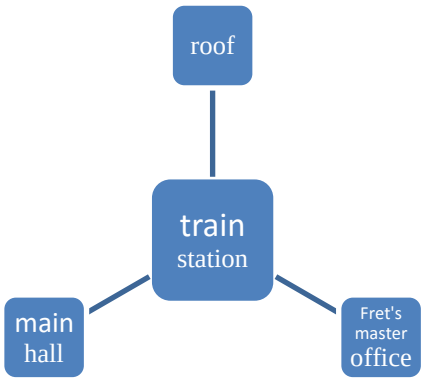

Figure-3.3: The sections of the station building

The trains and station play a crucial role in *Europe*. As shown in Figure-6.3, Greig employs the station building so vividly that the events and dialogues taking place in each corner of the building (main hall, roof and master office) match perfectly with the structural features of the places. For example, the main hall in which Katia and Sava stay is a public area, so the characters talk about social affairs such as their life-story, their future plans, Katia's mother and childhood. However, the roof in Figure-6.3 is not a public area. It is used privately by Adele who enjoys watching the train every morning. Adele invites Katia to this small and hidden place for trainspotting. In so doing Adele gets to know her more intimately and their intimacy starts in that elevated place. Finally, Fret's master office in the Figure-6.3 represents the official administrative part of the station where Fret and Adele work together. In this office, Fret, Adele and partly Berlin talk about more formal matters such as the foreigners' problem, economic problems, and new system in town. Likewise Fret gives a lesson to Adele about running a station. In addition, the characters discuss about their lives and experiences in the main hall, they talk about private matters and dreams at the rooftop and they develop official relations at the master's office.

ADELE	a club or a bar / the forest / Warsaw / Libya / England / Amsterdam / Vienna / Holland / German / Poland / Berlin / Portugal / Paris / Milan / Prague / Moscow / Petersburg / Venice / Rome / Rotterdam / Copenhagen / Sofia / Budapest / Barcelona / Marseilees / Athens / Hamburg / Salzburg / Sarajevo
KATIA	Club Med / Berlin / Paris / Milan / Budapest
SAVA	dirty camps / Sofia / Lezno
FRET	youth hostel / railways / from Rotterdam to Athens
BERLIN	Canteen / furnace / a cabin in the forest / steps of the hotel / Persia
BILLY	Ship / World / Horizon / A house in the middle of the forest / bedclothes
MOROCCO	Poland / home / the table / from the Baltic to Gibraltar / from Vienna to Belgrade

Figure-3.4: The diegetic places in *Europe*

Figure-6.4 shows the diegetic places referred by certain characters. These narrated places classify the characters as insider/stayer or outsider/leaver. Adele mostly refers to diegetic places to strengthen her outsider and leaver character. She prefers to live in her own mindscape, thus a lot of place names appear in her dialogues. Thus, it is noticeable that the outsiders/leavers (Adele, Katia) talk about foreign cities and countries across borders more than the insiders/stayers (Sava, Fret, Berlin). Fret and Berlin mostly talk about railways and furnace to refer to their jobs. Morocco's reference to foreign place names and "home" makes him an in-between character that does not belong to anywhere.

3.5 Heterotopic Quality of the Station

The literary critic Massimo Fusillo (2011) defines railway stations as "counter-spaces" that cease, neutralise and demolish the social order and relationships (p. 45). Here the dual social relationships of Adele-Katia, Fret-Sava and Fret-Adele are in conflict in the railway station at the beginning of the play, however, as the plot proceeds, the tense relationships soften and transform into respectful and sincere attitudes. This heterogeneous and chaotic emotional undertone accords with the contradictory nature of the railway station as a *heterotopia*. Moreover the station is designed by decrepit, out-of-date posters, information signs, and timetables on the walls and a dirty floor, reminiscent of an abandoned neglected place. Also the station's architecture is depicted as a hybrid style which has Hapsburg, Nazi and Stalinist forms. Such depiction of the train station creates an image of a small, old, traditional, peaceful, and quiet atmosphere of the town.

Fusillo also explains the atmosphere of heterogeneity at the railway stations as "a mixture of euphoric and dysphoric feelings" (2011, p. 45). He states that railway stations in literature are depicted in a chaotic heterogeneity. For him, a railway station is not only a symbolic place of ancient cathedrals due to their location in the centre of a city but also exists together with degradation, social deviance, and marginality. This incompatible case is derived from the natural spatial features of railway stations. Like other means of transportation a train station suggests a sense of emptiness caused by separation and waiting. It may also be an interruption to the normal course of time, or corrupted social hierarchies and relations. This contradictory nature of the railway stations as *heterotopia* caused them to be used especially in postmodern contexts. Fusillo also describes railway stations in the twentieth century as a place that suggests "deviance, degradation and uprootedness" and also a privileged place for "gay cruising" (2011, p. 46). In *Europe,* the station indicates uprootedness for Katia and his father (refugees), Katia and Adele's lesbian relationship, Horse's assault on old Sava as a degrading movement, and finally Horse and Berlin's burning the station inside with Fret and Sava as a deviant reaction.

Greig develops a rich series of opposites in the train station such as love and hatred, home and homelessness, friendship and insincerity, hope and frustration, cooperation and negligence. Tompkins states that *heterotopias* articulate a stronger meaning than theatre in which the concrete spaces and the abstract spaces are combined (2014, p. 17). The train station is the most meaningful place which produces opposite feelings between the characters in a concrete space. One of the most significant elements of *heterotopias* is to implicate the 'other'. In *heterotopia*, the subject cannot judge the objects or the events around him in a familiar way and feels himself the other. Katia and Sava are the other for local people. They cause the station to be a heterotopic place by staying in the building. Also, Foucault describes *heterotopias* as a place in which the relationships "designate, mirror, or reflect" each other (1986, p. 24). It is clear that Sava's experiences as an old railway worker mirror an appropriate interpretation for Fret on his profession. Fret hangs some banners of protest on the roof of the station: "Stop the closure" and "Save our station" after he listens to Sava's memories (p. 59).

3.6 Metaphorical Places:

Greig's choice of the dysfunctional train station in an unnamed border town is symbolic. Today Europe has a perfect and practical train and rail system which is fast, systematic, comfortable, safe and reliable. Fret's line suggests the importance of trains in Europe when the express train noise is heard: "It's a masterpiece. It's a bloody European classic" (p. 54).

Railway system is essential for the EU countries in facilitating mobility and travel nationally and internationally. The European train system is also the symbol of civilisation, technology, development, machinery, and power. Fret (the stationmaster) describes the railway network for the unification of Europe by using metaphors:

> "I said to myself. That's what Europe will be. Steel and tracks and trains. …. like blood muscle and arteries holding the continent together. Connecting this place with a hundred thousand other places like it from Rotterdam to Athens" (p. 48).

Holdsworth comments, for Fret, the train symbolises the advancements of modernity as it maintains and supports "the successful operation of modern, civilised, industrial societies" (2003, p. 29). On the other hand, Fret discusses that the political events might cause a flux across the whole network. In *Europe,* Greig portrays that this flux in the network affects the systems and inhabitants directly in the town. Holdsworth, thus, states that Greig embodies "the unreliability of fixed notions of place and nation" (2003, p. 29). Metaphorically the train and railway station refer to the instability in the relationships between the characters and also ordinary systems in the town, such as new foreign workers instead local people.

Cramer examines that the railway in the play is the symbol of "the modern testament to a century of traumatic industrial alteration, both progressive and, in its capacity to illustrate both the illusory nature of borders and their intractability, ambivalent" (2011, p. 175). In *Europe*, the station building is described as a "witness to the past century's methods of government" (p. 3): "Hapsburg, Nazi and Stalinist forms have created a hybrid" means that it carries the traces of different historic rulers.

The train itself is portrayed as an important spatial metaphor. It symbolises the EU which unifies all the different nations and cultures under one roof. Fret says: "The border doesn't mean much when you're on a train" (p. 41). Adele feels a great

excitement during trainspotting on the roof of the station. She describes the trains to Katia: “See … you can see in at? the people in the carriages … sitting, smoking, reading papers …” (p. 41). The EU includes different countries, people, and cultures like the different passengers travelling on the train. Adele: “I’ve stood up here to watch … a train full of everything. Every kind of thing from everywhere’s inside it” (p. 42). Adele’s description of the express train in her line “every kind of thing from everywhere” suggests the EU.

Sava describes a station as “a place to finish a journey as well a place to start one” (p. 77). It is a starting and an ending point in Fret and Sava’s lives. They build a strong bond and die together in the train station. At the dénouement of the play, Adele gets on the train with Katia and leaves her town, husband, work, and personal problems in order to start a new life as she has expected to happen for so long.

For Fret, running a train station is similar to running a country. Fret does not approve Katia and Sava to stay in the station building as if it were a hotel or a youth hostel. He likes his job and performs his job professionally even if the trains do not stop at the station anymore. His statement “it’s my station” reflects his fidelity to his job and the station (p. 9). He wants to give a lesson to the irresponsible member of the station, Adele at the head office. He explains her why he does not want the refugees staying at the station:

> “If you want to run a station like this you have to learn you can’t just let things ride. Not in this job. You have to take control, get a hold of the reins early on …. see what’s happening and respond effectively with action” (p. 9).

For him, running a station from the head office is akin to running a country. Wilkie highlights the disconnections and detachments between the particular characters and the railway station. She matches these detachments with the desperate need for communication between Adele and Berlin, the ambiguities in the past lives of Sava and Katia, the question of erasure of the city where Katia comes from. Wilkie adds that:

> The play therefore pursues the implications of disconnection – in transport links, in personal relationships, in versions of nationhood, and between competing social ideologies – for understanding a contemporary European sense of identity (Wilkie 2015, p. 77).

Not only the places, but also the three characters’ names are used metaphorically in the play. These characters’ names come from the names of geographic places: Berlin,

Morocco and Sava. The male characters' names can be associated with their spatial references. For example, Berlin is the capital city of Germany, a reunified city. *Berlin*, as a character, is a furnaceman, a hardworking worker, an insider, sometimes aggressive because of economic problems and the current events in the town. For Adele, he is not an imaginative person. Berlin is also reminiscent of Greig's *One Way Street* which is set in Berlin. Morocco is an Arabic country lying across the Strait of Gibraltar on the Mediterranean. Its population is mixed by the Arabs, Berbers, Jewish, French and Spanish. The most stereotypical characteristic of Moroccan people is their hospitality and kindness. The character Morocco visits many countries, sees many cultures, and is so generous to his friends that he serves them the vodka he has brought from Poland. He prepares papers for Katia without asking any money and he protects Katia from the local people during fighting in a hospitable and kind manner. The last character is *Sava* whose name is resonant of the river Sava that is located in Southeast Europe. It flows through Slovenia, Croatia, Bosnia and Herzegovina and Serbia. After the Socialist Federal Republic of Yugoslavia was dissolved in the early 1990s, it became an international river and becomes the centre of attention.

> "Following the support of the Stability Pact, the four riparian countries of the Sava River Basin - Bosnia and Herzegovina, Serbia, Croatia and Slovenia entered into a process of cooperation known as 'The Sava River Basin Initiative' (Sava Initiative)" (www.eea.europa, 2010).

The Sava River plays a unitary and peaceful role in this troubled region. Katia's father, *Sava*, also seeks peace when he meets Fret's and the local people's hostility. He has responded patiently and finally he becomes close friends with Fret.

The names of the female and male characters indicate individual distinctive features. Male names are Fret, Sava, Morocco, Berlin, Billy and Horse; female characters are Adele and Katia. It can be observed that male names are mostly from a geographic place such as a city (Berlin), a country (Morocco), or a river (Sava) or an animal (Horse). Only Fret and Billy have usual male names. However, this improper naming is not seen in female characters' names (Adele and Katia). In her interview, Rodriguez asks Greig whether he is making any gendered distinction between his characters' names. Greig answers that he chooses all of the names very attentively, but sometimes uses a gendered distinction. He explains that he draws a particular woman in his plays which is so special that she drives the impulse of his drama. He

states that this young woman character is a driving force in every play. Indeed woman characters are the most important ones in many of his plays (Rodriguez 2016, p. 93). In *Europe*, the young woman who "is closest to the guiding impulse of the play" could be either Katia or Adele. As the most geopathologic character, Adele seems to be closer to the impulse of the play than Katia because she is driven by a desire to leave the town and explore new places.

3.7 Spatial Language in *Europe*:

It is noticeable that the characters frequently use the spatial names, nouns, and adverbs in their utterances. These words could be either representative or factual names. The following part is a list of fragments and extracts from the play to focus on the spatiality and how it is represented linguistically:

- ✓ Berlin, Billy and Horse talk about the recent events in the town. They mention their dreams and hopes for the future. Billy uses spatial expressions to describe his desire to leave the town: "I've jumped ship. I'll try my luck with the sharks. Strike out …. swim for the horizon while my head's above water .." (p. 22). He has experienced hardships and now he desires to swim for the horizon to reach other places.
- ✓ Berlin (Adele's husband) defends his decision to stay in the town in spite of new challenges and says that he can leave whenever he wants. However, his friend, Billy, does not agree with him and tells him: "You're stuck, under the bedclothes, can't get up and face the day in case the world's moved on in the night. Keep the curtains closed and lie still … stuck. That's you" (p. 22). Berlin is imprisoned in the town perhaps due to the familial responsibilities. The moving world in the night may represent the changing life style, economic situation, political arrangements, rising joblessness, and unhappy people.
- ✓ Sava is happy to be in this small town and does not want to travel to other places. He expresses his thoughts with spatial words to Katia: "Look around you, look at the architecture. Listen to the sounds from the street. You can smell the forest. We're a long way from home but we're still in Europe" (p. 25). Sava makes sense of his immediate environment and appreciates the

architecture of the station, the street and the forest. Being far from home but still being in Europe indicates that any place in Europe is their home.

- ✓ Morocco learns the bad news about the closed factory, unused station, unemployed people, ..etc. However, he is still hopeful: "Still, one door closed another opens" (p. 28). He is positive about the place in which he lives.
- ✓ At the beginning of each Act, the chorus describes the present situation in the town: it is the autumn time and rain and wolves came to town: "… now they sniff around the shadows at the bottom of the stairwell" (p. 43). The wolves (they) represent some sinister people among the local public. Their existence at the bottom of the stairwell represents that they have a secret plan. Also: "We never got wolves before they hid in the woods all winter" (p. 43). Their hiding in the woods indicates they have made a group for their hostile plan secretly.
- ✓ The chorus refers to place as well: "Only it isn't our place any more. Our place was taken in the night. Our place slipped away while we were asleep" (p. 44). These sentences with spatial expressions mean that the decision of joining the EU might cause negative effects on people's lives, but it is too late when they are aware of the situation.
- ✓ Adele expresses her feelings about her unhappy marriage: "I live in a graveyard; I was bound to marry a stiff" (p. 45). She tells Berlin that she desires to be free: "every time I look at you …. every time I remember where I am it's like a fistful of earth falls on my face. I need to get some air, have to dig myself out" (p. 45). From her spatial expressions, it can be concluded that Adele has miserable feelings for living in that town and being married to Berlin.
- ✓ Fret tells Sava: "If God was a railwayman then things would stay on track. Things would run smoothly. I'd say God works in head office" (p. 49). As mentioned before, head office symbolises the ruler, the manager, or the dictator's office. Fret uses the spatial expression to "Stay on track" to imply harmony in place.
- ✓ Katia wants to give advice to Adele in spatial words: "Stay where you fit in. Stay at home" (p. 49). She does not advise Adele to change her life style,

habits, and culture, and to leave the town. “Home” represents her hometown, neighbourhood, or the small town she lives in.

- ✓ At the bus-stop, Horse uses a spatial expression to mention the great number of foreigners (Somalis, Ethiopians) in the town: “… there didn’t use to be foreigners here. Now we’ve blocks full of them. Five to room” (p. 55).
- ✓ Adele addresses to Katia in geopathic descriptions: “You’ve lost your home and I’ve never had one. So we’re both exile” (p. 62). Home, as a general usage, represents the town, hometown, country, environment, family, and living place.
- ✓ Katia does not want Adele to accompany her. She says: “It’s not Club Med.” (p. 62). Although Club Med is a real worldwide travel agency and holiday inn, in this context it is used as a symbol, a metaphor of entertainment, easy life, holiday, and fun.
- ✓ Morocco thinks the local people are “louts”. They do not have any vision for different places or different life styles. While he drinks beer with Katia in the Calypso Bar, he says: “… We’re familiar with cities … we’ve crossed borders … We’re at home only when we’re away from home..” (p. 66). He proves that they are complete outsiders. The cities represent different cultures; borders represent the lines of imagination and independence.
- ✓ Adele expresses the vicious circle of her routines with real place names: “There isn’t an ‘in town’ here, Berlin, there’s the Calypso and the street” (p. 68). She portrays the town with only the Calypso and the street. She means that Berlin’s world is limited to town, but Adele’s is more imaginative and extensive.
- ✓ Fret is not optimistic about the new system in the EU. He explains his thoughts in spatial language: “… It feels like things are crumbling …. I’ve lived in this town all my life. Since I was a boy I’ve never been anywhere else. I’ve seen buildings go up and come down, I’ve seen street names change… it’s formed around me like geology” (p. 72). Sava is optimistic. He believes that the people will soon recognise the realities of this town in relation to social and economic problems. Fret is hopeless and states his opinions with spatial vocabulary again: “…. Express trains going so fast they can’t even make out the station name as they pass” (p. 72). The local people’s

individual and ethnic problems are not essential the EU: “That’s all that’ll be left of us. The home you thought you had, the place you thought you came from, the person you thought you were … whoosh! Whoosh! Gone past” (p. 72).

- ✓ Adele and Katia decide to leave the town, but Sava decides to stay at this very station: “A station is a place to finish a journey as well a place to start one” (77).

3.8 Conclusion

Europe is the playwright’s first important full-length play in his career (1994). The spatial images are efficient to understand the essence of the play. The border town is suggestive of an oppressive place. It also suggests mobility, travel, new hopes and adventures. Crossing the borders opens up new worlds but also new threats and dangers. On one hand, there is a strong feeling of happiness and liberation and being a hero; on the other hand, violence, suffering and victimization occur. The play presents these two opposite feelings simultaneously. Sava’s line depicts this situation: “A station is a place to finish a journey as well a place to start one” (p. 77). Therefore, Greig creates a sense of *geopathology* in the small border town in Chaudhuri’s term. He examines the conditions of living a traditional life in the same local environment all through one’s life and rooted in a certain place in contrast with leaving the town for freedom, adventure, and opportunity elsewhere. This question is indeed a common concern which muddles the minds of a lot of contemporary audience/reader.

In this geopathologic setting, the events take place at the train station which is a *non-place* in Marc Augè’s term, a transient place, and a contact zone for the characters. The Calypso Bar is also another *non-place* where the young generation of characters meet and where crucial decisions are taken. The playwright’s preference of *non-places* for the play’s setting underpins the contemporary global themes such as the mobility, non-rootedness, xenophobia, migration, alienation, dislocation, and unemployment. The play also highlights the conflicts in the Balkans (1991-2001) as the setting represents a central European border town. The elements of the setting symbolise certain notions, for example, the station represents the modern railway

network in Europe; the passage of the deafening express train may symbolise an alarm call for the unity in EU countries, and the station building is a crossroad in one's life.

To sum up, the audience/reader of *Europe* recognises the importance of geography and economy on the local people's lives. The play has didactic messages to the audience/reader: poverty might not be the only reason for leaving from such a small town; people like Adele might desire to live in another place even if they have a comfortable life and family. In many respects, *Europe* is a remarkable play with its use of poetic language, metaphorical setting, historical, geographical and ethico-political associations.

The playwright addresses the subject of place and *placelessness* on borders at a time of great dismay. In similar terms, the next play *Outlying Islands* portrays the ruthless character of human beings on an isolated island. As in *Europe*, in *Outlying Islands*, too, small provincial places away from the civilised metropolis breed acts of violence and intolerance. Both plays offer a social anatomy of the life-denying features of the provincial places, where outsiders have to struggle in a local place. This is actually a familiarly bleak view of place whether it is an outlying island in a Scottish territory or a small town in Europe that stands for any provincial scene.

4. *OUTLYING ISLANDS*

> "I have noticed that something draws us towards outlying islands. Some force pulls." Robert (p. 9).

The British Ministry of Defence conducts an experiment on a remote and inhabited island on the northern coast of Scotland to determine the consequences of an anthrax test onto the field and animals. Unaware of the mission two ornithologists from Cambridge University are appointed for this task. Their arrival on the isolated island is reminiscent of the eighteenth century British mindset that the world is an endless resource to be exploited. Accompanied by two local residents of the island, an uncle and his young niece, the two scientists begin a new life under the severe environmental conditions of an outlying island in Scotland. Along with birdwatching the three young characters also watch each other as a result of sexual and instinctual drives. *Outlying Islands* is the story of one's personal struggle against social structure and moral conduct under the threat of a real war. The characters experience personal journeys as they try to understand British conspiracy and political strategies during wartime. The play also has a ritualistic characteristic by the use of repeated slapstick comedy movements inspired by Laurel and Hardy silent movies. The setting of a remote island represents an archaic place.

Outlying Islands was first published and performed in 2002. The play was originally performed over the radio on BBC Radio 3 (May 2002). Later that year it was staged by the Traverse Theatre Company in Edinburgh Fringe Festival (August 2002) and by the Royal Court Theatre in London (September 2002). The play depicts a story in the early summer of 1939 to unveil certain secret intrigues of the Second World War. It has obtained a series of prestigious awards such as Scotsman Fringe First award, Herald Angel award, and Best New Play (Scottish Critics) award. Lyn Gardner states that *Outlying Islands* imposes a deep effect on the audience's psyche. She defines it as "wild, strange, fascinating, and deeply unsettling" and adds that Greig has written a brave play. She interprets the play as "the end of innocence" (Gardner, 2002).

The playwright declares that this play is inspired by Robert Atkinson's book *Island Going* about the author's ornithological trips to the Hebrides Islands in 1930s for a special species of bird (Leach's Fork-tailed Petrel). Greig is impressed by the photographs in particular (www.front-step).

4.1 Synopsis

The story consists of dialogues and monologues delivered by four major characters on a small Scottish island. In addition one minor character (the Captain) appears in the finalè. The protagonists are Robert and John, two young ornithologists from Cambridge University. The scientists assume that they are sent to a remote uninhabited Hebridean island by the government to catalogue the bird colonies on the island. This island is an old pagan place surrounded by violent nature. Although never mentioned throughout the play, the location is evident to be one of the Hebridean Islands in the west coast of Scotland.

The play's spatial imagery of the island is based on a kind of *thirdspace* as defined by Edward Soja. *Thirdspace* reflects a combination of a fictitious and real place. The Scottish islands are known to be shaped by the relentless striking of the sea and the ever-changing weather. Robert, the scientist from London, is unpredictable, combative, provocative and curious and the central character in the play. His personality is as free and unpredictable as the violent setting of the outlying island. He has a great talent in observing nature. As an ornithologist, his job is to observe the birds and report his observations. His colleague John is from Edinburgh; he is known to be conservative, realist, reserved and kind. Unlike Robert, John is guided and restricted by societal norms and moral rules. Robert has always dominated John, in a way he has been overshadowed by Robert's dexterity and competence since their undergraduate years at Cambridge. John recalls those years vividly: ".. At Cambridge. In the ministry. In London. He watches and he captures. I drag along behind him" (p. 101). Robert's character, his origin and his mission may represent the English while John may stand for the Scottish. These two ornithologists reach the island by boat and begin to live in the old chapel used by pagans in the past. An old and bad-tempered man Kirk, who lives with his young and beautiful niece Ellen, is the leaseholder of the island.

Kirk and Ellen give the chapel to the newcomers, so that Robert and John can stay and work there on their project. Kirk and Ellen move to a small old cottage (bothy) near the chapel. The table in the chapel is unique and significant as it is the only table in the chapel and on the island. Robert and John refuse to give it to Kirk as they need the table to manage their professional work. Eventually all the characters agree to use the table in common in the chapel. During their first dinner together on the table, the ornithologists learn the real reason why they are sent to this island. Kirk explains to them that he has signed a contract with the British government in which he agrees that the germ, Anthrax, could be used on the island to estimate how many sheep would perish. Robert and John recognise that the government has sent them to calculate how many lives would be at risk after the experiment. The ornithologists become disappointed when they realise that actually they are not sent to the island to observe the natural life of birds, but they are recruited for a sinister mission. All in vain, they try to persuade Kirk to cancel the agreement. In the quarrel between them, Robert kills Kirk after which Robert, John and Ellen have to live together on the island until the ship arrives to take John and Ellen back to the mainland at the end of the play. They observe the birds and each other with meaningful gazes and talk to each other in emotional dialogues. Gradually the sexual tensions among them reach a peak point which is clearly defined in Robert's suggestions to John: "Your hand hovers, Johnny, it's quite transparent… A half an inch from her skin when she stands by you. And then you draw back" (p. 87).

The feelings of love, jealousy, sexual relationship, friendship, societal structures and morality are engraved in the characters' relationships. The wild and untamed location of *Outlying Islands* becomes the test site not only for anthrax but also for the conflicting relationships between nature and modern technology, morality and freedom in social rules, hope and desperation. Hence the place where the play takes place is rather functional and suggestive. The place plays a powerful role in determining the relationships amongst the characters and in controlling the action in the play. As in the locations of *One Way Street* and *Europe,* the location of *Outlying Islands* has also become a character of the play that is dynamic and influential in the storyline.

Ellen is a young woman who loves to watch the stars of silent comedy, Laurel and Hardy. She watches one of their movies, *Way Out West* thirty-seven times. Also she

thinks that Robert and John's mimics, movements and dialogues are reminiscent of Laurel and Hardy. Elements of slapstick comedy dominate the tone of the play. Despite the comic features, the ending is quite tragic. After watching John and Ellen's sexual affair on the table, Robert runs fast toward the cliff edge, opening his arms just like a bird in a stormy night. Thinking that he is crying, Ellen follows him in order to console him. Then he lets his body go down the cliffs. Ellen describes Robert like flying, but she cannot see him in the dark. Ellen and John go down to the rocks on the shoreline to search for Robert at dawn, but they cannot find him. They think that the storm might have carried his body away. At first sight, Robert is supposed to die, but he might not have died.[3] In fact, Robert has felt a great deal of bliss and peace of mind on the island. Indeed his final words are revealing when he tells John about his fantasy: "Imagine entering their world. Imagine that. No beginnings and no endings. Limitless" (p. 109). Robert is actually trapped between the limitless, free world of the birds and the imprisoning, politicised space of the island. At the end, he chooses freedom by throwing himself in the wild nature. The play ends by the arrival of the Captain who comes to take John and Ellen to the mainland.

The theatre critic Dennis Brown (2010) defines Ellen as "the shy child-woman" with a worldview based on the comedies of Laurel and Hardy. The professor of drama Patrick Lonergan likens Ellen to the director of the play as the action progresses under her control of the two scientists (Lonergan, 2013). He matches the characters' interactions with the setting of the play on an island. He explains that this interaction between character and place can be seen in most of the island plays such as Shakespeare's *The Tempest* and Brien Friel's *Gentle Island*. He also states that Greig employs a political theme about a biological weapon anthrax by drawing an "innocent map-making expedition" of the two scientists. Lonergan also reminds that the politician Hans Blix made a research on biological weapons around Iraq in 2002 when *Outlying Islands* was first staged.

The appearances are deceitful in the play. For example, initially Ellen describes herself as a respectable religious girl when she accounts the history of the pagan island:

[3]At the CDE conference in Barcelona, David Greig tells the researcher "who may know for sure that Robert has died at the end". (June 2015, Barcelona).

> "…They'd come to the mainland from time to time and take a girl out to be married and the people would give them a fallen girl – an unrespectable girl – never a girl like me – because the fallen were damned already and only fit to be brides for pagans …" (p. 76).

However, following Kirk's death, she lives with the two men in the chapel and helps them for their research. She acts as a childish, inexperienced, and even as a seductive character. Her growing independence is emphasised both in her actions and in her speeches. She acts indecently especially when she has an affair with John while Robert watches them. Similarly, John is kind, thoughtful, devoted to loyalty and moral conduct. However, he often curses and swears. He damages his morality with his affair with Ellen in the finale. As for Robert, he appears to be a strong, brave, liberal, and rational character. He talks to John about Ellen makes a scientific explanation: "According to Darwin, she'll sleep with the loser as well. She's claimed by the winner but she'll mate with the loser when the winner isn't looking" (p. 30). But at the end he disappears from the scene by jumping from the edge of the cliff into the blank space after watching John and Ellen's affair on the table. He performs an unexpected action as he thinks he has become the loser. His close friend John is not worried when Robert has left the chapel in a rush. Ellen thinks Robert is crying at the time of leaving the chapel and she wants to follow him in the dark, but John thinks that she does not need to go after him. He believes that Robert will behave in an indifferent attitude for such events. The above-mentioned changes occur in the characters especially after Kirk dies. However, Kirk has warned them before his death: "This is my island, boy. Decency will be observed upon it" (p. 40).

The remote island actually gives the characters an opportunity to discover their psyche. An isolated life on the island determines the cause of the characters' distinctive personalities. Robert and John have opposite views about life. John thinks that Robert always gets what he wants and asks him how he succeeds it. Robert's answer is quiet critical: "How could you possibly know what I want? You don't even know what you want, John" (p. 88). It seems that decency is not observed after Kirk's death. Also John and Robert get the opportunity to discover the political conspiracy about the planned experiment. Similarly, the two scientists come to terms with their own personalities. These changes in the characters' attitudes demonstrate the influence of place on one's personality and relationships.

The theatre critic Dennis Brown emphasises that the constant crash of the broken door in the chapel makes an unsteady effect on the atmosphere of the play. He states that the broken door collapses in the first moments, which is a sign of "high theatricality", but the continuously crashing of the door throughout the play loses its first powerful effect on the audience (Brown, 2010). However, Greig uses this broken door as a functional metaphor on the stage representing the relationship and the border between England and Scotland. In this context, he delivers a political message through a spatial image, in which the broken door may signify the difficult border between Scotland and England in history.

Birds are also an important part of characterisation in the play. Thousands of birds fly and scream in the sky during Kirk's death and Robert's jump from the rocks in the stormy night. Also Robert and Ellen find a fork-tail chick which is a scarce species in a candle box in the chapel. Robert releases its mother to observe how she will act. During five days, the mother fork-tail has not come back to feed its chick. Finally they explore that the light inside scares the mother. The chick's eventual meeting with his mother is indeed one of the most distinctive incidents of the play: "To avoid the gannets who'd snap them out of the sky like that. So they wait for dark to come back to their nests" (p. 90). Robert, who is a talented observer of nature, explores that all the birds return the island in the dark to protect themselves from the other predatory animals.

4.2 Mimetic and Diegetic Places in *Outlying Islands*

Figure-4.1: The mimetic places in *Outlying Islands*

Outlying Islands as suggested in its title is set on one of the Hebridean Islands remote from the mainland. They are indeed "the most outlying of all the islands" – as in Ellen's words (p. 77). As shown in Figure–7.1, the mimetic places consist of the "chapel", "bothy", "cliff/s", and "beach". The play begins and ends on the beach of the island. Initially, Robert and John arrive on the beach by a boat in the exposition part of the play. Similarly, the play finishes on the departure of the main characters from the island except for Robert. All the actions take place on the island and mainly in the chapel. It is the place where all the three characters have stayed, eaten, slept, and worked since the burial of Kirk. One corner of the chapel is also used by Robert to keep a chick gannet for observation as he wants to find the answer why its mother does not come back to take the chick.

The bothy used to belong to the shepherds in the past, but, after the two scientists' arrival, Kirk and Ellen stay there as they had to give the chapel to the scientists. Another mimetic place is the cliff which is not far from the chapel. It is the place where Robert and John observe the birds. From the cliffs it can be seen that Robert goes into the sea to swim every morning, and Ellen goes into the sea to bathe. The cliff is the main location for the characters to peep each other. Ellen watches Robert swimming secretly. Also Robert watches Ellen bathing secretly and takes a photo of her naked body from the cliff top. In the finale, the cliff becomes an important place as Robert leaves himself into the space from its edge like a bird and glides down. The cliff becomes a place for voyeurism where the characters observe the birds and each other. It is also an elevated point where their sexual instincts appear.

Robert	The Atlantic / Hampshire / The ministry / London / Edinburgh / Cambridge / Porton Down / Sanctuary / Whitehall / The Azores / Greenland / The Pacific
John	A grand hotel / The buggering grave / A hospital / The Atlantic / The Ministry / Greenland
Ellen	London / The ministry / Cinema / fishmarket
Kirk	The ministry / The mainland / London / Churches / Cinemas
Captain	Home / The ministry / Ship

Figure-4.2: The diegetic places in *Outlying Islands*

According to Figure-4.2, "the ministry" is the only diegetic word commonly used by all of the characters as they have direct or indirect relationship with "the ministry". Robert and John are sent to the island by the ministry. Kirk gets a letter from the ministry to estimate his losses after testing the anthrax. He also wants to be compensated for any damage on the island by the ministry. Ellen thinks that Robert

and John do not look like the ministry men. The Captain reminds John that the ministry wants a four-week report on his research when he returns. In Figure-7.2, it is clear that "London" is mentioned by Robert, Ellen and Kirk, but not by John. The reason of this could be that John comes from Edinburgh and also symbolises the Scottish. The other characters have a relationship with "London" one way or another: Robert comes from London, Kirk has been in London in wartime, and Ellen loves cinemas in London. The Captain appears only in the finale of the play for a short time, so he gets a few spatial diegetic words. As shown in Figure-7.2, Robert mostly uses the diegetic places in his dialogues. Robert is also the liveliest, experienced, social, outgoing, clever, and open-minded character when compared with the others. Similarly, in *Europe*, Adele was the figure who uses the diegetic places most frequently and she was also the most intriguing character. Thus, it can be concluded that Adele and Robert have a common feature that they use the diegetic places most frequently perhaps to reflect their lively, passionate and ambitious personalities.

4.3 Heterotopic Setting in *Outlying Islands*

In *Of Other Spaces*, Michel Foucault describes colonies as an extreme type of *heterotopia*. He adduces the boats as the most distinctive devices of economic development as they represent the major reserve of the imagination by carrying people between colonies. For Foucault, the boat is a limited place on the infinite space of the sea. Its place cannot be determined as it is "a floating piece of space". Foucault describes the boat as "a place without a place, that exists by itself, [..], from port to port, from tack to tack, …" as it searches for the most valuable treasures concealed in the gardens by the colonists (1986, p. 27). In the play, the two ornithologists arrive on the island by a small boat to examine the birds on the island. The boat will not come back until they have completed their survey. Meanwhile, Robert unexpectedly met a rare bird, Leach's fork-tailed petrel, on the island. It makes him so captivated that he feels an urge to observe it in detail. It can be interpreted, from Foucault's point, that the setting of the play is a *heterotopia* as in the "colonies" which keeps precious treasures (Leach's petrel) and the floating piece of space; the boat enables Robert to reach this treasure.

Foucault also states that "In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates" (p. 27). In the play, since Kirk's death, the characters have expected that the boat would come to the island in order to take them to the mainland, but the boat has not come on time as it is expected. The days without boats had a depressive impact on the characters; their dreams almost dried up, and during the times of conflict, jealousy and disagreement replace friendship and collaboration. For Foucault, the boat has been an instrument for civilisation since the sixteenth century. In the play, too, the boat means civilisation, therefore, the days without the boat may symbolise barbarism and primitivism on the heterotopic space of the outlying island. Foucault emphasises that the ship is a well-chosen example of *heterotopia* by stating that "The ship is the heterotopia *par excellence*" (p. 27). The characters have gained civilisation by the arrival of the ship and the Captain. Before departure the Captain tries to close the door and says: "Right-ho. Back to civilisation" (p. 114). Here the playwright alternates the boat with the ship. Both the boat and the ship represent mobility between places and suggest a series of relationships between civilisation and primitivism.

Greig also adds a sense of comic relief to the play in Robert and John's slapstick comic way of acting like Laurel and Hardy. Also Ellen frequently states that she likens Robert and John's attitudes to each other to Laurel and Hardy. She remarks that she is an admirer of their movies. Her favourite movie is *Way Out West.* This movie, indeed, is different from Laurel and Hardy's typical movies. Greig might have chosen it intentionally. Released in 1937, it is not short like most of Laurel and Hardy movies, and has a happy ending unlike the usual unfortunate endings. It is also their only western parody. A quote from this movie coincides with Greig's text:

> Ollie: "Every cloud has a silver lining"
>
> Stan: "That's right, any bird can build a nest, but it isn't everyone who can lay an egg!" (www.filmsite)

Outlying Islands is inspired by two different historical facts that happened in 1939. It was a golden period for Hollywood movies (Mathews, 1989). It was also the year when Germany attacked Poland; and when Britain, France, Australia and New Zealand declared war on Germany. Kirk is not happy about all these events by describing London as "a place of random defecation" (p. 36). Kirk is anxious about

the coming war, the atmosphere of chaos and filth. He describes his anxiety and despise with spatial expressions: “Cinemas have arisen” (p. 36) and “there were churches before” instead cinemas (p. 39). In this gloomy atmosphere, the playwright uses comedy as a tool to dissolve the effects of war. Thus, he creates a heterotopic effect with the juxtaposition of fear and amusement in the same place. This is a powerful setting especially for the two strong emotional changes, which evoke two basic literary forms: tragedy and comedy. Greig creates a *heterotopia* by including the elements of tragedy and comedy which also reverses the audience/reader’s expectations.

Additionally, for Foucault, prisons are the *heterotopias* of deviation. The island can be perceived as a prison because it has no connection with the mainland. The ship which will take them back to the mainland does not arrive until the end of the play. The scientists need the equipment for their search and they feel desperate. Likewise, the island is not akin to a residence, village, or an inhabited island. It is in the form of an isolated place. The old chapel is also a place unlike an ordinary chapel for worshipping. This in-between spatiality makes a deviant effect on the characters. For example, Robert and John constantly watch Ellen; and Ellen watches Robert secretly. John calls Robert “a liberty-taker” because he disapproves of Ellen’s naked picture swimming in the sea that is taken secretly by Robert (p. 99). However, Ellen approves of Robert’s manner because she thinks that it is “natural” (p. 100). Their disagreement results in a sexual affair between them in the chapel. Ellen wants Robert to watch them: “Let me see him seeing us” (p. 106). Foucault describes the people in the *heterotopias* of deviation as “individuals whose behavior is deviant in relation to the required mean or norm are placed” (1986, p. 25). Greig’s imaginary island may be interpreted as a *heterotopia* of deviation in the Foucauldian sense.

The play covers one-month’s period. However, it is not presented chronologically. The most important scenes take place individually in four days. The first day consists of the two scientists’ arrival on the island and the death of Kirk. The second day includes an emotional speech by John who feels jealous of Robert. The third day consists of John and Ellen’s intimate affair and Robert’s jump from the cliffs. The fourth day is the finale part when the Captain arrives on the island to take John and Ellen back.

The play is set on an island in eight scenes. This small island consists of a chapel, a bothy, and the cliffs. Greig begins the play with a meaningful line that has strong spatial suggestions. When the two scientists first arrive on the beach of the island, Robert says: "The island claims us" (p. 9). Right from the beginning it is clear that the space of the island has a defining power on the personalities and relationships. Due to isolation and remoteness of the space the characters inhabit, their private lives and private thoughts are unveiled. The characters' complicated subconscious in their personalities, depressed feelings, greed, jealousy and naiveté cause freedom and release in their attitudes to each other. At the end of the play, the isolated life style results in their separation. Dennis Brown (2010) highlights Robert's line "The island claims us" and questions whether the play claims the audience or not. He can only answer vaguely: "That answer depends on your tolerance for metaphor" (Brown, 2010).

Kirk reveals that the island is under the threat of anthrax that will be used for a chemical testing to observe its fatal consequences on the natural life. The audience/reader never realises whether the chemical testing will be applied to the island by the government or not, but there is a constant possibility of this chemical testing as a subplot. The gloomy emotional state on the island is also reinforced with the seagulls' screaming sounds, the cast of few people, the late arrival of the ship, and the shabby condition of the chapel. The chapel, which is equipped with few objects, creates an impulsive effect on the characters and plot. Robert, John and Ellen have been waiting for a boat that would save them and take them to the mainland. John consoles Robert when he sees his hopelessness: "This can't be, Robert. It can't be. You know that. The boat will come. It has to end" (p. 108). The expected boat comes at the end of several weeks. It is clear that the place has a defining effect on the characters' attitudes. The place determines how the characters think and speak.

The island is a natural and uncivilised place. The pagans were its inhabitants in the past. The island enables the characters to compare paganism and their present religion, Christianity. In Kirk's explanation: "A hundred years ago there were people living on this island. Godless they had become through isolation. Fallen to blasphemous practices" (p. 39). "… Ellen and I are Christian still, thank God" (p. 36). If Kirk had not died in the first scene and witnessed the sexual affair between his niece Ellen and John, even Robert's voyeurism, undoubtedly he would have called it

a “blasphemous practice”. Ellen demands that Robert watch them and likens Robert to a gull. Ellen tells John:

> “Quiet. Let it be dark. Let him be silent. …. Look at him. Like a gull. On his haunches. ... Gull Robert-watching. Drawing us into his gull eyes. …. Light flickering. The falling away of all things. Gone from ourselves. In a pagan place. Under the eyes of the gull” (p. 106-107).

This is not the first voyeurism in the play. Until that scene, Robert watched Ellen swimming and sleeping as well. Ellen is aware of his glances. She tells John: “I know what he wants. … Five days he’s been watching me…. His eyes on me like hands. Touching” (p. 96). Besides, Ellen also watches Robert swimming and John changing his underpants. John does not peep at others, but he wishes to be watched by Ellen. He says: “I swim. I lie on the rocks like a white seal in the hope that she will see me the way she saw him. I lie beside her in the chapel and listen to her breathing” (p. 92). Interestingly, the three characters watch each other more than they watch birds. This act of voyeurism may be interpreted as a result of intimate places. Voyeurism may also suggest spectatorship. The theatre stage is to be watched by the spectators.

Joyce McMillan of *Scotsman* (2008) defines Robert’s devotion to nature as “Robert’s nature-worship” and it looks frightening and inhuman. She also likens him to a “superman”. She points out that the play’s sub-theme is voyeurism (McMillan, 2008). For Dennis Brown, the erotic voyeurism in the play results from Ellen’s presence (Brown, 2010). Both McMillan and Brown interpret the play as quite poetic and full of lyricism.

Similarly, Michael Billington of *the Guardian* argues that “All theatre is a form of voyeurism”. For him, the audience watches the characters “through mirrored walls”, but the characters do not see the audience. This creates the experience of an “eerie alienation” (Billington, 2004). This voyeurism cannot be regarded as an illegal action because the performer is conscious of being gazed by the audience sitting in the theatre hall. Also this voyeurism in the theatre hall is guaranteed by a ticket in advance. It is a “contractual relation” in Augè’s words once more making theatres as *non-places*. George Rodosthenous examines the argument of voyeurism in theatre as a case study in *Outlying Islands*. He quotes from Greig’s words that the two ornithologists aim to watch the birds, but they do each other as well. For Rodosthenous, the playwright has exploited voyeurism in the legalised structure of

the theatrical performance and the pleasure of watching (semi-)naked bodies throughout the play. Hence, the audience/reader became voyeurs unwittingly instead of passive viewers (2012, p. 62). He justifies the voyeuristic attitudes of the three young protagonists due to "the remote setting" of the play. Greig's skillful spatial images enable the audience/reader to explore voyeurism in theatre. This remoteness evokes in the first scene with Robert's words: "we take a small boat and we row out from the land…. We cast our eyes back to the far shore from which we've come" (p. 9). This remoteness is also the main cause of intimate relationships between characters and intensive actions. Robert implies it once more: "The more outlying the island –The further out it is in the remote ocean –The stronger the force that pulls us towards it" (p. 9). The unknown and the mysterious have always been attractive and the far places have always been fascinating for humankind. Greig portrays the characters' fascination in discovering new places and the pull among places.

At the end of the first dinner, Ellen rises to wash the dishes. John wants to help her by saying: "It's quicker with two hands" (p. 40). However, Kirk does not allow him to help her. His attitude displays a firm ownership of the place: "This is my island, boy. Decency will be observed upon it" (p. 40). Kirk emphasises that he has the authority in deciding how to behave on the island. The scholar of Social and Cultural Geography Tim Cresswell (2004) articulates that people and places must have a mutual relationship even in imaginary places by means of materiality in the location. He argues that this relationship produces and consumes meaning (p. 7). He cites from John Agnew's three main aspects of place to make a location meaningful: "Location, Locale, and Sense of place" (1987). Of three aspects, "sense of place" reflects the meaning of the subjective and emotional attachment between the people and their places. Cresswell exemplifies it as the evoking feeling on readers/viewers of a novel or cinema. The feeling is "what it is like 'to be there'". In *Outlying Islands*, the audience/reader has "sense of place" through Kirk's experiences and dominance on the island. The sensitive attachment between Kirk and his island weakens the emotional effect of being on an isolated island onto the audience/reader. However, Kirk's death makes the sense of island as it is a severe, deserted island again.

Lefebvre articulates that any part of a space is not allowed to dominate by any power according to the perspectives of politics. "Power aspires to control space in its entirety, so it maintains it in a 'disjointed unity', as at once fragmentary and

homogeneous: it divides and rules" (1991, p. 388). The ministry exercises power on the island; they have the power to control and rule the place. And Kirk as an authority figure represents the Ministry as the lease holder of the island.

The play has a limited setting. The setting consists of an isolated island, but the main setting is the chapel on the island, which was built in a structure of one room. Room as the basic element of setting reflects a Pinteresque. For Pinter, the room is a main unit of the theatrical space. He also employs a few characters in this basic unit. In *Outlying Islands*, the chapel/room is the physical theatrical space in which the few characters (Robert, John, Kirk, and Ellen) are confined to eat, to sleep, and to develop the photographs of the birds. The minimal setting of the chapel functions and serves for different purposes as discussed earlier. The play also bears elements of absurd theatre such as slapstick actions, puns, and repetitions. For example, after Kirk dies, Ellen does not let him be buried. She prefers to stay with the corpse for three days. At the end of the three days, the corpse begins to stink. Robert and John decide to bury him while Ellen sleeps. John reminds Robert if she wants to say goodbye to his uncle. However, Robert disagrees: "She doesn't want to see him humped about like a sack of potatoes" (p. 70). Finally they decide to bury him before she wakes up. However, the door is stuck again and they cannot manage to remove the corpse out. The noises wake Ellen up. In this scene, the play displays scenes of slapstick comedy. Likewise these slapstick actions between Robert and John take place in several parts of the play. These ridiculous and illogical actions are manifestations of absurd theatre. The puns and repetitions in the dialogues are also suggestive of absurd theatre:

Ellen He was a man – look at him – dead there – up in heaven now –
He was a man –
Who knew the evils of womanhood.
Who fought all his life against the decoration of nails.
Who kept our house shut against the cinema.
[…..]
Who knew well the value of pennies.
And oatmeal.
And darkness.
And work.

And now he is gone. (p. 78)

John I feel myself to be falling.
I must remember – there is a boat coming.
I must remember – there is a war coming.
I must remember – there are other people to consider. (p. 92)

Greig is a postmodern playwright, but he also uses several techniques from the past in his writing. For example, in this play, Greig employs the 'stream of consciousness' technique which was practiced by James Joyce in the high modernism of the 1920s. The two characters (Ellen and John) express their internal thoughts and feelings fluently in their mind, in the form of an 'interior monologue'. These internal thoughts enable the audience to concentrate on the plot and understand the characters more effectively via the stream of monologues. They can be exemplified in Ellen and John's lines:

Ellen I sat with the body for three days and three nights and on the morning of the third day I rose from a half-dream and came out from the ground and into the daylight. …… (p. 55).

John In the days since the burial of Kirk I have noticed that time has begun to evaporate. ….. I am aware of seconds and minutes but hours and days merge into each other and wash away. We measure our time in the photographs we take of the birds .. (p. 92).

All the miscellaneous strategies and modes of writing prove Greig's talent as an intellectual postmodern artist mixing and appropriating the previous traditions for his own unique style of writing.

In this lyric play written with poetic language, the playwright benefits from visual and auditory imagery. Greig also highlights a political message as to reveal the practices of the developed countries in manipulating the developing countries. Here the use of the island as a subject in developing war tactics is interestingly mixed with romance, friendship and betrayal. He chooses an unnamed outlying island for the location. Inspired by Yi-Fu Tuan, Tim Cresswell (2004) defines *place* by comparing it to *space*. He states that giving a name to a *space* makes it a *place* under the light of meaning and experience. "Naming is one of the ways space can be given meaning and become place" (p. 9). Greig prefers not to give a specific name to this island; rather he chooses a generic name, which is also characteristic of the Scottish

topography as Scotland consists of numerous outlying islands. For the ministry, the island is a *space* because they see it as a space where only some sheep and birds live. However, for the dwellers of the island Kirk and Ellen, it is a *place* because they live in it and have many experiences and attachment to the place. Indeed, initially the island was a *space* for Robert and John, but it transforms into a *place* at the end of the first day due to close connection and familiarity with space. Robert refers to Kirk: "I've been here a day barely but it's more mine than his" (p. 48).

The playwright implies the government's plans about the island in the title of the play by identifying it with a general topographic name. He intends to present the viewpoint of the occupied as well. This implication of a sense of empathy in order to see the war from the occupied's perspective rather than the occupier's is also highlighted in *Europe,* in parts of *Dunsinane,* and *Damascus* as well. John mirrors Greig's aim in his lines:

> I must remember – there is a boat coming.
> I must remember – there is a war coming.
> I must remember – there are other people to consider (p. 92).

The playwright also becomes the voice of the victims rather than the persecutors. In one of his interviews, he describes himself as a person who does not like the "inequalities of power" and who prefers to be "on the side of" the people in the weaker part (Rodosthenous 2011, p. 4). In *Outlying Islands* the "inequalities of power" is depicted between the English and the Scottish people and the most apparent metaphor for this inequality is the broken door as a spatial image. As a Scottish playwright, Greig is "on the side of" the Scottish people and he depicts how Scotland has been manipulated by the English. The door is a symbol of the border between Scotland and England. More importantly, the broken door may represent that the border is not a non-violent border.

As one of the playwright's dramaturgical feature, he takes into consideration the location to determine the settings, titles, characters, names, and soundscapes of each play. For example, Robert is a character who loves nature. He opposes to the politics of England for the biological testing on the island: "they have cities to destroy" (p. 47) or "Let them test their fucking bombs on London" (p. 48). He is so keen on his job and on the nature of the island that he turns the *space* of the island into a *place* with his experiences. Svich specifies *Outlying Islands* as a play whose central figure

is a man, and usually a lonely man like the one in a number of Greig's plays. This man owns a desire to recreate his individual history (2007, p. 51). This lonely man in *Outlying Islands* is impersonated in the character of Robert.

4.4 Metaphorical Places

In *The Production of Space,* Lefebvre indicates that language, signs, and abstraction create "a lethal zone" by shaping words (1991, p. 203). He emphasises that the words and signs make metaphorisation easier in the way that they transport their own meaning outside. This process constitutes "between spatialisation in an abstract expanse and localization in a determinate expanse" (p. 203). For Lefebvre, to produce a metaphor is the "mixed space" which combines the spaces "produced" before (still natural) with their representations in poetry and art; thus, *representational space* is produced (p. 203). From Lefebvre's point, Robert produces his own *representational space* on this island. He combines determinate, local, natural elements (the cliffs and the burrows, the gannets and the petrels) with abstract, spatial, bodily elements (being a gambler and a saver, being a man and a woman) in a metaphorical context. Lefebvre defines *representational space* with "nature" and "symbols" (p. 232). Robert's classification of people, the gamblers and the savers, is based on the representations of the island that emerges from its "nature". The *representational space* "divides us into two groups" symbolically (p. 27). The natural elements of the island and birds' instinctive attitudes inspire Robert to divide people into two groups as gamblers or savers.

The playwright employs the elements of the chapel (the door and the table) as metaphors. The theatre director Sir Richard Eyre states in the foreword of his book that theatre is a practical medium for the use of metaphor. He specifies that "things stand for things rather than being the thing itself, a room can become a world, a group of characters a whole society" (2011, p. vii). The island and the chapel stand for the shared space between the English and Scottish people in the same geography. The ornithologist Robert from England and his colleague John from Scotland are required to share the same place (island and chapel) in the play.

The chapel image may also represent the land of Scotland in Greig's imagination. At the exposition of the play, the first character to enter in the chapel is John and he is

from Edinburgh. John forces to open the chapel door (p. 10). John represents the ancestors of Scottish people arriving in the land of Scotland first. The chapel is described as a "roughly built stone building, half underground, with a roof of turf" (p. 9). This building used to be a church in the past, therefore it represents religion. Likewise Kirk defines the chapel "as a roof" (p. 11). As it is described as a "stone made" building, it depicts a strong, permanent, natural, and eternal image in the audience/reader's mind like the religion. The name Kirk also suggests religion as "kirk" means church in Scottish Gaelic. The fact that the chapel is replaced half underground may represent that religion is a link combining the two worlds, the physical and the spiritual worlds. Greig wants to emphasise that religion plays an important role in the Scottish and English societies as the chapel affects the characters' lives, even the chick's life.

The challenge with the door may be related to the difficult politics between Scotland and England. A brief historical background is useful here. The Romans invaded Britain around A.D. 43. "By the year 79, they reached the borders of Scotland and met with resistance from the local population of Caledonians, the Picts" (www.webfronter). Between the fifth and ninth centuries, Old-Irish speaking Scotti (or Scots), the Vikings, and the Anglo-Saxons lived on the land of Scotland. In 1296 the English invaded Scotland, in 1297 the Scots defeated the English, and in 1298 Scotland again had to accept the sovereignty of the English. In 1707 the Acts of Union was agreed, but until 1746 (the Battle of Culloden) the uprising of Scottish people continued with triumphs and defeats and they are now under the English rule. Bearing these continuous replacements on sovereignty in mind, the door could represent the border of Scotland and England. To cross the threshold means to cross the border. Robert and John, namely the English and Scottish people have struggled for the political independence on the land. The independence also means to be separated from each other. John breaks down the door first in the exposition of the play. Kirk states: "It was a door serving its purpose. Until your arrival" (p. 11). This damaged door is a foreshadowing and it becomes the ground for an unstable and troublesome relationship between the scientists and Kirk in later scenes. As implied in Kirk's lines, too, the play emphasises that the border/the door was not a problem until the English arrived there to invade. All through the play, this door is often stuck and hard to open; finally the Captain kicks and opens the door; he tells John and

Ellen: “you were on this island for a month and you never got round to fixing the door?” (p. 109). Even the Captain tries to close the door while they leave the island in the very last scene, but he cannot manage it, so they leave the chapel with an open door. Metaphorically, this open door symbolises the ongoing conflicts in Scottish full independence even in this century. This spatial image may be a symbol of incomplete reconciliations between the two nations.

The table in the chapel is an important object in the play as it is the only table on the island. The scientists need the table to use it as a worktop. Kirk also needs the table in their bothy as a dining table. As both parties need the table, John suggests Kirk that they use the table in common. Eventually, they achieve a consensus to keep it in the chapel and eat on it altogether. The table may represent the Acts of Union between two countries metaphorically. Kirk says “The island has no other table” (p. 13). It is an implication that the Scots do not have any other formal treaty with England. The Acts of Union, passed by the English and Scottish Parliaments in 1707, allowed the formation of the United Kingdom of Great Britain. It represented the two countries’ separation in legislation.

The play is rich in spatial metaphors. The ornithologists’ utterances involve spatial images. For example, Robert: “Nature divides us into two groups, the gamblers and the savers” (p. 27). He explains that the gannets lay their eggs on the cliff, and so the eggs are rolling everywhere, it takes a gamble. The gannets are gamblers. However, the petrels dig a pit for their eggs, which requires a great amount of effort. The petrels are savers. As a result, Robert classifies himself as a gambler, and John as a saver (p. 27). He exemplifies that a bet for horse-racing is not convenient for John. On the other hand, he talks about his own family who has lost half of Hampshire in a horse-racing bet. In doing so, he emphasises that they have completely opposite personalities. Metaphorically the distinction between them originates from their national identities, Robert as an English and John as a Scottish. As another spatial metaphor, Robert finds a similarity between the cliffs and the burrows, and men and women (p. 27). For Robert, the cliffs represent power, danger, and risk, but the burrows represent habitation, fertility, and future life. Therefore, it can be said that the cliffs stand for gamblers and the burrows stand for savers. Greig combines spatial elements with personal characteristics. In doing so, he also employs two characteristics of postmodernism decentered self and conflicting identities in this

play. While Robert shares the characteristics of a gambler of the cliffs; John is more likely a saver of the burrows.

4.5 Topopoetic Reading

Gaston Bachelard is concerned with the psychodynamics of the literary image in his book entitled *The Poetics of Space.* He redefines the concept of 'home' by emphasising its elements such as drawers, corners, forests, and nests. Bachelard has commenced a study on topoanalysis. The scholar of architecture, Joan Ockman proposes the possibility of reaching in the "interrelationship between science and poetry, experiment and experience" in rereading Bachelard today (Ockman, 1998). Edward Casey describes topoanalysis as an attitude which focuses on the features of certain images that occur in psychological life. He argues that the inhabitance and experience of a place are compulsory to do a topoanalysis of it. He states:

> Topoanalysis, presupposing the psyche as the seat of all significant images, seeks the detailed description of particular images. Such images shelter contents that arrange themselves into systematic themes, for example, earth, water, air, fire – which, taken together, constitute Bachelard's own distinctive fourfold (Casey 1998, p. 359).

Building on Bachelard's concept of topoanalysis, Edward Casey coins topopoetry in his book, *Representing Place.* Casey's topopoetic mode of reading is a reading not for the plot but for the setting. He articulates that the place of a painting is an "abstract" place compared with its actual place. He divides this "abstract" sublimity into three parts in order to understand a painting: "place at", "place of", and "place for" (2002, p. 30). "Place at" is related to the exact topography of a place the painter sees; "place of" is the representational transformation of topographic place in the painter's mind, that is, topography moves into re-presentational truth in this step; "place for" is the synchronised process with "place of", re-presentational truth moves into poetic truth. All these three components enable the painter to re-implace the landscape in art and the end of this re-implacement process is topopoetry in Casey's term. He emphasises that a painting does not relate to its original place any longer, but it is related to the representation of place: "the place of another" (Casey 2002, p. 31).

Greig's *Outlying Islands* is also a landscape representation. It presents to the audience/reader topographic accuracy (place-at) consisting of seascape, beach, cliff,

birds, birds' soundscape, climatic features. It is also a representation of Greig's imagination of an island (place-of). Greig employs poetic, lyric, and didactic language for the characters (place-for) on the representation of island. For example:

> John: When we're on the mainland. You'll see things more clearly then (p. 63).

…….

> Robert: ….. The way an outlying island is more beautiful than the mainland. Things at a distance are always more attractive – a girl, a hill (p. 69).

…….

> Ellen: Now you must look like stones.
>
> Still and in heavy consideration of God (p. 78).

With the use of a delightful poetic language, *Outlying Islands* completes its commixture of three components of re-implacement. It can be interpreted that the representational truth combines with the poetic truth. Greig draws a distinctive role to the sounds and screams of the birds on the island. Not only the sounds of the birds, but also the noises and other nature sounds are created to describe the natural atmosphere on the island vividly. These are: "the sound of water on the shore" (p. 9), "the crash of the sea on rocks" (p. 9), "the noise of the birds such as kittiwakes, guillemots, razorbills, puffins, fulmars, shags, … on the cliffs" (p. 16), "the sound of a flame" (p. 17), "a blast of wind outside" (p. 26), and "sudden sounds of thumping and bird calls from outside" (p. 54). All these sounds contribute to the onomatopoeic character of the play and enable the audience/reader to experience a realisation in a representation of place. All spatial poetic language, soundscape, seascape, and realistic atmosphere bring the audience/reader into a momentary confrontation with the landscape of an island of Greig's imagination. Tally evaluates Sten Pultz Moslund's description of "topopoetics" in his work and states that it reinforces geocriticism by aiming at "the embodied character of textuality and place" (Tally 2011, p. 4). Indeed, Moslund describes "topopoetic" reading as the interpretation of place in the visual arts by borrowing the term from Edward Casey. He focuses on the setting of the story not on the plot for a topopoetic reading: "Place is experienced as one of the primary events of the story and any action is experienced as being shaped, at least partially, by the event of place" (2011, p. 30).

Thus the source of John's unhappiness may be explained by his experience with place. He expresses his desperate feelings with the description of place they just arrived at. He says: "Billeted in a mud cave half underground on a sodding rock

somewhere in the middle of the sea. We've only just got here and I want to go home" (p. 24). He experiences the place as one of the reasons for his depressed mood. Place is experienced to shape the character's mood. Additionally, John's unhappiness results from his location away from home which leads to reveal the hidden facts of his identity. We can turn to *geopathology* of Chaudhuri once more in understanding John's problem with place as belonging and alienation as an unresolvable conflict (1997, p. 259). Greig's geopathic character John feels depression because of the location. However, the other protagonist Robert has not experienced *geopathology* ever since his first moments on the island. He is a liberated person: "I have no 'place', don't 'place' me" (p. 49) (single quote in original) and he is also a devoted scientist and a man of nature. He has jumped from the cliffs and cannot be found anywhere from then on. It is not clear that he is dead or alive. Therefore, it cannot be said that he portrays a heroism of departure or a victimage of location as Chaudhuri has defined. He could be a hero as he leaves the chapel with John and Ellen. Greig may intend to contribute to the mysterious character of Robert and create a sense of ambivalence making him either a hero or a victim.

Moslund also proposes to interpret language use in relation with place. He articulates that this kind of reading is an approach to literature and language not in terms of meaning and discourse but in terms of imagery "that are capable of triggering a disorganised intensity of sensory experiences or sensory memories of taste, colour, smell, touch, warmth, cold, and so on" (2011, p. 31). From Moslund's viewpoint, the sounds and movements of the birds on the island are experienced as imagery that embodies the characters' sensory memories. For example, Ellen describes a spectacular sight of the birds as "Falling out of the sky" (p. 55). This spatial instant, which describes the thousands of birds flying and screaming in the sky, also happens in two particular events: during the moment of Kirk's death and Robert's jump from the rocks at the stormy night.

Robert's professional experiences and his explanations about natural life on the island can also be interpreted in topopoetic terms. Robert and John come to the remote island from London to survey the birds, to study their habits and habitat. However, they meet one special, rare bird (a fork-tail) coincidentally in the chapel. It nests in a candle box in one of the corners of the chapel. Robert gives information about this bird that the bird "is not rare, but where she nests, people are" (p. 22). He

explains that it lives at sea and only makes a landfall to breed on an outlying island. Greig describes the place of the island eloquently. Island means freedom for the characters. When Ellen warns Kirk not to drink, Kirk rebels: “I’m on the island. Away from the doctor. I’ll do as I like” (p. 38). The place has also a strong influence on the characters’ dialogues. For example, Kirk thinks that the island belongs to him. He often reiterates that “this is my island” (p. 40). He allows the ministry to test the anthrax in order to get money. However, Robert opposes to apply the test as he is conscious of the danger. Kirk warns Robert: “It’s not your place to allow or disallow, boy”. And Robert replies using spatial words: “I have no ‘place’. Don’t ‘place’ me” (p. 49). The place/island is a means for Kirk to emphasise his declaration of leadership and ownership of place; Robert on the other hand is an independent, rootless, and placeless man.

4.6 Conclusion

The scholar Ricardo Padrón describes islands as the “perfect setting for an adventure story” (2007, p. 265). For him, the adventure on an island begins with the arrival on the island by ship or shipwreck and ends with a departure from the island. *Outlying Islands* is inspired by Germany’s declaration of war in 1939. The old character Kirk is anxious about the coming war, chaos and filth. He also feels anxious with the cinema getting popular in those years. Greig reflects this gloomy atmosphere of the coming war to the audience/reader vividly by setting the play on an isolated island and by the use of visual, auditory and tactile imagery.

The play portrays strong emotions related with tragedy and comedy. On one hand, the gloomy emotional state reinforced by the seagulls’ screaming sounds, the late arrival of the ship, the decrepit condition of the chapel, and the death of Kirk and perhaps Robert, too are proper prompts for tragedy; on the other hand, Robert and John with their opposite personalities and their slapstick actions, the references to Laurel-Hardy movies give the play the characteristics of a comedy. Hence, Greig creates a sense of *heterotopia* in the play by juxtaposing not only opposite genres like high drama and slapstick comedy, but also land and sea, ground and heights, animal and human, youth and age, lust and innocence, men and women, war and

peace, science and passion self-interest and common good, civilisation and primitivism.

Additionally, the characters' occasional long, descriptive internal monologues create a void and suspension in the process of the play. This void and suspension create sudden emotional changes. This conveys an erratic mixture of tragic and comic tones, of sacred and secular elements expressed by the heterogeneous style of an unconventional play materialised through lyrical monologues and passionate dialogues.

In his distinctive book, *Space and Place,* Yi-Fu Tuan argues that high locations have risen in prestige with elevation throughout the history of the world. He specifies "the physical elevation of the land" keeps a definite prestige (2001, p. 40). It is noticeable that Greig has employed the highest point on the island to raise feelings of intimacy between the characters. His spatial preference gives acceleration for the play's atmosphere. The cliff as an elevated location is used mostly by Robert and he is the dominant and powerful character compared to John. Thus, the playwright uses place to portray the characters' roles. The physical elevation is also a matter of concern in *One Way Street* and *Europe*. In *One Way Street,* the revolving restaurant in which Greta and Flannery meet is placed at the top of the television tower and in *Europe,* the roof of the station where Adele goes for trainspotting also signals elevation. Holdsworth emphasises that Adele's physical existence at a high point enables her to view herself in "a spatial and imagined knowledge of other worlds beyond the border" and she states that the elevation is an image of a major motif in the playwright's plays (2003, p. 30).

In *Outlying Islands,* the playwright emphasises the harsh living conditions on a remote island with the topographic setting of a neglected uninhabited island in the west of Scotland. The harsh living conditions are also drawn in the next play, *Damascus*. Greig, again, aims to recall the audience/reader's feelings by depicting a story under the threat of war in this play. Greig continues to develop his innovative techniques in producing in-between locations, and metaphoric places.

5. *DAMASCUS*

> "Writing is like Damascus" Paul (p. 65).

Paul, a Scottish English language teaching textbook writer is commissioned to sell the books to a Syrian educational institution. Staying at a hotel in Damascus, he meets the Dean and his beautiful young assistant. The writer encounters their objections on several points in the book which are not proper for the Arab culture while he expects them to accept the book. At first he refuses to make the required changes, but, then he is persuaded to modify the cultural matters appropriate for the Arabian educational system. The receptionist/bellboy/porter of the hotel, Zakaria, helps him to discover the city of Damascus and the local culture. The Ukranian pianist of the hotel informs the audience/reader of the events; she acts as a chorus and a narrator. The writer promises to revise the misconceptions on the Eastern culture and people on his way home. The audience/reader witnesses how the image of Damascus changes for Paul through his interactions with the Arab culture in the finale.

David Greig's three plays (*An Adaptation of Euripides's Bacchae, Yellow Moon* and *Damascus*) were performed at the 2007 Edinburgh festival. He defines each of them as a masterpiece in one of his interviews. *Damascus* is written in 2007, performed by the Traverse Theatre, and became the winner of the Scotsman Fringe First Award at the Festival. It has received great acclaim and was regarded as one of the most important new plays that challenge misconceptions about Arabs in the UK (www.britishcouncil). *Damascus* is not Greig's first play about the Middle East and wars. His plays *When the Bulbul Stopped Singing* (2004), *The American Pilot* (2005), *Miniskirts of Kabul* (2009) and *Dunsinane* (2010) also centre on similar topics to *Damascus* such as encountering the 'other', misconceptions and wars.

Charlotte Higgins (2009) from *the Guardian* states that this play is a hope to challenge Western notions about Arabic people, but that it may also pose a danger as

Greig touches on certain stereotypes through his characters. In one of his interviews, the playwright tells Higgins that he writes about women or old people although he is neither of them. Therefore, he emphasises that all of his Arabic characters emerge from his imagination (Higgins, 2009). *Damascus* emerges from his encounter with the Arab world in his workshops on drama in the city of Damascus. Thus, his Arabic characters reflect his objective thoughts and visions about Arabic culture. In doing so, Greig also employs autobiographical references including his personal firsthand experiences in Damascus. In one of his interviews, he tells Rodosthenous that he enjoys certain possibilities which provide "the author's metatheatrical presence in theatre". Greig states that he uses this presence intentionally to certify his interest in the story "which *does* concern" him (Greig 2011, p. 10) (italics in original). Evidently, in the play, the pianist Elena's direct addressing to the audience/reader is an example for metatheatrical technique.

Noticeably, Arabic characters in the play experience certain controversial issues not only against the Western world but also between each other. The play deals with intercultural relations, politics, preconceptions, the other, and romance. Inan states that the play depicts not only irony on language, translation and culture in English language teaching textbooks, but also issues on cultural divisions and censorship in education (2011, p. 219). She articulates that the play also deals with a cross-cultural matter: "the impracticalities in TEFL industry" (p. 220). She emphasises that Greig creates a platform where the "geographically and historically distant characters" converge in the setting of Damascus city through the Western character Paul. Thus, the city has turned into an intersection where Paul meets the 'other' (p. 225).

In his introduction to the play, Greig notes that he has led a number of playwriting workshops to introduce the techniques of new British playwriting to young Arab writers with the support of the British Council. It has been announced on the official website of the British Council under the title of New Writing for Theatre, Call for Applications for 21-27 April 2007 (www.webcache). The project aimed at strengthening and developing the playwriting skills for emerging Arab writers. Hence, some of Britain's most talented playwrights and directors shared their experiences with them. It also aimed at giving an opportunity to future Arab playwrights to display their creativity.

Greig tells Kate Jackson in her interview that he has spent more than five years in the Middle East and learnt a lot about the complexities of relations between the West and the Arab world through these workshops. He has also examined Arabic people's thoughts and stories due to his personal confrontations with them. He admits that as a playwright it is inevitable not to be inspired from his Middle East experiences in his writing. He clarifies that his aim is not to write a play, but to encourage young Arab playwrights to write their own new plays. As an outcome of his Middle East visits, writing *Damascus* has become an urge for the playwright: "the experience of being out of one's own culture was so strong for me that it demanded I explore it in writing" (Jackson, 2009). His experience with the real city creates Lefebvre's notion of *representational space* or *space of representation* in his mind. He uses representations of Arab world in his imagination of *Damascus* after he has experienced the local culture in the Middle East. Hence, Greig explores *Damascus* as a *representational space*, referring to "lived space" or the *social place*.

Greig attracts the audience/reader's attention by stating that the old city of Damascus is similar to the act of writing so that the new parts of the buildings in Damascus are added onto the former ones. In his interview, he mentions that the word "Damascus" can be replaced with "writing". He claims that there is not a difference in meaning when "Damascus" is replaced with "writing" except a few misfits (Fisher and Greig 2009, p. 22). It can be exemplified in Elena's line: "Damascus is a place of changes" (p. 75). Similarly, in her other speech Elena emphasises that she does not see any difference between "Scottish" and "English": "Scottish, English, it's the same thing. In Damascus, it is the same thing" (p. 14).

In his interview with Mark Fisher, Greig points out that the audience's responses during the tour of *Damascus* in the Middle East in 2009 differ from each other greatly depending on the cities such as Cairo, Lebanon, Beirut, Amman and Tunisia. He notes that the different receptions have actually been an unexpected situation for him. He rationalises this response by stating that "the Arab world is not homogeneous", not all of them is one place as the West conceives. He also denotes that the setting of the play and characters are real, but they are "trapped in their own representations of themselves". (Fisher and Greig 2009, p. 30). For Greig, Damascus is a "metaphorical" and "literal" city. Casey defines idiolocality the uniqueness of a place from all aspects such as its structure, local history, shape, physical outlines, and

its visitors (Cruz-Pierre 2012, p. 126). The playwright's visit to Damascus city makes Damascus an idiolocality for him in Casey's term.

5.1 Synopsis

Janelle Reinelt interprets the play as "a mythical, dream-like text" with "a series of sharply etched scenes between extremely concrete characters" (2011, p. 213). Indeed, *Damascus* is set in the Syrian capital city, Damascus. The main setting is the foyer of a small hotel in Damascus, which is an example of a *non-place* in Marc Augè's sense. It is the story of the cultural distortions and confusions of Paul, who is a Scottish textbook seller of English language teaching. Paul, the protagonist, has a deep feeling of spatial disorientation. The play begins on the day when he arrives at the reception of a hotel in Damascus. He meets Zakaria as he checks in the hotel. Zakaria, the hotel's bellboy, behaves him friendly. He has a yearning for having an intimate relationship with European and American girls. He desires to move to France where his short-term girlfriend lives, and he has an ambition to make a career in Hollywood as a film screenwriter. He has already written an Arabic film script based on his autobiography.

Paul aims to advertise and sell the textbooks to a Damascene university. The members of the university also stay in the hotel to meet Paul. He arranges meetings for a few times with them at the foyer of the hotel. He unexpectedly encounters the objections of Muna, the university's elegant, intellectually rigorous member, who opposes many cultural, political, and ethical points in the textbook. Wasim, the Dean, is the person who will make the final decision whether to accept the textbooks for the university or not. Muna enables Wasim to communicate with Paul through her translations. She experiences difficulties at times to translate directly due to Wasim's political and personal discourses. Also she disagrees with Wasim on some points in the textbook. Muna feels inclined to accept Paul's textbook, but Wasim has certain hesitations. He thinks that they should examine the other alternative textbooks that have been offered by the representatives of Hong Kong and Singapore. He tells Muna: "It's all English, darling. It's all the same" (p. 23). However, Muna thinks Paul's textbook are much more useful for younger Arabs with some corrections and it will help them to have opportunities in the English-speaking world. Elena is

another important character in the play. She is the Ukranian pianist of the hotel and also the narrator of the play. She has always been in the foyer of the hotel playing the piano and informs the audience/reader of the events throughout the play. In a way she acts as the chorus, which is an important characteristic in other plays like *Europe* and *Dunsinane,* too.

Zakaria's fantasy image of France reflects his utopia as it does not seem achievable for him. Zakaria is another utopic character like Adele in *Europe.* While Adele achieves her goal by leaving the small town with Katia in a train and begins a new life, Zakaria fails to realise his aims and commits suicide at the end. The literary critic, Fredric Jameson argues that the best utopia is the one that serves the negative purpose as it enables us more conscious of "our mental and ideological imprisonment" and he adds "therefore the best utopias are those that fail the most comprehensively" (2005, p. xiii). Zakaria's miserable ending indicates that his utopia is more powerful than Adele. Therefore, as in Jameson's argument, Greig makes the audience/reader aware of how "mental and ideological imprisonment" influences a human's life. The more powerful effect of Zakaria's utopia might result from his city as a war-zone and having more conservative demographic structure. His utopia stems from the spatial characteristics of his native city. The negative images of Damascus city allow the playwright to create the best utopia in Jameson's term.

From a cartographic perspective, Damascus is the oldest inhabited city on Earth at the crossroads of the Middle East and is accepted as the jewel of the Arab world. Paul is exposed to language barrier to communicate and also unexpected love, meaning of life and misunderstanding in this city. The day he arrives at the hotel is the Valentine's Day and he wishes to be at home in Scotland with his wife. Next day, Paul meets his Syrian contact Muna and they start negotiations on many cultural, political and ethical points in the textbook. At first, they misunderstand each other; gradually their mutual presumptions of each other decrease and new possibilities emerge. Meanwhile Zakaria hopes that Paul will introduce him to European and American tourist girls in Damascus as Zakaria is a shy young man with limited English. Rather naively, he wants Paul to take his script to Hollywood with him. He dreams of being a rich and famous script-writer in Hollywood. At the beginning of every other scene, Elena plays the piano and informs the audience of what happens between the characters. She says: "I always take notes. I used to be KGB" (p. 97).

Elena's lines enable the audience/reader to understand the atmosphere in the hotel, to learn Damascenes' daily practices in life, and to receive information about Arab culture from an objective perspective. Her narrations open a path in the audience/reader's mind about why Zakaria shoots himself in the dènouement part.

As the flight back to England is delayed due to a bomb at Beirut Airport, Paul cannot leave Damascus that night. However, the next night, he lies to his wife about bombing and stays in Damascus deliberately to spend the night with Muna. However, Muna does not answer Paul's calls that night although she promises Paul to spend the night together. Paul, who cannot reach her, goes to a night club with Zakaria at his request. Zakaria wants Paul to be a go-between for meeting Western girls. They meet two American girls; they drink alcohol and dance until late hours. However, Zakaria fails to make a close relationship with the girls; even one of the girls degrades him: "Fuck off. Fuck off, Zakaria. You're such a jerk" (p. 98). In later moments of the night, he dances alone, but Paul dances with one of the girls intimately. Zakaria also fails to communicate with them due to lack of English language skills. He is desperate to feel intimacy with the girls. Paul and Zakaria return the hotel without girls just after the midnight. Paul is about to leave Damascus in two hours. When Zakaria goes up to Paul's bedroom to fetch the suitcase, he notices that Paul has put his film script in the ash bin instead of his luggage. He realises that Paul will not take it to Britain. He feels a strong sense of despair one more time. Still he gives it to Paul with the suitcase by implying that he has forgotten to put it in the suitcase. Paul cannot replace the script as there is no more room in the suitcase. The papers are messed up on the floor. Muna comes up to him while he tries to pick up the papers. She tells Paul that his ELT book cannot be accepted by the ministry. Paul examines that he is lucky to have been in Damascus and to experience the real Arab culture even if he fails to sell his book. After Muna leaves, he wants to sleep in the armchair at the foyer until the taxi arrives. Zakaria promises him to wake him up. The taxi arrives; Zakaria wakes Paul up, but he shoots himself in despair just before Paul opens his eyes. The play ends with Paul holding Zakaria's hand and Elena shutting the piano.

Paul's attitudes are drawn through not only his pre-conceptions, but also his daily interactions with other characters in the play. The playwright portrays a number of cultural issues, conflicts, and political uncertainty in the Arab world efficiently and

graphically. There are references to democracy, freedom of women and the need for self-fulfillment. *Damascus* can be assessed as a play in terms of depicting the present condition of the Arab spring and the conflicts in Syria.

Almost every scene is backed up by the news images of a war-zone Middle East on the television at the hotel foyer. They are evident indicators of the events in the country to display an unstable war state. *The New York Times'* film and theatre critic Rachel Saltz describes the images of soldiers and police, guns and graves on the television in the hotel lobby as "a kind of wallpaper of dread" (2008). She evaluates the play as a portrayal of the Arab intellectual that has not often been depicted on the stage. She exemplifies this intellectuality as in the character of Wasim who is a poet, teacher, and Muna's former lover. Saltz also states that the exotic city and hotel setting create an atmosphere for Paul who has eventually become a character open for new possibilities (Saltz, 2008).

After the play's performance in the Brits Off Broadway festival, Saltz describes Elena as the hotel pianist and the play's Greek chorus (Saltz, 2008). Inan also emphasises that Elena's narratives create a chorus-like effect. She states that Elena is depicted as an objective observer who "mediates" what she witnesses in the foyer. (2011, p. 219). Elena's songs add a sonic effect. Indeed, Greig's dramaturgy is enriched by music and other sounds. For example, the use of chorus as narrator in *Europe*, the use of birds' sounds in *Outlying Islands* all adds to the soundscape in the plays. In *Damascus*, Elena both represents the element of music and is the narrator of the play. She plays certain songs that would be suitable for different occasions; for example, she plays Arabic pop classics when customers dance in the hotel disco, or romantic film music for the lovers' meeting. She also describes the characters, helps the audience/reader understands the events by addressing them directly and always plays the piano. Holdsworth interprets Elena's presence and musical contribution to the play as an element of "funny, and often disorientating" in this "largely naturalistic play" (2013, p. 185). Elena addresses the audience/reader with "you" and speaks in a friendly manner:

Elena It was his last night alive and he spent it in debauch.
You don't want to know the details.
I'm telling you.
You won't like it.
Are you sure?
There are different reports. I pieced together a story. …. (p. 97).

The playwright places Elena in every other scene. In the scenes without her, the story flows with the characters' remarks and actions without her narrations. Her function as a chorus is similar to Brechtian A-effect in which the audience/reader is distanced from the play. Saltz argues that as a Ukrainian Marxist Christian transsexual, Elena is not an appropriate narrator for Damascus city and the Arab culture. She states that "she inhabits yet a third play, meant to be more philosophical and less conventional. It's too much for 'Damascus'" (Saltz, 2008). Indeed, Elena's characteristics contrast completely to Arab-Islamic conservative culture which Wasim and Muna depict. Sandra Heinen interprets Elena as a complement of the setting's lack in terms of cultural specificity. She specifies that Elena belongs to neither the West nor Arab world; the playwright imagines her in a third space, so that she can act as a mediator between the Western audience/reader and the imaginary Arab world (2011, p. 182).

Joyce MacMillan of *The Scotsman* delivers a positive response from an Arab delegation in Edinburgh after its performance directed by Philip Howard. Thus, the British Council takes *Damascus* to a tour firstly to Damascus, Beirut, Amman, Cairo, Tunis, and Ramallah, in the Palestinian West Bank. MacMillan argues that performing *Damascus* in the city of Damascus is a high-risk business for Greig and director Philip Howard. Therefore, she reports:

> It was a play that Greig wrote reluctantly, for the Traverse's Edinburgh Festival programme of 2007, after several years of work with young playwrights across the Arab world had made him acutely aware of their need to find their own voice, rather than see themselves and their society defined through western eyes. And it was a play written almost entirely for British audiences (MacMillan, 2009).

MacMillan interprets the play as a piece of self-criticism for the British audience, but a short depiction of Arab culture for the Arab audience. She reports that after the play's first night in Syria, a post-show discussion was arranged with some distinguished academics and some younger commentators. Greig was accused of neo-colonialism, insulting Arab women, meaningless stereotyping, and poor artistic

dramaturgy. In that discussion, his Zakaria was also examined in duality. Some young Syrians assessed him as an iconic figure, but others revealed that he represented desperation of Arab victimhood.

The theatre critic Hillary Whitney interviews the playwright for the e-journal of the Arts Desk. In this interview, he specifies that *Damascus* is about a writer of English-language text-books who is placed in the city undesirably. He expresses clearly that this writer represents him in his first days in Syria rather than at present. He also states that the reception of *Damascus* has divided Arab people into two groups; while the young spectators appreciate the play positively, old generation of spectators actually get angry with the way the playwright presents Arabic issues in the play. They criticise the play as not truly representing the Arab world. He emphasises that this criticism is quite natural as there are very few - totally eight - professional theatre productions in a year and *Damascus* is a play which has been written by a British writer funded by British Council. It can be inferred from the responses of the audience/reader that the messages of the play are interpreted and perceived diversely by the Arab people depending on their ages. In addition to the diversity of the audience/reader's feedback, Müller and Wallace have emphasised that *Damascus* reflects cultural diversity between the West and the East and the increasing European-Middle Eastern tension after 9/11 through the English language textbooks. They have interpreted that the playwright's use of the English-language textbook is the centre of the plot. Hence, he reveals "the limited and partriarchal Eurocentric view of the Middle East". They state that this Eurocentric view is found as a patronizing standpoint by the local Arab population (Müller and Wallace 2011, p. 1). Aleks Sierz notes that the quality of a play is represented by its audience/reader's experiencing the play in different ways. He states that "in the best plays, the audience is split – there is a conflict of feeling, and a feeling of conflict, in the stalls" (2011, p. 7). Indeed, the contrasting view of audience/reader is a desired element.

5.2 Setting as a *Non-place*

In *The Bottle Imp*, Anja Müller and Clare Wallace states that Greig uses a series of *non-places* in his plays (Müller and Wallace, 2011). This evaluation is confirmed right from the initial setting of a train station in *Europe* and the setting of a remote

island in *Outlying Islands.* He sets *Damascus* in a small hotel as a *non-place* once more. In his interview with Kate Jackson, he articulates that he has observed this everlasting setting of hotels in his recent plays. He justifies his insistence on the use of *non-places* by his obsession with the "idea of belonging and not belonging, and being out of place" (Jackson, 2009). Indeed it is evident that he sets most of his plays in international places with the main setting being *non-places* such as airports, hotels, and train stations. In other words, he succeeds to create cosmopolitan and an international atmosphere in a local national *non-place*. For example, the dance floor with a glitterball, the area including armchairs, the small bar, the breakfast area, the television presenting the current violent situation in the Middle East, the reception desk with a postcard stand, and melodies played by the pianist turn the small local hotel into a standard international hotel.

Heinen specifies that the only Syrian location in the hotel is the President's framed photographs that Western audience do not familiarise with (2011, p. 181). The local television and photographs in an international atmosphere make the hotel foyer a place that "cannot be defined as relational, or historical, or concerned with identity" in Augé's term a *non-place* (Augé 2008, p. 63). In *Damascus*, the hotel, as a *non-place*, allows the characters to escape from their own identities at times. The transsexual Ukranian pianist Elena continuously plays the piano without performing any identical action, that is, she never talks or plays any Ukranian songs; Paul, as a Scottish book-seller, does not denote any sign of his Scottish identity such as accent or style of dressing. Moreover, he accepts the required corrections in the textbook even if he has a contrary thought.

The local television in the hotel foyer does not only prove the hotel as an international place, but also creates the image of a war-zone city. Marc Augé states that our global view is formed habitually by photos taken from observation satellites or aerial shots. Focusing on the images of the television, he argues that the television creates an image of the world in the audience's mind (2008, p. xiii). Greig creates an image of a war-zone city by employing the television in the hotel foyer as the image of Damascus contains scenes of bombings, terrorism, conflicts, and suicide bombers. Despite the image of a war-zone city, the interactions among the characters are quite civilised. In this manner, the playwright creates a sense of *heterotopia* by juxtaposing the contrasting images of the city in the audience/reader's minds. The mental

representation of space on the television news (the simulated Damascus on the news) is juxtaposed with Paul's experiences in social life creating a *representational space*. Lefebvre defines *representational space* as the space which is "directly *lived* through its associated images and symbols" (1991, p. 39) (italics in original). The city of Damascus is a *representational space* for Paul and the *representations* of Damascus tend to dominate this *representational space* in the exposition part of the play. However, the image of Damascus changes for Paul through his interactions with the Arab culture in the finale; that is to say the *representational space* dominates the *representation of space*. It appears in Paul's words on his phone call his wife before leaving the city. He tells his wife that Damascus is not a war-zone and that they should visit it together in the future.

Augé also denotes that the individuals are in "contractual relations" with a *non-place* by emphasising the vitality of individual identities and relations for spatial arrangements. The individuals are required to present their identity in the form of a contract such as a ticket, or a card. They can prove their innocence by presenting their contracts and enter (2008, p. 101). This notion of "contractual relations", which is the most defining characteristic of Augè's *non-place,* is placed extensively in most of Greig's plays. In *Damascus,* Paul checks in the hotel (*non-place*) presenting his passport/identity. Zakaria (receptionist) completes the registration form and they talk about Damascus and Scotland in a peaceful way. Thus, Paul proves his "innocence" with his registration (contractual relation) and enters the hotel (p. 10). Augé emphasises that the the individual's identity card proves the customer's "innocence" and he/she is relieved to play the role of a passenger or a customer. He describes this replacement as "the passive joys of identity-loss and the more active pleasure of role-playing" (p. 103). This relief occurs on Paul both by checking in the hotel and also by making phone calls with his wife and his colleague during his check-in. This identity-loss happens in the form of losing his sense of smell when he arrives at the hotel and smells jasmine. Augé states that "The space of non-place creates neither singular identity nor relations; only solitude, and similitude" (2008, p. 103). Paul expresses his solitude on his phone call to his wife: "What if it never comes back? I know but what if …? What if, though? What if? Grass … the children's hair .. incipient rain" (p. 9). Paul's loss of smell may also refer to unfamiliarity of the place

to suggest that as a foreigner and an outsider Paul can never grasp the actualities of Damascus and that he can only represent falsehood.

It is noticed that *spatial practices* in Lefebvre's term depict an international hotel rather than a local national hotel in Greig's imagination. The objects used in the foyer area draw images from any international hotel. Also the dance floor is portrayed by Elena as a place where the Damascenes dance and lose themselves (p. 72). As a *spatial practice*, the dance floor affects the people's mood through the glitterball, disco lights and Arabic pop music. It can be inferred from the international atmosphere of the hotel that Paul as an outsider to the national culture prefers staying at an international hotel, that is a *non-place*. It is observed that the characters embody themselves as they are in a *non-place* which is depicted as a liberated place. Wasim makes advances at Muna, all the characters drink alcohol in the bar, the Damascene people dance on the floor, and Zakaria desires to have a sexual affair with a foreign woman. Thus the setting of a *non-place* acts as a fantasy place where the characters act freely without the restrictions of a place.

Fisher (2007), too, points out that Greig's plays are set in locations such as hotels, airports and railroad stations. In doing so, he creates an atmosphere which the characters feel liberated to define and redefine themselves. *Mainstream* (1999), *San Diego* (2003), and *Pyrenees* (2005) also take place at hotels. He articulates that the setting of a hotel enables the audience to emancipate from the boring depiction of "corporate culture" and also enables his characters to feel rootless from "home, family and nationhood" (Fisher, 2007). This rootlessness appears in the character of Paul in *Damascus*. He feels liberated from his wife during his stay at the hotel and also his night out in a disco (*non-place*) with Zakaria. In *Damascus,* all the mimetic places are *non-places*. The main setting is the hotel foyer; in addition, Paul walks around the streets and visits the market place. He goes to the English pub and Aroma café for a night out with Zakaria. The streets, market place, pub, and café are all defined as *non-places* by Augé.

David Pattie argues that the playwright's preference of mostly *non-places* as his play's settings results from his Scottish identity. Pattie expounds that Scotland is a *non-place* geographically, culturally, and historically. For example, being a Scottish has the same meaning as being English; Pattie assesses this unknown and complex

identity as its unstated signifier. He describes Scotland as "it is present in absence, ungraspable because there is no authentic national or cultural essence to discover" (2011, p. 63). He defines Scotland as a kind of *non-place* in the form of a country in "logos, signs and symbols" as it has been described with the same images in the touristic brochures for so long. Pattie also draws attention to Greig's feelings for "the other". He argues that the essence of Scottish culture is "never fixed", but it always survives in relation to other cultures, other places, and other stories. Being on the other's side suggests that Scottish culture is in a relation with other culture (p. 65). Similarly, the pianist Elena emphasises that being Scottish does not have any difference from being English: "Scottish, English, it's the same thing. In Damascus, it is the same thing" (p. 14). Additionally, Paul tells Zakaria that he is from Scotland and Zakaria emphasises that he has never even heard about it (p. 12).

For Augé, a space which cannot be defined as relational, or historical, or concerned with identity is a *non-place* (2008, p. 63). All airports, railway stations, hotel chains, leisure parks, large retail outlets, .. etc. are defined as *non-places* by him (p. 64). In a *non-place*, the individual feels himself to be a spectator without paying much attention to the spectacle (p. 70). Elena functions as a spectator in this *non-place* as she observes all the events and persons in the hotel and reports each hidden detail to the audience/reader. When Zakaria shoots himself in the finale, she says:

> When he died he was not alone.
> You held his hand.
> I know.
> I was here.
> I'm always here (p. 116).

The interaction and relationship among the participants is not intense in a *non-place.* In *Damascus*, Elena does not communicate with anybody. Ana Belen Lòpez Pèrez describes this individualisation in a *non-place* as an unnecessary communication between two or more people. However, she specifies that a *non-place* causes the individual to meet him/herself with "a new and different image" (2011, p. 62).

In *Damascus,* it is noticed that Paul's orientalist thoughts about the Eastern culture and Arab people change in a positive way and consequently he draws a new and different image of Paul at the end of the play. In her conference paper, Inan articulates that Paul occasionally feels alienated, displaced from his country, and he

is mostly portrayed as a "superior Westerner" who has eventually come to realize that he has to change his misconceptions. (2015, p. 5).

Gertrud Lehnert, the German Professor of Comparative Literature, defines hotels as one of "the representative places of modernity" (2011, p.53). She emphasises that hotels evoke emotions and produce atmospheres. She argues that "spaces, places, and emotions are inextricably linked – influencing and even producing each other". In accordance with Lehnert, Wasim's emotions rise in the hotel, so he utters that "I feel sexy. … Hotels … That's what does it … Sitting on your bed with a bottle of whisky from the minibar waiting for the soft knock of a beautiful woman on your bedroom door. Hotels are sexy…" (p. 24). In addition, Paul and Muna feel attraction to each other in the hotel atmosphere.

Evidently, Greig uses *non-places* not only as the mimetic setting of the play but also as the diegetic, narrated and imagined setting especially in the stories of the textbook. Paul states that the "Middleton Road" stories in their ELT books reflect the present contemporary and multicultural Britain by exploring art and culture (p. 15). The playwright uses a "road", a spatial element and also a *non-place* as the title and form of teaching target language and its culture. Indeed, the *non-places* such as streets, marketplaces, roads, and schools are good examples for a tourist to learn how local people live, talk, and shop. Not only the Middleton Road stories, but also the characters in these stories such as the two misbehaving primary schoolboys and the two romantic teenagers in a comprehensive school are employed metaphorically as agents to teach foreign language and the target culture. The name of the company for which Paul works in Scotland includes a spatial element as well: "The Language Factory". The "factory" in the company's title may imply that the publishing company, more than anything else, is a place for producing materials towards teaching the target language.

The play begins and ends at dawn in a period of four days. It consists of two acts, one of which has 12 and the other has 8 scenes. The play includes scenes of comedy despite the tragic end and images of the conflicts in Arab culture. The comic scenes are highlighted especially when Paul loses his sense of smell, when he explains on the phone about watching porn in an Islamic country, and when he asks the receptionist if they have Pay TV. In his interview with Kate Jackson, too, Greig

specifies that *Damascus* is essentially "a comedy of cultural confusion" (Jackson, 2009).

Unlike Robert and John's slapstick comedy in *Outlying Islands*, the playwright adds a sense of comic relief to *Damascus* through Zakaria's naïve utterances. He uses comedy as a tool to clarify the certain distinctions between the East and West culture, when, for example, Paul loses his sense of smell. Paul, as an outsider in Edward Relph's term, needs to smell his own urine to get his sense of smell back. This scene dissolves the tense atmosphere in the depiction of a war-zone city on the audience/reader. The juxtaposition of estrangement and amusement in the same place creates a heterotopic effect. As a similar technique in *Outlying Islands*, the playwright, again, creates a *heterotopia* in *Damascus* by blending the elements of tragedy and comedy.

In the early exposition part of the play, he portrays an atmosphere with a soundscape of call to prayer as an Islamic element. "The call to prayer begins*"* takes place just after Elena's line "Welcome to Damascus". The sounds of the mosques dominate the whole city. The narrator describes it as a dissonant but relaxing sound. Here he is careful in including an important trait of Islamic way of living. He employs an important spatial detail. The playwright defines the prayer sound by comparing it with "the effect of a Debussy chord" (p. 8). Debussy is founded by a famous French composer, Claude Debussy, and its effect is created through a melodic and harmonic use of parallel intervals. For that reason, the combination of call for praying with Debussy effect is a good sampling for the universality of music and religion. The television in the foyer of the hotel contributes a different kind of soundscape to the play. It always gives the news about the war, conflict, and current situation in Syria. Heinen emphasises that the soundscape of television in the hotel foyer reflect the current situation not only in the city of Damascus but in all countries in the Middle East. She interprets that the atmosphere of impartial and seemingly sheltered location of the hotel foyer is damaged by "the reality of the outside world" (2011, p. 182).

In the play, Greig practices an innovative technique with a recurring "*Beat*" (italics in original), which suggests a break, an interval, or a moment for concentration. The audience/reader's attention focuses on the story due to the "*Beat*"s. He places them in certain periods depending on the context of the play rather than the time, thus, the

audience/reader is not challenged by the play. During a "*Beat*", the last words by the characters get the audience/reader's attention and create suspense for the following happenings. For instance:

Zakaria Those girls are very beautiful.

Paul Yes.

Zakaria What do I say to them?

Paul I don't know.

Zakaria You know.
What do I say?

Beat.

Paul OK. Look, Zakaria. Approach them and ask if they would like someone to show them around the old city. […..] (p. 38).

He uses the "*Beat*"s as an aesthetic device. The "*Beat*"s also bring Brecht's alienation effect (V-effect or A-effect) into the mind. The playwright makes the audience/reader feel a simple empathy with the characters during the "*Beat*"s. Thus, the audience/reader becomes more critical and bears a functional role. The "*Beat*"s can be evaluated as one of the most effective staging techniques in his plays. The "*Beat*"s is also reminiscent of the Pinteresque silences and pauses, which allow some time both to the actor and the audience/reader to digest and comprehend the utterances and events.

In *Damascus,* the places of hotels, toilet, dance floor, and mosque are significant in defining the personal relationships to place. For example, Wasim defines the hotels as sexy places and he feels sexy in the hotel room (p. 24), Paul regains his lost sense of smell only in the toilet, Elena describes the dance floor for Damascenes people as a place that "takes them out of themselves" (p. 72) and for Zakaria, the mosque is the place where he can see and meet tourist girls. The common feature of these particular places is to make the people feel at ease and experience freedom. Thus, the playwright draws the audience/reader's attention to the importance of freedom in Damascus with spatial images and metaphors.

In the introduction part of *Space and Place*, Yi-Fu Tuan states that "*Place* is security, *space* is freedom: we are attached to the one and long for the other" (1977, p. 3). For Paul, 'home' in Scotland means security, that is a *place*, but Damascus means freedom, that is a *space*. He often calls his wife at home while he experiences freedom with Muna or an American tourist girl in Damascus. In the exposition part of the play, Paul and Muna portray two people from completely opposite cultures. However, they have an intimate relationship with the free atmosphere of the hotel and dance floor as the play progresses. In a romantic atmosphere they kiss each other as they watch the snow through the window. However, Muna does not go to Paul's room to spend that night even though she promises to do so, instead she stays in her room. Next day, they meet in the foyer of the hotel and dance passionately to her favourite Arabic song. Paul interprets their dance as "a kiss". Thus, for Muna, her hotel room means security, that is a *place*, but the foyer means freedom, that is a *space*. Paul and Muna are attached to the *place* and long for the *space* or vice versa in Tuan's term. Her preference of security/*place* may embody the women's limitations in Arab culture in the playwright's imagination.

In one of his interviews, Greig mentions about his yearning for having experiences and memories on belonging to a place as a person who has lived in different geographies all his life (Fisher and Greig 2009, p. 15). He states that he often uses his characters' speeches on "the social structure of a home or the sense of belonging" as a result of his yearning. He also expresses that he is conscious of his desire to inhabit a place and his awareness that he cannot. In *Damascus*, he implies his yearning for attachment to place with the characters of Zakaria and Paul.

5.3 City of Jasmine as a *Representational Space*

In her novel titled *City of Jasmine* (2014), Deanna Raybourn sets the story in Damascus. Indeed, this spatial representation has been adhered to Damascus to describe the city in many sources such as tripadvisor, jpost, wordpress, or tumblr. They emphasise that the name of 'city of jasmine' emerges from the scent of jasmine flowers grown in every street and building in Damascus. If Damascus is known as city of Jasmine, it is acceptable that the flower of jasmine and its scent are the

symbols of Damascus. Therefore, the playwright employs the scent of jasmine intentionally in his play.

In *Damascus*, the scent of jasmine is a *representation of* Damascus city for the Scottish character Paul. On his arrival to the city, the spice market and his standing under the jasmine tree pave the way for his lost sense of smelling. He gets a feeling of fear of not regaining this sense forever. He regains his sense of smell in the toilet by means of the smell of his own urine. Metaphorically, in some respects, Greig might have used this action as Paul does not belong to Arab culture. In the toilet, the smell of his own urine represents his security *place*; that is his home, Scotland. The scene depicts his deep feeling of spatial disorientation. Joyce Macmillan interprets Paul as a character who learns much from his spatial and personal experience in Damascus. "He learns much about the deadness of his own life, the depth of his ignorance of other cultures, the vagueness of his politics, and his lethal inability to hear others speak across the gulf of culture and power" (Macmillan, 2009).

Yi-Fu Tuan calls the identity of a place its "aura" (1977, p. 4). The scent of jasmine is a component of the identity of Damascus city for Paul. He loses his sense of smell while standing under a jasmine tree in his first moments in Damascus. The scent of jasmine is a sample of olfactory imagery to identify the city. Thus, the playwright evokes the audience/reader's sense of place with the help of jasmine odor. However, Paul regains his sense in the toilet when he smells his urine. Tuan states that the memory of sounds and smells accumulated over time is a resource to attach subconsciously to the place (p. 159). In *Damascus*, the playwright employs this subconscious attachment to place.

In addition, it is remarkable that Paul is a mirror of Greig's personal experiences in Damascus. In the definition of *representational space*, Lefebvre states:

> Redolent with imaginary and symbolic elements, they have their source in history – in the history of a people as well as in the history of each individual belonging to that people (1991, p. 41).

From his experience (history) in Damascus, Greig employs the redolent of jasmine to portray Paul as a character who will be aware of the Arab culture and people by way of experiencing a *representational space*.

Furthermore, Lefebvre defines *representational space* as a space where the inhabitants live "through its associated images and symbols" (1991, p. 39). Paul lives

in Damascus through its associated images of a spice market and the scent of jasmine, and the city's other symbols. The city of Damascus is completely a *representational space* for Paul. Lefebvre indicates that *representational spaces* refuse to obey the "rules of consistency or cohesiveness" (p. 41). The image of Damascus in Paul's mind does not allow him to see the "snow" in this city located in the desert. He asks Muna in great astonishment: "It's snowing? What do you mean?" (p. 71). Also he describes the market as a place where his wife would like to come due to its richness in the varieties of fruit and vegetables. Paul's imagination of Damascus before his arrival does not accord with the actual Damascus. Thus, Damascus as a *representational space* in Lefebvre's term refuses to obey the rules.

The depiction of Zakaria's family village and their life style is representational. All his family members – except Zakaria – live in his father's house and all eat around a very big table (p. 38). This image strongly verifies that Damascus is a *representational space*. Lefebvre argues that the modernity changes the style, but "certain Islamic countries" resist industrialisation in order to protect their traditions, customs, and *representational spaces*. However, in this *representational space* in a conventional perspective, Greig draws Zakaria's character as a disillusioned man who aims to leave Damascus and reach the modern Western world. He shoots himself at the end of the play due to overlapping desperate events.

The final frame in the play depicts not only the hopelessness in terms of mutual indulgence between the two cultures, Western and Eastern, but also the desperation of the people living in that geography. In the present world, still, thousands of African, Syrian, Egyptian, Somalian, and Ethiopian emigrants take challenging and unsafe journeys in order to live in the West, particularly in Europe and America. Unfortunately, an increasing number of the emigrants die during the journey of hope every year.

5.4 Identity and Cultural Differences

Paul and Zakaria develop a naïve fellowship throughout the play. Zakaria helps Paul in his adaptation to the unfamiliar culture by introducing him the neighborhood such as the old city and the mosque. He also creates an idea in Paul's mind about the daily routines in rural areas in Damascus by giving an account of his family life. His

spatial enlightenment enables Paul to approach the cultural differences in the textbook with an emphatic way. However, this optimistic approach does not take place in every part of the play. With an orientalist point of view, Elena, the Ukranian pianist, thinks that Muna, the Arabic woman, is not as good looking as herself (p. 14). She also looks attentively at Paul. She describes the English as a man in unironed, dirty clothes with a distracting manner. Greig reflects his identity viewpoint through Elena's lines: "Scottish, English, it's the same thing. In Damascus, it is the same thing" (p. 14). In fact, he emphasises its difference through the lens of a third person. It is the same thing for a Ukrainian pianist living in Damascus. The playwright determines that historic or cultural differentiation between the English and Scottish are not very vital for the people living in Damascus. The Scots are generally seen as the English worldwide.

Morna Fleming argues that transnational identity is depicted in the balance "between the local and global, the dialogue with national constructions of cultural identity" in David Greig's plays. She defines the notion of transnational as a development starting with the fall of the Berlin Wall in 1989. For her, since then, migration and endeavor for independent national identity have become the themes for postcolonial criticism. Fleming specifies his *Damascus* as the mostly referenced play in *Cosmotopia: Transnational Identities in David Greig's Theater* written by Müller and Wallace. She states that *Damascus* "reflects the increasingly tense European-Middle Eastern tension post-9/11 and the Eurocentric construction of an inappropriate or even offensive cultural identity" (2012, p. 1).

The tension in the dialogues between Paul and Wasim represent the clash between Europe and Middle-East. For example, Wasim tells Paul:

> You know nothing about the country I live in. [….]. You come here with all the shine of your English education, so certain of your values, and you lecture me about truth (p. 66).

Paul and Wasim speak different languages. Paul does not know Arabic, Muna translates his words to Wasim and vice versa. At times, Muna censors Wasim's utterances during her translating in order to obtain a peaceful atmosphere in a business meeting. Paul and Wasim can also speak French. However, they can hardly communicate with each other due to Paul's low level of French. Marc Augè defines language as a frontier rather than an impossible barrier. "Learning the other's tongue,

or the other's dialect, means establishing an elementary symbolic relation with him, respecting him and joining him; crossing the frontier" (2008, p. xiv). In this respect, it is obvious that Paul cannot cross the frontier of Wasim due to the barrier of Arabic. Muna wants Paul to change or correct the following points in the ELT textbook:

Mrs Mohammed wears a full niqab (a cloth which a devout Muslim woman covers her face) in the textbook. Muna emphasises that they try to achieve equality for the women in Damascus. Mrs Mohammed should have been portrayed as a modern woman (p. 42).

Another female character drawn as an aggressive and difficult woman in the textbook is portrayed as uncovered (p. 42). Muna expresses that the women living in Beirut, Egypt, Palestine, Iran, or Iraq used to dress as they pleased in the past, but at present they are exposed to strict rules in terms of what they should wear. Muna says that a woman teacher will be in difficulty if she uses *Middleton Road* as teaching material as the Institute is secular.

The speech between children and their elder people must be respectful. In the textbook, Jack tells his mother: "You're stupid. I hate you" (p. 44). This cannot be read out in a classroom in Damascus.

In the textbook, a child dreams that he will be famous, own a car, a big house, sleep with many women and have ten girlfriends. Muna says: "… individualism, materialism. They are not in line with our values" (p. 45). Muna warns Paul against those "western" motivations and explains clearly that those values are impossible to impose on the school children living in Damascus. She thinks the way of life suggested in Middleton Road textbook does not conform to the Damascene lifestyle. She believes that due to its content, the book may also make the children feel more inferior than they already are.

Teachers in Damascus can be conservative. The characters in the textbook must not kiss. A boy and a girl do not kiss before they get married in Damascus. So Muna asks Paul to change the characters' kissing in chapter nine (p. 45).

The politicians' names and the names of the political parties should not be from real British or English ones (p. 48).

There should not be any implications belonging to Israel in the textbook, such as pictures, flags, names,… etc. (p. 53).

However, at first, Paul refuses to make any corrections on Muna's suggestions. He calls Sean (his colleague in their company 'Language Factory') and tells him that "They want changes – changes to the text … I don't think we should … .. I'm not being lazy … I don't want changes" (p. 36). However, he cannot go back immediately to Scotland due to the bombing at the airport and extends his stay in Damascus. So he has more time to talk to Muna and perhaps negotiate with her over the changes. Eventually, he realises that he is wrong and that the book actually includes certain cultural and political misconceptions about the Arab world. Paul accepts Muna's suggestions: "no, you're right. .. it's just language. I'll speak to Mr Corrigan. We'll mark up these changes for the Damascus edition. I can get the material to you for next – let's see – March" (p. 53). The human geographer, Tim Cresswell associates place with its practices. He argues that place is a background to create "production of identity" (2004, p. 39). If Paul had left Damascus directly when he was told about the changes, he could not have recognised the cultural and political misconceptions. His experience of Damascus as a *representational space* in Lefebvre's word enables him to be aware of Western preconceptions towards the Arab culture. Thus, Damascus has become a backdrop to produce new viewpoints in his own identity. Greig also employs the classroom as a place for "production of identity" in one of the required changes by Muna. She opposes to the quality of dialogue between a child and his mother displayed in the textbook. "You're stupid. I hate you" (p. 44). Muna explains that this style of speech is not proper for the classroom environment. It is unacceptable in their culture as the classroom's atmosphere has an important place in the children's identity formation.

5.5 Mimetic and Diegetic Places in *Damascus*

The main setting is the foyer of a small hotel in Damascus. There are also other parts of the hotel used by the characters. The following figure illustrates the mimetic places inside the hotel according to the frequency of being used by the characters:

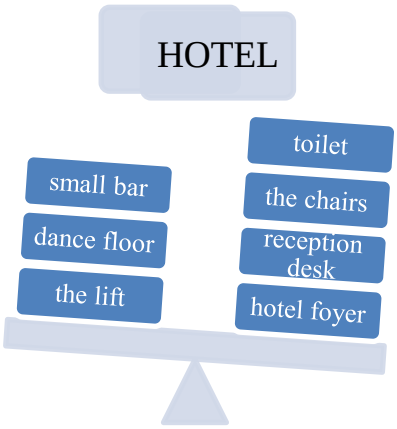

Figure –5.1: The mimetic places in *Damascus*

According to Figure–5.1, the most crucial location in the play is the foyer of the hotel. The play begins and ends in the foyer. It is used by all the characters. Reception desk is also the mostly used part, especially by Zakaria as he is the receptionist. The section of the chairs in the foyer is the place where Paul meets Muna and Wasim to talk about the textbook. Also it is the main location of the final part. Paul sleeps on the chair while he waits for the taxi to the airport; he suddenly wakes up when Zakaria shoots himself. The toilet is also one of the mostly used places. Paul regains his sense of smell that he has lost on his arrival to Damascus in the toilet. This loss of sense may symbolise the effect of spatial unfamiliarity and shows that Paul is a stranger in the place and that he has problems in adapting to the new environment. The other places such as the lift, dance floor and the small bar are not used as often as the foyer, reception desk, chairs, and the toilet. The lift is used by all the characters: Muna, Paul, Wasim and Zakaria, but the dance floor is used only by the pianist Elena, Muna and Paul. The small bar is the place where Zakaria serves the beverages to the characters.

Apart from the locales inside the hotel, Paul and Zakaria use particular places around the city during their night out:

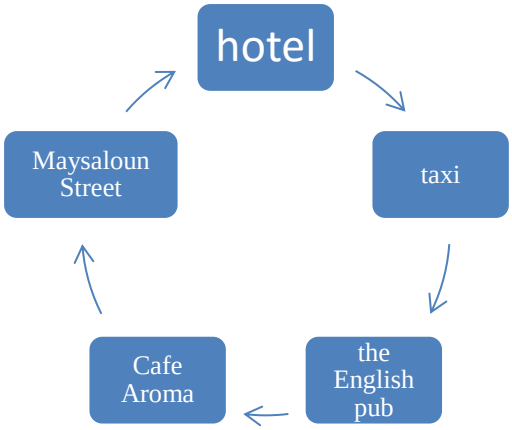

Figure-5.2: The sections of the hotel foyer

Figure-8.2 indicates the route that Paul and Zakaria take in order to meet American girls that night. They meet in the English pub, have drinks, but they leave the pub without the girls because the girls do not accept Zakaria's request to sleep all four together. The men leave the pub in frustration and go to Cafe Aroma to drink more, but this place does not serve alcohol. Paul asks the proprietor where he can find some prostitutes; he cannot. He lost his sense of smell again. They walk along Maysaloun Street by singing and return to the hotel. Apart from the hotel, they experience the *non-places* outside again. Their experience that night out enables them to feel a close friendship with each other.

Elena	World / the Ukraine / Lebanon / Beirut / Russia / Iraq / Baghdad / Egypt / Chechnya
Paul	War-zone / home / Scotland / school / the theatre / the Caribean / plane / Rome / the mosque / classroom / Britain / motorways / spice souk / church / Roman temple / desert / streets / America / Dubai / Hollywood / Gaza / market
Muna	Beirut / the UK / global marketplace / the Institute / England / Paris / Cairo / Egypt / Palestine / Iraq / Iran / classroom/ Moscow / Lebanon / Israel / America / Guantanamo / Jaffa / the beach
Wasim	Jerusalem / Iraq / Writers' Union / Hong Kong / Singapore / hotels / home / street / Dubai / Old French cafe / prison / cave / world
Zakaria	Scotland / the Great Mosque / France / Italy / America / the mosque / the Sea / the beach / Hollywood / Valence / village / Beirut Airport

Figure-5.3: The diegetic places in *Damascus*

According to Figure-8.3, Paul is the character who uses the diegetic place names in his speech mostly. Similarly, in *Europe* and *Outlying Islands*, the character using diegetic places mostly is the protagonist: Adele in *Europe* and Robert in *Outlying Islands*. Elena uses only the proper names of the countries or cities. Places as nouns such as school, church, classroom, hotel, home, beach, and street are used by the

other characters. The diegetic places can be classified geographically as located in the western or eastern part of the world. All of Zakaria's diegetic places are from the western world, also Paul's places are from the western part except Dubai, but Wasim's places are only from the eastern part. As for Muna, her places are from both parts of the world, such as America, England and Lebanon, Beirut. In this respect, the characters can be classified into two groups: the pro-westerners and the pro-easterners. Zakaria and Paul are the westerners, but Wasim is the easterner; it is hard to classify Muna as she refers to western and eastern place names. One can deduce that Muna is both a nationalist like Wasim and an open-minded, liberalist supporter of teaching English by means of native culture. Figure-8.3 is a testimony that the use of diegetic places underpins the characters' thoughts and perspectives.

5.6 Spatial Language in *Damascus*

Wasim, The Dean of the university, prefers to meet Muna and Paul at The Four Seasons, but they meet at the small hotel where Paul stays. Muna says The Four Seasons is a place costing twice the price (p. 19). His spatial preference results from Wasim's personality. Wasim likes luxury, vanity, and self-indulgence. Likewise, in the finale of the play, Wasim shows Paul a photo from a poetry competition in Dubai. It is taken at a seven-star luxurious hotel and he says that all corridors are full of mirrors to emphasise the luxury at the hotel. Also he describes hotels as a suitable place to have sex as the people staying there are away from home and have endless possibilities present in every moment (p. 24). This description also comes from his interest in lust. These examples and the use of spatial language reveal important features about Wasim's personality.

Muna insists that their way of teaching English must change and needs improvement as they use an old Russian system in Damascus. When she tells Paul the President's viewpoint, she uses a spatial expression: "The President wants our country's youth to open their arms to the English-speaking world" (p. 24).

Muna thinks that the students should speak English in their mind. She substantiates this necessity by using an abstract space name: "we have young people who are able to make their way in a globalized marketplace. That means 'independence of mind' " (p. 25).

Greig employs *spatial practices* in Lefebvre's term from daily life in Damascus to inform the audience/reader of the Arab culture. Zakaria tells Paul that he has got a big family with many brothers. All his family members live together in the same house in the village except him and he adds that they all sit around the big table, eat and drink all together (p. 37). This informative description could be unfamiliar for the Western audience/reader. On the other hand, Muna wants Paul to change a story in the "Middleton Road": "In this story the aggressive, difficult woman is uncovered and the moderate, tolerant woman is covered" (p. 42). Although privacy and confidentiality are highly acceptable in Islamic countries, Muna feels discomfort against the covered moderate woman in the story. She states that they are fighting for this idea; they want freedom and equality for women.

Freedom is also indispensable for the men. Zakaria tells Paul: "If I am not away from here, I am dead. I am dead inside" (p. 38). He desires to move to Valence, France. He desires to be free. "I am not here, Mr Paul. I am not here one minute more" (p. 88). In the last scene of the play, he recognises that he is unable to leave his place and thus he commits suicide. For Zakaria, France is the symbol freedom where he would discard his problems and have relations with women. Zakaria's desire epitomises the desires of emigrants from Africa, Arab and Middle East countries. The desire to achieve freedom and live in the democratic European countries affects the lives of Middle-Eastern people who migrate to the Western world expecting peace and wealth.

When Paul asks Muna if she has had any relationships with men, she says that she had a lover in Moscow during her university education. "But when we came home, we had to separate. He was from a different sect" (p. 46). While Muna and her lover have developed a relationship in a foreign country, they have to separate in Damascus, suggesting that place plays a defining role in shaping human relationships. She adds that the 1980s in Moscow was a nice time for her because she felt very free. However she cannot feel the same freedom in Damascus that she did in Moscow because of the spatial difference. The playwright also points out the cultural differences on freedom and the ruling systems in Damascus. He draws spatial samples in his imagination again. Talking about a story in ELT book with Muna, Paul states that walking beside the motorways is illegal in Britain. However, it is free to walk, even have a picnic by the side of the highway in Damascus (p. 109).

Wasim, too, prefers spatial vocabulary in his exchanges. He makes advances at Muna by emphasising her attractiveness: “You make a castle of your speech and you hide yourself amongst its towers and battlements ….. I’m here. Come in. Rescue me” (p. 62). Wasim is a playful and a cunning man. His spatial language enables him to perform the hidden and flirtatious parts of his personality.

Paul and Muna get closer to each other one night. The next day Paul wants to talk about it even if Muna does not. Paul gives a spatial simile for this close connection and says: “Like knocking on a wall to feel if it’s hollow” (p. 83). Wasim also uses a metaphor. When he talks about the problems in the country and the government, he says that: “Slowly we walk forward putting out our hands to feel the damp walls of the cave. Looking for the light” (p. 94). Using spatial expressions in the form of a simile or a metaphor suggests a deeper meaning and a lyrical beauty.

5.7 “Writing is like Damascus”

The most remarkable point in the play centers around Paul’s resemblance the old city of Damascus to the art of literature. Paul explains the Dean his ideas on the formation of the old city’s plan: He notices that the city has been built by “layers and layers of accretions growing slowly over time”. There is the mosque at the center of all these buildings. However, the mosque used to be a church once and even a Roman temple before the church (p. 64). Paul likens the forming of the city to literature while he listens to the writers during the poetry competition. “… it occurred to me that literature follows the same pattern, built of accretions and extensions, bits piled on top of each other, some parts crumbling away and others restored” (p. 65). He emphasises that the aim of literature is “The desire to tell the truth”. Muna translates Paul’s lines to Wasim and says that the truth can be formed like a city. She defines the city as “a world which the student’s mind can inhabit and explore” (p. 65). The city should be built around the truth rather than the governmental policies so that they can wander “far and wide but always coming back to truth”. Whereas policies may divert people from truth and they can get lost (p. 65). According to Paul, the truth is in “Middleton Road”; stories in his course book reflect a contemporary and multicultural Britain.

Literature follows the same pattern as the formation of the old city in which buildings are piled on top of each other or added new accretions and extensions on the old ones. “Writing is like an old city, and in its centre there is not a mosque or a temple, but something like a mosque or a temple” (p. 64). “Writing is like Damascus” (p. 65).

The following photos from the old city can help for a better understanding of the accretions and extensions and relationship of the old city and literature:

Figure-5.4: The photos of the old city in Damascus

When Paul wanders about the streets of the old city, he notices that all the roads end up back at the mosque. During his walks, vivid and compelling images of the old town serve as a medium to help the audience/reader visualise it. He takes off his shoes and goes into the mosque. He connects the image of God with the bright blue empty sky framed by the mosque walls spatially. “This blue is the image of God” (p. 85). The following picture is from the inner side of the mosque:

Figure-5.5: The Great Mosque in Damascus

Lefebvre considers *space* as a production. He states that our knowledge of space can be explained and reproduced from the process of production (1991, p. 36). He also indicates that the objects in space and descriptions on *space* can be a clue and testimony for the process of production in space (p. 37). "Theory reproduces the generative process – by means of a concatenation of concepts, [….] – that is, moving continually back and forth between past and present" (p. 37). It can be deduced that Greig imagines the buildings of Damascus as a production by constructing the new on the old. He considers the old as a clue, testimony, concatenation for the new production of the space. Writing is also a production in his mind as the new productions of literature are inspired by the old concepts. As a general judgement for literature, the old is either inside the new as a reproduction or on the new as a contrast of the old. The merging of old city and literature indicates the importance of spatial images in his dramaturgy.

5.8 Conclusion

Damascus is an outcome of the paywright's first-hand experiences in the workshops with Syrian young playwrights in the Middle East. As Greig expresses in his interviews, he depicts the complex relations between the West and the Arab world through his encounters with real characters in the play. While the West boasts on rhetoric of freedom and democracy, the Arap world struggles to achieve a secular way of life. These two converse worlds create a heterotopic effect on the audience/reader. The scent of jasmine is a representative element for the city in the

author's memories, thus he makes Damascus city a *representational space* in with the symbolic use of the scent of jasmine. Realizing the responsibility of representing the 'other', Greig draws a character of Scottish textbook writer trying to sell his books in a war-zone city. Losing his sense of smelling has figurative meanings.

Damascus city, as the set of the play, carries the traces of both the West (Greece, France) and the East (Persia, Ottoman Empire) throughout its history. This setting enables the playwright to depict empathetic relations between the British and Syrian characters. The play also embodies comic, romantic, and immediate relationships in the troublesome atmosphere. The setting consists of *non-places* such as a hotel, disco-bar, and a café. Every corner of the hotel lobby as the main setting of the play is employed for different *spatial practices*.

As in the previous plays, Greig once more presents global issues in a local setting. The audience/reader examines the Western glance on the East and also the inner dynamics of the Arab world. Immigration from the Eastern developing countries to the Western developed countries can be accepted as one of the biggest problems in the twenty-first century. The Arab spring in some Arabic countries and the conflicts in Syria are the most serious problems in the Middle East and the world. Damascus offers the audience/reader to visualise and analyse the life in Syria.

Damascus is not a war play, but makes the audience/reader feel the threats of war outside of the hotel setting. However, the next play, *Dunsinane*, takes place on a battlefield in Scotland and depicts scenes of violence, anger, death, and power struggles. Like Elena in *Damascus*, the Boy Soldier narrates the story to the audience/reader in *Dunsinane*.

6. *DUNSINANE*

"Scotland. Where we would install a king." The English army (p. 9).

The English army arrives at the castle of Dunsinane under the rain at dawn. They aim to kill the tyrant king Macbeth and enthrone Malcolm for Scotland. Following a fierce battle, they enter the castle and kill the tyrant. The English commander, Siward, meets Lady Macbeth (her Scottish name Gruach) unexpectedly in the castle; she was believed to be dead, but she is alive and does not accept the power of Malcolm. Many of the Scottish clans do not accept Malcolm as the king either. They agree that Gruach must be in the reign of Scotland as long as she lives. Siward is decisive to restore peace and install Malcolm as the king. He encounters a strong resistance from the Scottish people against his presence in Scotland and his efforts for peace while he searches to find where Gruach's son, the heir of Scotland is. After a series of butchery, the heir is found and killed. Siward travels to find Gruach aiming to submit her son's dead body in a snow-covered place. At last, he finds her, but she has a grandson, as she claims, thus the struggle for the true king of Scotland will never end.

After watching the 2004 production of *Macbeth* in Scotland, David Greig has imagined the aftermath of the play and decided to write *Dunsinane* as a sequel to *Macbeth*. In his interview with *The Los Angeles Times'* reviewer, Chris Jones, Greig highlights that when he began to write *Dunsinane* he was thinking about Britain's involving in Iraq war in 2003. He defines Tony Blair as a "figurehead" who heads into a darker territory with true intentions. The playwright believes that the story of *Dunsinane* delivers different meanings depending on the place the play is performed. For example, in London the play suggests "Afghanistan", in Scotland it may refer to "the referendum", and in Russia the play may remind the audience of the situation in "Ukraine" (Jones, 2015). The theatre critic of *The Scotsman*, Joyce McMillan (2011) states that the play is concerned with the Iraq invasion which did not go very well on those days. He tells McMillan that Shakespeare's "Scottish play" including all

Scottish names was written by an English playwright who had never been to Scotland at all, so "there is a need to write the story from a Scottish perspective" (McMillan, 2011). He calls *Dunsinane* a "squaddie" (private soldier) play, so the play charts the stories of English soldiers; thus it depicts the story of the invaders rather than the invaded, and the impact of war on the occupied land. He adds that "Shakespeare writes Scotland; I wanted to write England" (McMillan, 2011). Ariel Watson goes one step further and states that the playwright focuses on both the English presence in Scotland and the British presence in Iraq and Afghanistan (2014, p. 230). He also describes the play as being "not about the Scottish presence in global politics, but about the historical English presence in Scotland" (p. 242). Clare Wallace, on the other hand, describes the play as an act of repossession depicted by a Scottish playwright (2013, p. 92). The playwright offers the audience/reader "multiple possibilities of the imagination" which is also one of the features of Greig's rough theatre (Greig 2008, p. 212).

Dunsinane was premiered by the Royal Shakespeare Company at the Hampstead Theatre in London in 2010 and a radio adaptation was premiered on BBC by the same director, Roxana Silbert in 2011. The play is still performed around the East Asia such as Hong Kong, China, Shanghai, Taiwan and also in the USA.

Macbeth forms a base for the plot of *Dunsinane*. Greig adds the play the character of Egham and the chorus of English soldiers acting like a narrator and a character. The difference in the two plays in terms of plot is that whereas *Macbeth* supported the Union of 1603 between Scotland and England, *Dunsinane* on the contrary, emphasises the independence of Scotland not a union with England. *Dunsinane* (2010) begins at the point where Shakespeare's *Macbeth* (1606) ends. Originally, the stories of both Macbeth and his successor Malcolm belong to the eleventh century between 1040 and 1093. One of the most distinctive features of *Dunsinane* is to depict the events and imagine the history from the invaders' perspective rather than the invaded. As a Scottish playwright, Greig focuses more on the Scottish side of the story. However, the play also paves the way to portray the hardships that the invaders encounter in a foreign topography to highlight the many moments when their power turns into their weakness. Although the play is written with the invaders' perspective, the playwright holds a mirror up to the audience/reader so that they can understand the invaded people's thoughts and feelings through a Scottish lens. In addition the

play portrays companionship, alienation, affairs for personal and national benefits, and persistence in one's passion, love, and patriotism.

Watson provides that Alex Salmond, Scotland's First Minister in 2007 and a Scottish Nationalist, organised a special performance of the play *Black Watch* written by Gregory Burke during the opening of Scottish Parliament to mark the Scottish independence movement. This play is based on the soldiers of Black Watch regiment of the British Army in Iraq in 2004. For Watson, this performance staged by the National Theatre of Scotland causes a repetition in a new war play by the same company: *Dunsinane*. Watson defines the war in the play as the intranational conflict not as the international conflict and also as a national conflict that defines Scottishness (2014, p. 227).

The location and characters in *Macbeth* inspire the Scottish playwright to produce a new plot in *Dunsinane*. The play is mainly set in the fortress of Dunsinane. *Macbeth* and *Dunsinane* reflect the violent consequences of incontrollable ambition and rivalry. Although this reflection emerges from a story dated from the eleventh century, the world has been witnessing similar historical and political events especially in the Middle Eastern countries such as Iraq and Afghanistan. The themes of the play such as sorrow, disaster, blood, revenge, savagery, tears and death caused by the ambition for power, are all universal and timeless and continue to happen in different places around the world. Although Greig uses Scotland specifically and intentionally as a symbol to emphasise such themes, the play refers to similar stories that continue to happen anywhere in the world. Similarly, Şenlen Güvenç draws the attention to the universality of the play and specifies that Greig uses the natural form of theatre to discuss contemporary political issues and Scottish independence as it creates an "important forum" and "alternative site" for dialogues (2014, p. 95). She also adds that the playwright foresees the Scottish referendum in September 2014 and supports and publicises independence for Scotland by means of his play before the official announcement of the referendum (p. 98).

Anne Ubersfeld articulates that "theatrical space is the place of history" (1999, p. 97). Also, Rodriguez and Inan (2012) state that *Dunsinane* is a combination of the epic and the everyday due to the play's content: a tyrant is being deposed in a war. The play depicts a typical historical topic with the epic elements and the experiences

of the people during the occupation. They conclude that the play provides the audience to realise Greig's understanding of drama and the world due to the epic-everyday combination in *Dunsinane* (p. 71). "The battlefield is the everyday and the weapon imagination" (p. 62). They specify that the play is epic in terms of space as its main settings are the castle, the forest, the mountains, and the historical sites. Additionally, identity is formed by places as well as daily experiences and encounters. They exemplify Siward's line: "I'm England" (p. 63). They assert that Scottish identity is formed by the combination of the epic and the everyday:

> Scotland appears as an epic place in *Dunsinane*, a place of tribal rivalries, of proud heritage and yet a place where people – or at least the invaders – are meant to live, where the everyday becomes unbearable according to the play (p. 63).

In ethical and aesthetics terms the play is rich in spatial and platial interpretation. Cresswell (2006) identifies three levels in order to approach place: descriptive approach, social constructionist approach and phenomenological approach (p. 51). Siward's questions to Malcolm about Scotland as a foreign place can be analysed as descriptive as Malcolm replies his questions through physical descriptions of the place by saying simply "It's cold" (p. 29). Cold weather is the most definitive quality of the Scottish geography. The English soldiers complain about the cold weather. When they have to stay in Dunsinane following Siward's order, they describe summer in the expression of "summer – or what they call summer" and they write their mothers complaining: "if you've ever heard this but Scotland is cold!" (p. 39). When they march over land to invite the chiefs to the parliament in Dunsinane, they are exposed to the sharp glances of local people. In this cold country, they only need a warm glance which they call it "a burning of eyes", but the reality is they encounter cold damp air and the cold eyes of women in the Scottish villages. At the end of their journey, they come to realize that nothing is solid in Scotland. They also warn the soldiers who will be sent up north to join them about being careful as to where they put their feet. Hence, Greig combines the climatic attributes of Scotland with the local people's attitudes to the English soldiers. Thus he creates a strongly negative sense of place on the audience/reader. The hostility between the Scottish people and the English army also symbolises present day conflicts reminiscent of the topographical hardships that the American and the British soldiers encounter in Iraq and Afghanistan.

The audience/reader is exposed to Scottish music throughout the play, which is a characteristic of Scottish culture. Indeed, Greig enriches the quality of his plays by music and songs. The scenes where the Gruach's women sing elegies in Gaelic and the dance performed during the wedding add local geographical aura and intensity. At the time of Malcolm's speech to the parliament, he emphasises that they will celebrate the new kingdom with music, singing and dance (p. 81). Not only the musicality, but also the sounds create a distinctive atmosphere in his dramaturgy. He uses the elements of soundscapes in the previous plays, too: the sound of the piano by the character Elena in *Damascus,* the sound of the train and the chorus in *Europe*, and the birds' screams in *Outlying Islands*. The use of music is seen to interrupt and comment on actions which is a classic Brechtian device.

6.1 Synopsis

Although many critics emphasise and claim that the play is a sequel to *Macbeth*, Greig disagrees with the idea and insists that the play should be read as an act of speculation. Still Aleks Sierz emphasises intertextuality and states that "plays also relate to other plays" (2011, p. 9). The play's title refers to the location of *Macbeth's* castle. Greig says that the story of Macbeth was older than Shakespeare and Macbeth, Malcolm and Siward were real people in Scottish history. He underlines the fact that Greig delivers his version of the same historical account combined by imagination. The play focuses on Gruach, the wife of King Macbeth rather than Macbeth himself, let alone the name of Macbeth never takes place throughout the play. He ridicules it by stating that "It is a little joke on how it is bad luck to name him (Macbeth) in a theatre" (Lee, 2014). Mary Houlihan of *the Chicago Sun-Times* reports that the director of the play, Roxana Silbert comments on the play that it includes "poetry, music, ambiguity and layers of meaning" with remarkable characters (Houlihan, 2015). She states that *Dunsinane* will always stay "contemporary" due to its subject matters but mainly due its relation to war (Houlihan, 2015).

In terms of differences between two plays, it is observed that while *Macbeth* depicts Macbeth's violence and hostility, *Dunsinane* portrays the opposite on the Scottish general. In contrast to *Macbeth*, Lady Macbeth is alive, named Gruach in *Dunsinane*.

The playwright portrays Gruach as the real power trying to help her clan "in keeping hold of the throne" and as the focal character of the problem for the English. Houlihan describes the play as a brave play. In her interview, Greig remarks that he was writing simply a history play at first, but he felt terrified when he realised that it has almost become a sequel to *Macbeth*. Then he decides to entitle the play as his version of the Macbeth story (Houlihan, 2015). He tells Jackie McGlone from *the Herald*, a Scottish newspaper, that Gruach is not a good woman, but she came from a powerful clan while Lady Macbeth came from an ambiguous place. He states: "I see Gruach as a woman of authority, but I also wanted her to have her own story" (McGlone, 2013).

In his 2010 interview, the playwright answers Hillary Whitney's questions. He states that *Dunsinane* emerged from an image of a soldier who is on the edge of a swamp which is a characteristic of Scottish landscape. This soldier could be Siward who has apparently good intentions about Scotland, but he discerns being part of a complicated political mission. The playwright explains that "You don't necessarily see the image of the soldier standing on the edge of the bog, but it's there throughout the whole play" (Whitney, 2010). Siward is an English commander who came to Scotland to kill the tyrant and install Malcolm as the new king; he has been told the duty is straightforward, but Siward experiences contrary events. Malcolm has lied to Siward on certain matters as Shakespeare might have distorted the facts, too. Siward arrives to Scotland only to learn that Macbeth has actually not lost the support of the chiefs, and that Macbeth has a son (no matter the son is from Gruach's first husband) and that the queen has not died of madness (p. 27). When Siward questions Malcolm's wrong accounts by which he has been deceived, he convinces Siward that he misunderstands him about his assertions (p. 28). Even if the situation in the country is against him, he tries to create a new case and the play is mainly the story of his new decision. Billington (2010) describes Siward's ambition to bring peace as a "non-starter". Siward draws his aim that he and his army encourage the Scots to trust the English because the Scots think that the English are in Scotland to subdue them. He desires to prove it wrong. Siward tells Egham that "We'll take no women and no gold and we'll take not one beast more than we need. We will make them to trust us" (p. 44). However, as Billington defines him a "non-starter", Siward does not succeed to win the Scots' confidence.

Michael Billington (2010) argues that the play is a historical drama as it begins with a resume of *Macbeth* which portrays that the English army in a camouflage shaped in a forest prepare themselves for the final attack on Dunsinane. In the exposition of the play the soldiers describe Scotland as the place where they would install a king (p. 9). Macbeth was unthroned and the new king, Malcolm, is installed. However, Malcolm is faced with a strong opposition of the local tribal leaders trying to settle the power and a hostile local population against the invaders. Since Malcolm has been living in England for so many years he is unwilling to live in Scotland. He tells Siward that he wishes to return to England and is not pleased to be in Scotland (p. 50). Billington states that Malcolm's insecure regime has to be supported by the invading English army as he is not as powerful as Macbeth (2010). Siward is the English general and a critical character in the play. The play is actually directed with his actions and dialogues. Siward's mission is to invade Scotland in order to establish Malcolm's reign by force. He appears to be trying to bring peace and a stable order to Scotland. He is a strong nationalist warrior, and an intelligent character. In the final tableau of the play, he comes to terms with Scotland's internal dynamics culturally and abandons the place without killing the baby heir. During the play, Macbeth's name is never actually mentioned; he is dead but his wife, Lady Macbeth, is alive. However, Greig prefers to name her Gruach which is Lady Macbeth's first name in the play; that is Gruach is the Queen. She has a 15-year-old son from her first marriage that is regarded as the only heir to the throne by the house of Moray. Siward and his youthful soldiers interact with the Scots, but they find themselves in a completely alien place and unfamiliarity in every term represented by a harsh and severe geography, a different local culture and the Gaelic language.

Macduff is Siward's local advisor and his Scottish lieutenant. His interest is Scotland's national interest. In the exposition of the play, he kills the tyrant (Macbeth) and puts his head on a stick and places it in the castle yard. He always helps Siward to understand the cultural structure of Scotland and advises him to follow a reasonable strategy in his efforts in merging the local clans. However, in the end, the local houses of Scotland cannot succeed in uniting due to their individual selfish interests. Macduff is an uncompromising commander. He wants to kill the Queen and his son so that he can eradicate the clan problems in Scotland completely. Egham is Siward's English lieutenant. He is an old man. Siward works with Macduff

(Scottish) and his self-serving lieutenant Egham (English) to improve and strengthen Malcolm's reign. Egham is personified as a character who acts as an opportunist tradesman rather than a soldier. He watches for occasions for looting the country's treasure. However, Siward decides to give the treasure to Malcolm. Egham forms an alliance even with Gruach secretly to obtain money. He negotiates with Gruach for his men to have a safe market to buy and sell goods. In return for this, Gruach wants him to rescue his son. He has suffered from his wounded arm that happened during the fighting at the beginning and therefore he never fights again throughout the play. Egham does not support the war and forces Siward to cease to fight with the Scots and to return England. In contrast with Siward and Macduff, Egham disregards any sense of peace and order. Thus, Egham betrays Siward and Macduff. The story is in the form of a framed story narrated by the Boy Soldier who is entrusted to protect Siward. He is a representative of all the English soldiers in Dunsinane. It is his first war experience. The audience/reader learns about the soldiers' emotions and thoughts through the Boy Soldier's letters to his mother. He is quite young and Siward puts him in the place of his son, Osborn, after his death. The Boy Soldier stays with Siward until the last scene of the play. In addition, Greig adds a sense of comic relief to the play in the Boy Soldier's naïve narrations. He creates many amusing actions and dialogues, for instance, he hears that Gruach eats babies and asks her if she really eats babies. He childishly believes that the wine served by Gruach will turn him into a bird, so he refuses to drink it.

Siward develops a friendship with Gruach and fulfils her demands when she asks for moving into her own room with her women helpers. However, Malcolm warns Siward not to trust Gruach. One of Siward's soldiers is killed by a man who wears Gruach's colors; Siward supposes that Gruach plans it and helps the Scottish from the window of her own room where she is captivated. Gruach convinces Siward that Malcolm has killed the English boy. Eventually, Siward experiences a great dilemma between Malcolm and Gruach when he tries to restore peace and he describes this situation as "everything contains a message" in Scotland (p. 62).

Siward and his soldiers chase Gruach's son as the only heir of Scotland. Since some clans of Scotland do not accept Malcolm as the king, they must get rid of Gruach's son. Siward and his soldiers learn that Gruach's fugitive son hides in Glen Lyon. English soldiers attack the village early morning and they win easily. Siward forces

the local people to confess the boy's exact place, but nobody complies with Siward's orders. Thus, Siward gathers all the boys in the village and buries them alive. When Egham learns about this savagery, he asks Siward whether it is a bit Scandinavian or not (p. 94). In this scene, Greig associates Scandinavian people with savagery. In addition, Vikings known as being sailors and savage people are accepted as the ancestors of Scandinavia who invaded the British Isles in Anglo-Saxon period.

In the third scene, Malcolm introduces Siward to the two Chiefs whose names are Luss and Kintyre. They tell Siward that they want to honour him by presenting a gift, which is an important part of their custom. They offer him gold, meat and a woman and ask him what he likes. However, Siward does not want any gifts, but they think he hides his real desire. They say that he keeps his desires a secret as he is an English man. They ask him repeatedly what gift they can give "England" (Siward). In addition, they explain why they ask him this question: "Now that you're here in Scotland" (p. 104). Siward's existence in Scotland is a spatial reason which encourages them to ask this question. At last, Siward explains that he wants "Peace" as a gift (p. 105). However, they answer quite literally and ironically that they used to have peace until the English soldiers' arrival; they do not have peace anymore, so they cannot give it to him. They are determined to give a gift: "We give you the gift of our going" (p. 105). Siward accepts and they leave. To some extent, the playwright adds a sense of comic relief to the play in Luss and Kintyre's poetic language. The image suggests strongly that the English soldiers cannot maintain peace in Scotland, so it will be a gift to the Scots if they leave Scotland and let them stay in peace. It also refers to the existence of the British and American soldiers in Iraq and Afghanistan for the very same reason.

6.2 The Final Tableau of *Dunsinane*

Figure-6.1: The last frame of *Dunsinane*

In the fourth and final scene, after a long journey with Lulach's corpse (Gruach's son), Siward finds Gruach in a small chapel in the middle of a frozen lake accompanied by some women. He offers her Lulach's corpse and asks her not to insist on conflicts against Malcolm and to accept him as the king to maintain peace in Scotland. However, Gruach meets Siward's offer with an absolute decisive manner. She expresses that she will never give up her standing against Malcolm. Even after she dies, she will leave instructions to every Scottish Queen about telling their King to undertake arms and torment England again and again. Then she points to a baby as Lulach's son, so Scotland still owns its own king. Siward orders the Boy Soldier to hold the baby and threatens Gruach to kill the baby if she does not consent to Malcolm. Gruach still refuses to surrender and claims that Scotland will find another child or queen in the case of the baby's death. Terry Eagleton states, for Shakespeare's *Macbeth,* that Lady Macbeth has a child advantage, as the audience/reader do not know how many she has given birth, so she has "an indeterminate number of children" (2013, p. 41).

> Gruach: Kill the child, Siward. Scotland will find another child.
>
> Siward: And then I will kill you.
>
> Gruach: Scotland will find another queen (p. 135).

Scottish people have always challenged the English reign throughout history as Gruach mentions. This powerful scene is the dénouement of the play which also acts as a suggestion to resolve the issue of peace in Scotland. Siward's good intention is in a cul-de-sac. Gruach teases him about his "good intentions" presented with a knife in his hand by threatening to kill her and the baby. In this final scene, Greig depicts Scotland as a country not only being overwhelmed by the English but also being dependent on England in the future. The location is a small local Scottish island far from Dunsinane castle. This final setting represents public in Scotland rather than the Scottish nobility or the military as the scene includes the images of the women who do not speak English, and Siward who looks more like a beggar rather than a general, the baby in the Boy Soldier's arms who represents Scotland's future under snow. The final scene proves the failure of Siward's attempts to bring peace to Scotland. Although Siward likens Gruach to a black cloud sucking life out of the ground, in this scene, he realises that his own existence is actually a black cloud over peace in Scotland. This climactic scene in the play is resolved by the Boy Soldier as the baby in his arms defecates and cries. The Boy Soldier unsuccessfully tries to calm the baby. He tells Siward that killing the baby is annoying. Finally he bounces it on his shoulder and the baby stops crying:

Siward: I think it would be easier if we killed it.
The Boy Soldier: It seems to go quiet if I bounce it on my shoulder.
Bouncy bouncy bouncy.
The baby stops crying. (p. 137)

The image suggests that the intimate relationship between the Boy Soldier and the baby may suggest a piece of hope in maintaining peace between England and Scotland in the future, even peace for internal Scotland. The baby stops crying and Siward wants the Boy Soldier to give the baby to the woman. Siward puts his knife away and orders the Boy Soldier to walk with him. Firstly Siward disappears in the whites of the snowy lands. The Boy Soldier walks behind him after he gives the bag with Lulach's head to Gruach. The play ends with only the white lands spreading out behind them. This final scene conveys the writer's intention in which he desires an independent Scotland.

6.3 Place as Metaphor: Scotland and Afghanistan

In many parts of the play the reference to the war in Afghanistan is evident. Wallace interprets that Greig's *Dunsinane* creates "a contact zone" between the nationalities of Scottish and English through its references to the conflict in the Middle East (Wallace 2011, p. 201). America and Britain invade Afghanistan while he writes the play and he says that this invasion affects him deeply. He likens Scotland to Afghanistan as Scotland was a mountainous country in the eleventh century including diverse clans which fight with each other for power. He aims to depict a true picture of the Afghans by means of the Scottish characters. He chooses young soldiers in *Dunsinane* because he has noticed that the soldiers in Afghanistan are quite young on television news programmes.

Wallace also argues that *Dunsinane* carries the traces of rough theatre. Not only is it a political theatre emerged from its nature as it has a direct connection to Shakespeare's *Macbeth*, but also it refers to Afghanistan and Iraq's military involvement figuratively. "Both strategies can be understood in terms of displacement and ontological instability" (2011, p. 199). This problematic location of *Dunsinane* possesses cultural and political disputes, which is an aspect of rough theatre. Additionally, Wallace interprets that, as it is suggested in its title, place has priority over personage in *Dunsinane* when it is compared to *Macbeth* (p. 200).

Greig employs Siward's story in Scotland as an allegory for the situation in Afghanistan. In support of this argument, Victoria Price from the University of Glasgow states that "*Dunsinane* became, therefore, for many audience members an explicit reference to the ongoing Afghanistan campaign and the continued bloodshed occurring there" (2012, p. 20). Obviously, the English and American armies encounter poverty and a backward society in Afghanistan. In the invasion of Afghanistan, it is evident that the invaders are more powerful in economy than the invaded. With reference to this injustice, in *Dunsinane*, English soldiers examine the dead Scottish soldier's bow and conclude that it is too small. One of the soldiers adds that he had such a small bow when he was a kid. Also they recognise that the Scottish soldiers "wear just leather" for protection instead of armour (p. 21).

The story of Siward and his English army share many similarities with their American and British counterparts in Afghanistan. Siward explains his aim in clearing away the past and establishing a new and peaceful order in Scotland where they think there is no peace. However, Gruach underlines that the Scottish had peace until the English came along (p. 34). Greig underlines that it is almost impossible for one country to establish order and peace in another, since peace cannot be separated from one country's history, culture, geography, and religion. For instance, Earl of Moray makes a speech in the parliament on behalf of the Morays and he indicates that the Scottish people are "at the beck of an English commander" (Siward) by asking "Is this Scotland now?" (p. 82). He considers that a country is not a real country under another country's domination. It does not matter whether there is peace in it or not.

The international affairs researcher, Marc W. Herold (2010), reports that the American occupation to Afghanistan causes the birth of a national liberal movement. He states that "the Afghan resistance was not built through hard organizing work of the Taliban and associates, but rather by the actions of the US and later NATO". He determines that the result of the war will be either rising Afghan civilian casualties or ascending US military deaths in the case of the continuation of the war (Herold, 2010). In *Dunsinane*, Siward decides to continue the war when he has realised that the unification of Scots is not easy. Siward orders Egham: "Tell the men we'll be in Scotland a little longer than we expected" (p. 38). The Scots military and civilian casualties are represented as more than the English casualties. Here the Scots are in a weaker position than the English in terms of corporal, martial, and tactical conditions. McMillan reviews that Greig defines the Scots as a culture of extremely advanced civilisation with its clan-based social structure: "…. that in many ways, it's more sophisticated than that of the invaders" (McMillan, 2011). Thus, he implies that the notion of power in a society should be evaluated depending on its own societal structures.

Not only power, but also peace has to be assessed in accordance with the culture and society. In *Dunsinane*, Malcolm and Siward do not convey the same viewpoint on the idea of peace. Siward kills the Scottish boy who confesses to be Gruach's son and puts his head on a stick in the castle yard. In doing so, he wants to give the clan of Moray a message towards supporting Malcolm as a king instead Gruach's son.

Malcolm wants Siward to take the head down because he supposes that the Morays do not accept that the dead boy is Gruach's son (p. 124). He believes that the Queen's son will kill him sooner or later. "Scotland does not accept his death" (p. 125). The distinction between them emerges from their viewpoint on peace. Siward supposes that peace is a natural state in Scotland and can be provided when the heir boy is killed. For Siward, peace depends on a corporeal end in Scotland. However, as a Scot, Malcolm knows that the heir boy is a belief, an incorporeal being, or an eternal notion. Malcolm likens the dead boy in the yard to the sea. He states that the sea looks like in a dead calm before the wind comes back again.

The play covers one-year's period as in Gruach's line at the end of the play: "nearly a year here …" (p. 130) and divided into four acts, each of which represents one season. The change of seasons define the topography concretely and physical terms.

The settings of the play are the fortress in Dunsinane, the villages and field around Scotland and the village where Gruach hides. Geographically, Dunsinane is located in the Highlands of Scotland. It lies on the northwest part separated with a line from the southeast part (the Lowlands) of Scotland. Scottish Gaelic is spoken in the Highlands unlike the Scots language in the Lowlands. Holdsworth cites from Peter Womack (1989) that the Lowlands is the center of social, economic and political power, but the Highlands is the center of values and traditions because of their location on the periphery: "The periphery aligns itself with human concerns such as emotional intelligence, idealism and ethical accountability" (Holdsworth 2008, p.127). Gruach is the symbol of idealism, emotional intelligence, national identity, and human values. She also speaks in Gaelic language. Thus, she represents the Highlands of Scotland in the play.

Scotland is a foreign, unfamiliar, and an unknown land for the English soldiers. It is a *space* for them before their arrival in Yi-Fu Tuan's term. However, they learn about Scotland and the Scottish people by experiencing the territory. Scotland has turned into a *place* since their first observation and experiences. Yi-Fu Tuan articulates that learning rarely occurs by means of "explicit and formal instruction" (1977, p. 199). He exemplifies an infant who can absorb the sense of distance by experiencing the sounds of people. "Abstract space, lacking significance other than strangeness, becomes concrete place, filled with meaning. Much is learned but not

through formal instruction" (1977, p. 199). In *Dunsinane*, the Scottish people's attitudes, landscape, climate, language and culture were all unknown and abstract for the young soldiers. During their search for Gruach, the English soldiers walk under the harsh conditions through the villages; by experiencing the land they learn Scotland, then it becomes a concrete *place* for them. Further, the images in this part of the play display far more than the pictorial depiction of geographical information. In addition, by naming the place as "either Hell or Scotland", they reflect their unfavourable opinion of Scotland. They liken the hills to the beasts such as a sick cow or a bear (p. 88). They mention about the freezing lakes in which nothing lives. Finally they describe briefly that "these hills make a punishment of every day" (p. 89). It is evident that Scotland is more backward, wilder, more rural having more countryside, more hills and mountains compared to England. Therefore, Greig uses a "rural" vocabulary such as grass and beasts to describe Scottish topography in the English soldiers' dialogues. Not only the English soldiers, also Siward states that he does not understand Scottish people; they do not behave in the way he understands people to behave (p. 120). He realises it when he looks at the dead Hen girl who kills the English soldier. She saves some of the Scottish prisoners, and finally kills herself after deciding there was no way to escape. Indeed Siward entitles them as a "mystery". The playwright aims the audience/reader to understand the young soldiers in Afghanistan or Iraq as the territory is a foreign, unknown, and unfamiliar land for them; that is a "mystery" or a *space* before they experience the place.

Dunsinane explores the many kinds of traces and scars that any war may leave in a place. The results of a war are related to blood, death, destroyed cities, damaged culture, tears, and fragmented families. Greig emphasises the cultural destruction of a public in terms of space as a result of the war. For instance, Macduff mentions the past times before the war in Scotland when Siward describes the Scottish people as a mystery. Macduff articulates that people knew the names of everything in their environment. They used to name them according to their colours, their locations or whose house it was, such as the red hill, birch grove, Alistair's house (p. 120). After the war times however, it shadows the landscape like a "hawk". The people have renamed "Red hill" as the hill of the slaughter, "Birch grove" as the grove of sorrow and "Alistair's house" as the place where Ally's house once was. Macduff states that they are not mysterious people; they are just "lost" as a result of the war and

dispossessed of their familiar places of their everyday practices. He infers spatially that they do not know where they are any more (p. 120). Cresswell emphasises the significance of giving a name to a place. He states that the naming of a space is the equivalent of giving it a meaning, thus it becomes a place (2006, p. 9). Macduff's evaluation of the results of the war on the people is mainly concerned with renaming the places. In accordance with Cresswell, to rename a place is to give it a new meaning under new circumstances. The experiences in a particular place can be reflected in its new name whether its name is given formally or locally, positively or negatively such as the grove of sorrow.

Wallace (2013) describes the Englishmen's alienation as "the otherness of Scotland" and divides this otherness into three main parts: language, politics and place (p. 9). The language of Gaelic is spoken by Gruach, the Scottish Hen Girls, Scottish soldiers, Scottish prisoners or the Queen's women while the educated or privileged Scottish characters speak both English and Gaelic. The English characters such as Siward, Macduff, or Malcolm speak only English, so Wallace highlights that the limits of Siward's language competence emerge from the limits of his understanding of the world (p. 94). Wallace also analyses the location of the play in terms of "the otherness" highlighting the strangeness and harshness of the environment (p. 96). Scotland is described in negative terms by the English soldiers: "It's just leather they wear" (p. 21), "everything that in England was normal – summer, land, beer, a house, a bed" (p. 39), "Unless you've been to either Hell or Scotland" (p. 88). These lines suggest that Scotland means the "other" for the English characters. The new king, Malcolm also depicts Scotland as the land of bog, rock, forest and loch, a wild place, where nothing is solid (p. 51). Malcolm depicts the Scottish culture with its complexities and obscurities in the play. The divergence of philosophies between England and Scotland can be observed in the dialogues between Malcolm and Siward. During these dialogues Siward persists on the need of clarification, the definition of Scottish ancestry, and the disruption of impediments. In one of his interviews, Greig states that "It's quite fun being rude about one's own country in public and it's also quite nice to have the opportunity to write about how good England is. It wouldn't be quite the same coming from an English person. So I can't be that chippy" (Hutchison, 2010).

Gruach describes English culture in negative terms. Gruach tells Siward: "To seduce a man in English – it's like dancing wearing wooden shoes" (p. 69). She humiliates English language and compares Gaelic and English and emphasises that English is a woodworker's tool, but Gaelic is the forest (p. 76). She emphasises that Gaelic is richer and more sophisticated and perhaps deeper than English. As the English soldiers and Siward cannot understand Gaelic, Gruach's women laugh at them when they try to speak Gaelic. At this point Siward asks Gruach rhetorically which of them is the conqueror and which of them is the conquered. He thinks they ridicule him (p. 77). Ironically, the invader becomes the invaded in the play; or rather the superior becomes the inferior.

David Hutchison, from Glasgow Caledonian University, argues that the Scottish contemporary playwrights, such as David Greig, David Harrower and Rona Munro, write about the subjects from the south of the border and beyond. He denotes that a Scottish dramatist might not be successful when s/he presents Scottish themes, Scots language or Scottish forms of English particularly, because the play cannot be performed with subtitles/surtitles to the audience as in the cinema and television (2011, p. 208). However, in a disagreement with Hutchison, *Dunsinane* is performed in many countries successfully although it includes the speeches in Gaelic language in most of the scenes. It has been performed not only in England and Scotland but also in the East Asia such as Hong Kong, China, Shanghai, and Taiwan. Lastly it was performed in the USA in 2015 by the National Theatre of Scotland. Therefore, it can be alleged that Greig's significance is not limited with his Scottish origins; rather he has become an outstanding playwright with his plays exploring the human condition in the contemporary world. Some of his plays whose plots are based on the Scottish concerns and subjects (e.g. *Outlying Islands*, *Dunsinane*) also imply global issues.

At the end of the play, the peace is not established entirely, Malcolm is the King in Dunsinane, but some clans still do not accept him as the King. Indeed there are still an heir and a Queen of Scotland. At the end of the winter the English army plans to fight again. Siward's possible intentions have not been realised. In similar terms, the UN armies do not maintain peace in Afghanistan or Iraq. On the eighteenth of September, 2014, a referendum was held in Scotland asking "Should Scotland be an independent country?" This referendum indicates that English intervention in Scotland is still a debatable issue. According to the results of the referendum, 55

percent of Scottish people voted against becoming an independent country while the 45 percent of them supported the independence (www.bbc.com). Matthew Holehouse writes for *the Telegraph* that the prime minister of Scotland, Alex Salmond resigns immediately after the referendum with the words: "For me as leader my time is nearly over, but for Scotland the campaign continues and the dream shall never die" (Holehouse, 2014). Surely, with its aesthetic and innovative qualities David Greig's theatre is much more durable than a campaign towards independence. Still the final scene of *Dunsinane*, written four years before the referendum, depicts the former Scottish prime minister's dream.

6.4 Mimetic and Diegetic Places in *Dunsinane*

As a sequel of *Macbeth*, *Dunsinane* is mainly located in the castle of Dunsinane in Scotland. It can be divided into the following parts according to the density of the characters' usage:

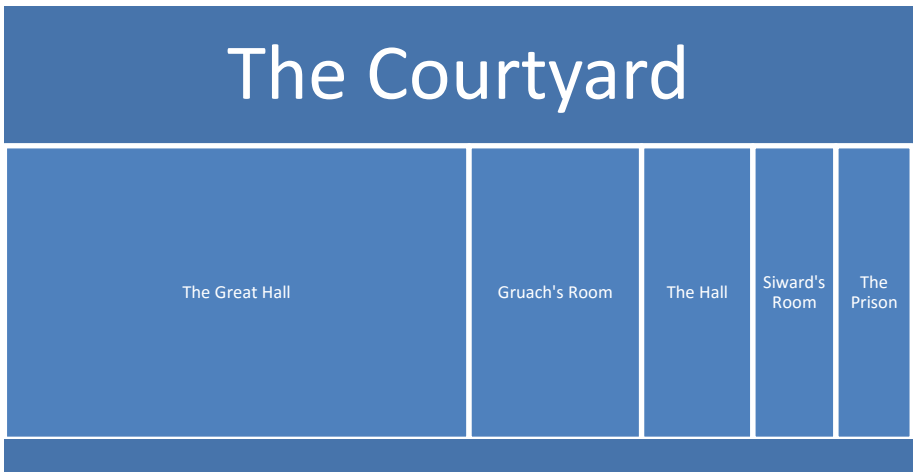

Figure -6.2: The mimetic places in *Dunsinane*

The play begins with a war between English and Scottish soldiers in the courtyard of the castle. This courtyard is also the place where Scottish soldiers place English dead soldiers at the end of the war. It is used by the English soldiers to stay, sing, and practise to fire their arrows throughout the play. As shown in Figure-9.2, the Great Hall is the mostly used location by the characters. It is a location in which Malcolm meets Siward and other soldiers; the wedding feast of Malcolm and Gruach is laid there, and Malcolm entertains Scottish chiefs in the Great Hall. Gruach's room is the

second mostly used location as it is indicated in Figure-9.2. In the rising action part of the play, Gruach is settled in a room at the back of the castle under Malcolm's order. She declares to Siward that she desires to live in her old room and to take her women and her clothes back. Siward reluctantly accepts her request, whereas Malcolm is annoyed about his decision. Malcolm supposes that Gruach observes the gate of the castle from the window of her room in order to report her soldiers about the details of Malcolm's patrols. Gruach's room is also the place where Siward and Gruach have a love affair. The Hall is the place into which English soldiers bring all the valuable objects of the castle for Egham to form an inventory. Siward's room is the place in which Siward and Egham discuss whether it is the right decision or not that Siward burns all the men in the village as they do not reveal any information about Gruach's son. After a long search, finally a boy confesses he is Gruach's son, he is put into the prison, Siward cuts his head off in the prison in a few attempts as he utters "Mother!" in Gaelic.

Limited part of the events is placed outside the castle. In a scene, Siward and his soldiers investigate some villages to find Gruach's son, Lulach. In the dénouement, Siward and the Boy Soldier walk through the landscape of Scotland to find Gruach and finally they find her in a small chapel in the middle of a frozen lake. It is noticed that Greig depicts a true picture of Scotland in the eleventh century due to real and true spatial images. Harsh landscape, severe climate, and main setting of the castle provide the audience/reader to imagine the medieval Scotland topography.

Chorus or English Soldiers	*sea* / *the river Forth* / *Fife* / Kent / *the abbey of Inchcolm* / *forest* / *thicket* / *hill* / Leicester / *Dunno* / Essex / Cumbria / *Newcastle* / York / Kent / England / *Birnam Wood*
Siward	*thicket* / England's northern border / England / *Iona* / *Glen Lyon*
Macduff	*Glen Lyon* / *Strathspey* / *Sutherland* / *Fife* / Norway
Egham	*some island* / *abbey garden* / a manor house / *Fortingall* / Surrey / *Perth*
Malcolm	England / *Dunkeld* / *Glen Lyon* / *Orkney*
Gruach	England / *Glen Lyon* / *Northumberland*

Figure-6.3: The diegetic places in *Dunsinane*

As shown in Figure-9.3, the chorus/English soldiers mostly refer to diegetic places. At the beginning of each scene, either the chorus or an inexperienced English soldier or a group of English soldiers, indeed, give information to audience/reader about the situation and the characters of that scene. Thus, they become the characters who use the most frequent diegetic place names. The use of soliloquys and asides occur in

Europe, Outlying Islands, Damascus, too. Figure-9.3 includes the diegetic places both in England and Scotland. The places of Scotland are written in *italics*. It is noticeable that the Scottish places are much more than the English place names. This excess stems from the main setting of the play as set in Scotland and to highlight Scottish history. Mostly the place names of England are used by the chorus or English soldiers as the narrators.

In the playwright's previous plays such as *One Way Street, Europe, Outlying Islands* and *Damascus,* the protagonists refer to the diegetic places predominantly. Figure-9.3 indicates that in *Dunsinane* the chorus/soldiers as narrators mostly refer to the diegetic places instead of the main characters Siward and Gruach. This case proves that the chorus/soldiers' role is as significant as the major characters in the play. Indeed the audience/reader discovers the harsh conditions of Scotland and the differences between English and Scottish cultures with the information provided by the chorus/soldiers. Arguably, their role functions as a substitution for the three witches in *Macbeth* who determine the fate of the play.

6.5 A Heterotopic Reading of *Dunsinane*:

Foucault defines *heterotopia* as creating "a space that is other, another real space" and "a space of illusion that exposes every real space, all the sites inside of which human life is partitioned" (1986, p. 25). The playwright aims to depict a true picture of the English soldiers' experiences in Scotland that is another real place, Iraq or Afghanistan figuratively. Thus, he creates "a space of illusion" in which the stories of invaders and invaded in the play are divided into fragments. The other countries in the *heterotopia* of *Dunsinane* might change throughout the centuries as long as the wars outbreak in the world, but the roles of the soldiers fighting on foreign lands would not change. Their stories would be similar to each other. As "a space of illusion", Dunsinane, represents both Macbeth's Scotland and the invaded Afghanistan. As Foucault states that "they happen to designate, mirror, or reflect" in his description of *heterotopia, Dunsinane* mirrors and reflects the inherent conditions of the recent wars and soldiers in the world (p. 24).

Kinds of juxtapositions in *Dunsinane* are not only related to the geographic location, but also to context, plot, and language. The playwright juxtaposes the setting of the

eleventh-century Scotland and the characters with present-day English. Gaelic language is juxtaposed with contemporary English. Price states that the combinations of old and new, medieval and modern "suggest that Scotland's future can somehow be found in its past" (2012, p. 23). In this respect, one can argue that Greig also imagines and juxtaposes Scotland's past and future in the *heterotopia* of *Dunsinane*. Price accounts that *Dunsinane* may present a more accurate story than traditional *Macbeth* in the historical process of Scotland. Indeed the juxtaposition of its own historical plot in the borders of Scotland with reference to the conflict in the Middle East that is beyond the borders of Scotland proves *Dunsinane* a *heterotopia* once more.

In *Of Other Spaces*, Foucault reports that a hierarchic order of place has existed in the Middle Ages. He exemplifies such places as "sacred places and profane places" or "protected places and open, exposed places" (1986, p. 22). Considering that *Dunsinane* is a Middle Age story, the two places of Gruach represent this hierarchy: the castle as a protected and royal place and the chapel on an island as an open and rural place. Gruach escapes to her own castle with her soldiers' help when her marriage with Malcolm is approved in favour of peace in Scotland. She, as a dispossessed Queen, begins to hide in the rural area of Scotland and never turns back to her royal place.

In the description of his term *heterotopia*, Foucault highlights the central dimension of 'otherness' in both real and imagined spaces. In *Dunsinane*, otherness is evidently experienced by all the characters. The English soldiers are in a foreign topography and local people do not accept them in their place because the Scottish people do not accept the peace provided by the English soldiers. Thus, they are "others" for the Scots. Among the Scottish people, there is also otherness emerging from the clannish system. All these perception of "othering" between the characters constitute both a heterotopic place and a problematic place.

Additionally, *Dunsinane* can be evaluated in terms of *thirdspace* coined by Edward Soja. Soja emphasises the existence of the Other as it is an essential element to grasp both Lefebvre's (meta)philosophy and his term *thirdspace* that emerges from it. He describes *thirdspace* as another mode of thinking about space beyond considering space as "real" or "imagined". Moreover, in one of his interviews, Soja notes that

space has been approached from two perspectives recently: as material forms or as imagined representations of material space. However, he states that *thirdspace* brings a new perspective which subverts the privileging of time over space and history over geography (Borch 2002, p. 114). Soja emphasises spatiality in Foucault's formulation on the relationships between the spatial and the historical imaginations (1996, p. 15). This power emerges from historicism which is necessary for the spatial imagination as *thirdspace* as it depends on real/material place and mental/imagined spaces clustered in a historical context, a narrative text, or a subsequent story. *Dunsinane* is a good example for the *thirdspace* because it has been written as a play based on the historicality of the real place/geospace (*Dunsinane*). It is in a way a historical re-imagination of the same real space in *Macbeth.* Thus, it is based on a trialectic formulation of "Spatiality-Historicality-Sociality" (Soja 1996, p. 81). *Dunsinane* takes its power from the historicism of place.

6.6 A Geopathologic Reading of *Dunsinane*

Una Chaudhuri asserts that multiculturalism in modern drama caused a new *heterotopic* relationship between people and places. This assessment is possible when the place is regarded as a problematic challenge. She has coined the term *geopathology* as a "painful politics of place" or the suffering, troubleness, discomfort, or struggle caused by one's location (1997, p. 15). In *Dunsinane,* the characters suffer from displacement, dislocation, dispossession, war, and deterritorialisation; the characters encounter a series of geopathic disorders. A "victimage of location" and "heroism of departure" are the two main principles in Chaudhuri's *geopathology* (xii). Whereas Gruach becomes a heroine by leaving her castle, Siward becomes a victim of place as he fails in his aim of bringing peace and order. Additionally, Chaudhuri asserts that *dispossession* is a perfect means to experience an undesirable dislocation in the realist drama as it emerges from a "painful politics of location" (1997, p. 56). Realist drama portrays a certain "identity as a negotiation with – and on occasion a heroic overcoming of – the power of place" (p. 56).

If Malcolm is accepted as the power of place (the castle), Gruach portrays a dispossessed heroine in negotiation for power. Gruach also experiences a problem

with place as an unresolvable conflict between "home and exile, belonging and alienation" in the castle (Chaudhuri 1997, p. 259). The castle represents her home, but she cannot construct her identity as the Queen of Scotland in a subjugated castle. She prefers leaving her home/castle – in one sense living in exile – just after she accedes to marry Malcolm for the sake of unification of the clans. With Chaudhuri's expression about the *geopathology* of modernism, she desires for "a stable container for identity" in her own land and settles in a chapel on an island. Thus, she experiences "the desire to deterritorialise the self" (p. 8). Gruach can be assessed as the most geopathic character in *Dunsinane*.

Dunsinane presents "the problem of place" and "place *as problem*" or briefly *geopathology* in Chaudhuri's term (p. 55) (italics in original). It is set in a castle in Scotland and the outdoor rural districts of Scotland. Chaudhuri articulates that the problematic place takes place in realist drama as portrayals of displacements in several types of location "from the micro - to the macrospatial, from home to nature" (p. 55). The settings of *Dunsinane*, from the castle (home for Gruach) to nature (rural areas), represent "various orders of location". Mainly the English characters struggle to adapt to the harsh topographic and climatic conditions of Scotland. Not only are the nature in this foreign land, but also the local people's attitudes to the soldiers not welcoming. In turns the local people also struggle with the spatial problems, as the English army arrives there to conquer the land. However, the Scottish Malcolm prefers England to Scotland. In that sense Scotland represents the problematic place even for Malcolm, the future king of Scotland:

> Malcolm: Lovely England.
>
> I would have liked to have stayed in England. I like the way people speak in England. I liked hunting in those broad oak woods. I liked the dogs there and the horses. I liked the way that nobody in England wanted to kill me. There's very little pleasure for me in being Scotland. Give me back England and let someone else have my money. (p. 49, 50)

Scotland is a difficult place politically as well. It is a shared land by many clans and families, but mainly Alba in the west and Moray in the north. While Alba supports Malcolm's control in the land, Moray supports Gruach and accepts her son Lulach as the rightful heir to the throne of the clannish Gaelic society of the Highlands. The clan of Moray, as the leaders of the Highlanders, is seen as hostile foreigners by the

supporters of Malcolm. This adverse clannish country is more complicated for Siward than he has expected. However, despite all the spatial problems, he is determined to ensure peace in Scotland under Malcolm's sovereignty. All these characters who struggle with the place can be interpreted through Chaudhuri's definition of geopathic dramaturgy as: "every character and every relationship is defined by a problem with place" (p. 56).

Greig maintains that *Dunsinane* is a metaphor for the war in Afghanistan. In his interview, he tells Andrew Dickson of *the Guardian* that "It was all about Iraq, and then Afghanistan" (Dickson, 2015). Other critics such as Wallace (2011), Price (2012), Watson (2014) or Jones (2015) justify the play's reference to the condition in Afghanistan as well. Evidently, the location of *Dunsinane* is an unfamiliar place with bog, severe climate, and mountains for the English soldiers. Also their conflict with the local culture including superstitions and mythical stories are metaphors for another distinctive part of the world, Afghanistan. The British and the American soldiers from the western culture have encountered countless problems in Iraq and Afghanistan lands. This metaphorical and allegorical play delivers place as *geopathology*.

A hierarchic structure can be observed between the characters in the play. This hierarchy is partly affected by the locations. In other words, the space affects the relationships and language of the characters in the play. For example, Siward recognises that Malcolm lied to him about the political situation in Scotland and the Queen before his arrival in Scotland. In the Great Hall of the castle, while Malcolm is sitting on the throne, Siward tells Malcolm that he lied to him in a furious manner (p. 28). Malcolm replies that to call him a liar was unacceptable especially in the Great Hall; it would demand a violent response. Finally, Siward accepts his misunderstanding under the force of the Great Hall. Thus, the Great Hall becomes a problematic place for Siward symbolizing the power of King's sovereignty.

6.7 Spatial Language in *Dunsinane*

Interestingly there are many example speeches in the play to strengthen the play's links to place:

Siward introduces himself to Gruach spatially: “I am Siward. I am England” and asks Gruach spatially who she is: “What is your place here?” (p. 27). Similarly, he addresses Malcolm: “You are Scotland” (p. 38).

Siward expresses that he does not understand the relationship between the clans in Scotland with a spatial expression: “Sorry, I’m lost” (p. 30).

Siward wants to compromise with Gruach and he expresses his aim spatially: “New government can’t be built on top of old wounds” (p. 33).

Siward discovers plenty of disputes around Scotland when he and his soldiers march over the land. He offers a solution to Malcolm that: “If we persevere I believe that we can make a picture of the world which everyone agrees true” (p. 48).

Malcolm compares England to Scotland and describes the people in Scotland spatially: “here we are rock, bog, forest and loch” (p. 51).

Malcolm describes the complexities of life in Scotland to Siward saying that “The thinking in this country is so full of traps, you have to walk around in such circular paths” (p. 52).

In Gruach’s room, during a conversation, Siward claims that her wine will turn him into a falcon but Gruach suggests a cuckoo explaining her reason with a spatial expression: “Making your home in another bird’s nest” (p. 65).

Gruach compares Gaelic to English. She describes that English is a woodworker’s tool, but Gaelic is the forest (p. 76).

Siward makes a speech to the clans and chiefs on behalf of England. He demands that they cease the war between them. If they continue the war, there will be nobody alive in Scotland. Using spatial imagery, he explains that “all that exist is the mountains and empty land and the grudge that hangs above it” (p. 83).

Siward calls himself “England” in the exposition of the play. He suggests a marriage between Malcolm and Gruach for peace in Scotland during his speech in the parliament of Scotland by naming himself “England” again: “England proposes a marriage”. Malcolm is taken aback by this proposal: “England, you are subtler than I thought” (p. 83). Again when Gruach accepts the proposal of marriage, Macduff speaks with the same language: “Scotland is decided” (p. 84).

The English soldiers drink whisky accompanied by a song in the castle yard at night. Egham provides whisky for them by exchanging something with a Scottish lord, so the soldiers converse about Egham's personality and his cleverness with spatial expressions. They say that he would still find someone if someone puts him in the middle of a field of snow or on top of these hills (p. 113).

Siward and Macduff discuss whether they are obliged to leave Scotland before the war ends or not. Macduff describes the day when he finds his wife and children dead and how he feels a deep sorrow inside him. He describes his psychological state with a spatial imagery: "I knew that I went through the gates to see what was left for me a door would close behind me and it would never open again" and "I could walk and walk now and until the end of time, Siward, but I'll never find the end of that room" (p. 121). He purports that he will suffer irresistably if he leaves Scotland and returns his castle, so he is obliged to stay and fight.

The Scottish flag is a white diagonal cross on a blue ground. When Siward and the Boy Soldier begin to walk through the country for the Queen in the winter time, the Boy Soldier describes the landscape as the icy land, blue sky and white mountains of a cold country. He draws a connection between this landscape and the Scottish flag. He examines that the blue in Scottish flag represents the sky and the white birch bark represents the white snowy mountains. Scotland becomes a place of white against blue like the Scottish flag. (p. 129). He uses a description of "blue field" for the ground of the flag and the white diagonal cross against it.

In the final scene, Siward finds Gruach in the middle of an island with her women and he offers her the chance to give up her insistence on the conflict, but she refuses Malcolm's reign and his offer. Siward describes their condition with a spatial expression again: "A man and a woman here in the snow – a man and a woman who have to work out how best to organise their world" (p. 133).

Siward likens Gruach spatially to a black cloud which sucks the life out the ground descending on a village in a fertile, green and young valley (p. 135).

6.8 Conclusion

Through a different perspective from *Macbeth*, *Dunsinane* presents the story of the English forces occupying Scotland to prevent it from a civil war. The play is also concerned with the invasion of Iraq and Afghanistan by the American and the British soldiers as an underlying subject. In both cases, the history, culture and politics of an invaded country cannot be tolerated or mastered by the invaders mainly due to the unfamiliar geographical features. It is a remarkable line by the Boy Soldier when they walk to seek the Queen: "Why are we here?" (p. 129).

Greig aims to depict a true picture of the possibility of obtaining significant information about an unfamiliar culture by interacting with it. The invaders learn about the invaded people's culture after they begin to live in this foreign geography and its complex clan systems. For instance, Siward and the Boy Soldier make a real connection with the Scottish local people during their search for Gruach and the baby, thus they recognise the local people's unfavorable feelings against the English. In other words, Scotland is not a *space* but a *place* for them in Tuan's term. Also Greig gives the audience/reader a masterful depiction of the landscape of Scotland which the Boy Soldier portrays in the form of black lakes, watery bogs, white mountains, and misty weather. In his review of the play Watson states that "war narratives provide the play with the opportunity to connect with the geographically, temporally, and culturally distant, and to view history typologically, as a clamor of competing and echoing significances" (2014, p. 236).

The Scottish playwright gives a message to the world in *Dunsinane*: peace cannot be imposed by more war. Even positive intentions do not work in an unfamiliar land and culture. Price interprets the play as a strong message for Westminster that Scotland has a quite distinctive culture from England. She interprets the play as an opportunity for discussing that Scotland is to be considered as an independent country from Britain with "a nation ready to take new steps and move in a different direction" (2012, p. 29). For her, there is a close relation between Siward's being misinformed about the political situation in Scotland and "(mis)information" about the conditions in the Middle East (p. 20).

The parallels with the invasions of Iraq and Afghanistan are strongly supported. To achieve a present-day parallelism with the medieval setting, Greig characterises the English Boy Soldier as having misconceptions and negative opinions about Scotland. Here the playwright refers to the young soldiers of the world and their hardships in foreign lands. The play depicts the images of a weak, easily deceivable Scotland and of a dominant, determined, easily beatable England as a *geopathic* setting of *Dunsinane*. However, it evidently appears at the end of the play that the real power is possessed by the real owner of the place even if they appear to be the weaker party. Siward's insensitive and repeated efforts do not ensure control in the country.

7. CONCLUSION

> "Theatre cannot change the world, but it can allow us a moment of liberated space in which to change ourselves" David Greig (2008, p. 220).

In his book *Culture and Emperialism* (1993), Edward Said suggests that we cannot be completely independent from the struggle over geography, which is related not only to "soldiers and canons" but also ideas, forms, images, and imaginings. Said describes this struggle "complex and interesting" (p. 7). In this complexity, to represent physical space is a unique element of drama. This research argues that Greig's work is characterised by spatial dynamism and sets out to identify a means of analysing the rich and various images and imaginings in the selected plays. The scope of spatial terminology is quite vast; therefore this thesis limits itself with a series of certain spatial terminology.

Analysing the five remarkable plays written by the Scottish playwright David Greig, it can be concluded that the spatial and cultural turn in history and literature from the 1980s has offered a different mapping of space and place both in the world and in artistic and conceptual practices in arts, literature and drama. First and foremost Greig's play titles suggest priority over the other elements of drama. [4]

The specific cartographical place names are not used merely in literal terms, but they are mostly used in metaphorical and symbolic terms to extend the meaning and function of place. *Europe* refers to other places in the world or *Damascus* does not mean merely the city of Damascus.

The spatial interpretation of five plays suggests that each of them displays a deep understanding of a connection with space/place. Through the spatial reading of the plays with the space theories, this thesis reaches two main points, one of which is to

[4] Apart from the plays that are discussed in detail in this research his plays such as *Stalinland, And the Opera House Remained Unbuilt, The Garden, Airport, Caledonia Dreaming7:84, The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union, San Diego, Being Norwegian, Ramallah, Pyrenees, Miniskirts of Kabul, The Great Game Afghanistan, Kyoto, Glasgow Girls* include place names to suggest that the playwright has a great fascination with place.

identify the Scottish playwright's dramaturgy and his contributions to British Contemporary Theatre, and the other is to figure out the fictional constructions of space and place in the dramatic texts through certain terminology based on space theories.

For that purpose, the thesis contextualises and makes an inventory of concrete, real, and imagined places that Greig's plays depict. Seven spatial terms have been identified, which is the core to the development of the argument in this thesis: Marc Augè's concept of *non-place*, Edward Soja's concept of *thirdspace*, Una Chaudhuri's concept of *geopathology*, Yi-Fu Tuan's concept of *space and place*, Edward Relph's concept of *placelessness* are all in relation with the concept of Michel Foucault's notion of *heterotopia* and Henri Lefebvre's trialectics of *production of space*. All these spatial concepts and terms are productive in generating new interpretations of the playwright's plays. While focusing on the spatial aspects through spatial theories in his plays, the thesis identifies that Greig uses theatre as a laboratory to explore contemporary socio-political issues. In doing so, he employs the space as a means to deal with global problems and to determine the characters' identities. In each play, he labors to depict important millennial topics such as nationalism, globalisation, Green/environmentalism, displacement, exile, deterritorialisation, war, and mobility taking place in different territories of the globe.

The plays articulate geographical and abstract *heterotopias* as separate locations on stage. The audience/reader imagines and visualises a series of mimetic and diegetic spaces through a series of images and imaginings in the plays. For example, the juxtaposition of the mimetic places of the station, calypso bar, train, the roof-top and the diegetic/narrated spaces of European capital cities in *Europe*, all suggest that theatre is heterotopic, to restate Foucault, that theatre can juxtapose "one after the other, a whole series of places that are foreign to one another" (Foucault 1986, p. 25). Tompkins also states that "Heterotopia functions as a conceptual means of analyzing concrete and metaphoric space" (2014, p. 6), which may affect our interpretations of the actual world.

Heterotopia is a popular term in the humanities. Foucault emphasises that *heterotopias* can be placed in every culture. He describes *heterotopias*:

> [..] real places - places that do exist in the very founding of society – which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality (Foucault 1986, p. 24).

Indeed, in each play, Greig represents space and place in innovative ways. He is a master of inverting mappable and definite places into indefinite and metaphorical places. *Europe*, for example, is interestingly representative of Scotland or a place in Bosnia, and *Dunsinane* is stimulatingly evocative of Afghanistan. Thus Greig's plays refuse any simplistic interpretation. The audience/reader is invited and encouraged to think critically and to understand the allegorical and figurative meanings that the play is loaded with in the heterotopic site of theatre.

Heterotopias offer alternative spaces that are different from the actual world, but they are the representations and imaginations of it. In Tompkins's words "Heterotopias have the capacity to reveal structures of power and knowledge" (2014, p. 5). In this regard, a heterotopical reading of plays, which may also mean a careful study of diegetic and mimetic locations, can lead to reveal the cultural and political meanings of the plays. Along with ethico-political concerns as an outcome of spatial analysis, this thesis also engages itself in aesthetic meaning and therefore evaluates Greig's plays in terms of not only content but also form and lyrical quality of his language. The thesis vigorously explores the playwright's spatial models whether they are located in psychic, concrete, mappable or imaginary spaces.

The thesis also suggests that addressing Greig's work in spatial terms is valuable in exploring the cultural formations in British drama. The thesis offers a conceptual process for charting that complex movement between "theatre" and "life" in spatial terms. In his keynote speech at "British Theatre in the 21st Century: New texts, New stages, New identities, New worlds" at Sorbonne University, Greig states that a theatre play is a kind of "constructed space" that opens up "mental space". He argues that this constructed space facilitates a number of encounters between the directors, audiences, actors, texts and that these encounters can also be linked to democracy as well. The playwright emphasises that "the constructed space is to do with empathy" and that "empathy" is very central to theatre. Greig's choice of places constructs spaces that he wishes the audience/reader to encounter. He uses his art to create a

space in which he aims to challenge and change the way the audience/reader perceive the world around them (www.saesfrance.org).

Space is a constructed space in theatre, however, place has geographical coordinates. As in the case of Greig's *One Way Street, Europe, Outlying Islands, Damascus,* and *Dunsinane,* space functions more in figurative terms. He offers the contemporary audience/reader a "theatre without walls" and spaces and places liberated from the restrictions of geography. Between the two locations of constructed and abstracted space, there is *heterotopia*. *Heterotopias* can be literal or abstract spaces. They may be generated from the textual spaces. Theatre as stagecraft and drama as literature provide one of the most ideal grounds to play with an infinite number of spaces in front of a collective audience or the individual reader. Clare Wallace emphasises that Greig writes about place with a new sense of place: placeless and full of "endless possibilities" as his settings offer a different but present world (2013, p. 194).

Foucault continues to propose that *heterotopia*'s role is to create "a space of illusion" (1986, p. 25). Not only the selected plays in this thesis, but all the plays that form Greig's dramaturgy actually create a space of illusion. In his 1999 play, *Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union,* he creates an illusion of cyber space and timeless space in 42 scenes, which consist of airports, bars, underground clubs, hotel rooms and even the elevated space capsule of the cosmonauts, to create a sense of contemporary postmodern uncertainty, dislocation and alienation. In his 1996 play, *The Architect*, he creates an illusion of degenerated space to be rebuilt by its architect, who gets disappointed by both his decaying buildings and his family relationships. Greig's choice of high and cheap mega residence as the main setting provides him to depict a few stories from different life-styles. Thus, the audience/reader explores challenging modern city life and anonymous encounters as the playwright creates an illusion of a powerful, utopic space in the city center. In *Europe,* he creates an illusion of a public, social space to be occupied by two refugees and local people in a small border town. He develops certain conflicts and harmonies experienced between the locals and the refugees in particular social places such as the station, bar, street, and bus-stop. Thus, the audience/reader explores the feelings of isolation, alienation and escape.

In *The Order of Things* Foucault also argues that *heterotopia*s are "disturbing" (2005, p. xix). British stage is dominated by dystopian topics such as inability to communicate and depression especially after Brexit. In Greig's plays, too, there is an unsettling and disturbing sense of place portrayed with problematic settings and characters. They can be exemplified by Berlin challenging with the reunification after the fall of the Berlin Wall as the representation of Berlin in *One Way Street*; the small border town in economic downturn in *Europe;* the isolated island under the threat of chemical testing in *Outlying Islands;* the war-zone city with a bombed airport in *Damascus*, and the landscape under a heavy winter in *Dunsinane*, there is an unsettling and disturbing quality in all these settings.

Along with the themes of self-determination, xenophobia, racism, inequality, colonialism and war in all these unsettling spaces, Greig spares some space for a sense of hope and optimism, too. Despite the death scenes his plays end on a hopeful note: For example, Katia and Adele manage to leave the town and begin a new life in *Europe*; Flannery meets his former lover and begins a new life in *One Way Street*. The heir baby has survived and become a hope for the future of Scotland at the end of *Dunsinane*.

Lefebvre's *representation of space* is directly related to the form of theatre as it denotes a sense of *the mental*/conceptualized place. All the selected play settings in this research are the representations of Berlin, Scotland/Bosnia, Hebridean Island, Damascus, and Dunsinane respectively. Lefebvre states that "pre-existing space underpins not only durable spatial arrangements but also *representational spaces* and their attendant imagery and mythic narratives" (p. 230). In this sense, Greig's dramaturgy allows the audience/reader to experience *representational spaces* as his mimetic places can be perceived in a disparate manner at the end of his plays. In a general sense, the space in his plays represents a wider meaning than merely the setting of the play. In *Dunsinane,* Scotland is a foreign, unfamiliar, and an unknown land for the English soldiers at the beginning. However, they learn about Scotland and the Scottish people by experiencing the territory. Again, at the dènouement of *Europe*, the play's setting of a train station transforms from *non-place* to an important place; from *heterotopia* to utopia; from a *physical space* to a *mental space* which are represented as a symbol and also as a hope for the future.

Furthermore, Yi-Fu Tuan, in his influential book *Space and Place*, suggests that the place is meaningful and alive only when associated with emotions and feelings. For him, learning rarely occurs by means of "explicit and formal instruction" (2001, p. 199). In Greig's selected plays, the displaced protagonists learn the space and their identity by experiencing the place in a spatial dynamism and a metaphoric form. Thus, the unfamiliar *space* turns into *place* for the characters.

A similar structure to Foucault's *heterotopia* and Lefebvre's *production of space* is suggested by Edward Soja in his concept of *thirdspace*. Soja points out that heterotopic space is produced through action in the case of physical, conceptual or symbolic acting. He develops the concept of *thirdspace* through his *firstspace* as a realised, socially produced, observable, and perceivable space and his *secondspace* as a mental, representative, conceptualised, and conceivable space. He describes *thirdspace* as "a strategic meeting place for fostering collective political action against all forms of human oppression" (2000, p. 22). Greig's imaginary places are representations of real, mappable, and material places, and his spatial imaginary is inspired by Soja's *thirdspace* as a new creation of 'Other' spaces. It is noticeable that all his mimetic places are adaptable to Soja's description of *thirdspace*:

> […] simultaneously material-and-metaphorical, real-and-imagined, concretely grounded in spatial practices yet also represented in literary and aesthetic imagery, imaginative recombinations, epistemological insight, and so much more (2000, p. 24).

Paul Taylor describes Greig's terrain as "Transit areas, borders, stop-off points that are neither one place not the other, and cultural no-mans-lands" (Taylor, 1999), which are actually non-places. Cresswell defines *non-places* as "unrooted places marked by mobility and travel" (2004, p. 46). Similarly, Greig's protagonists are moving amongst *non-places*: The English travel book writer in Berlin (Flannery in *One Way Street*), the refugees in the border town (Katia and Sava in *Europe*), the scientists on the remote island (Robert and John in *Outlying Islands*), the Scottish textbook writer in Damascus (Paul in *Damascus*), and the English commander in Scotland (Siward in *Dunsinane*), all portray unrooted and displaced characters. He configures home as "both shelter and prison, security and entrapment" in Chaudhuri's sense (Chaudhuri 1997, p. 8). The "geopathic disorder" is a driving force in Greig's plays through which the problematic place develops a constant dialogue "between belonging and exile, home and homelessness" (Chaudhuri 1997,

p. 15). Therefore, the spatial images and imaginings in his creation reflect a conflict, problem, and hardship. The small border town struggling with the economic problems in *Europe*, a war-zone city Damascus, and a country refusing to accept a forced King in *Dunsinane* are the examples of these spatial images. Not only the location but also the characters in Greig's plays are geopathic. They struggle with "the desire for a stable container for identity and the desire to deterritorialize the self" which Chaudhuri points out as the central paradox of modernism (p. 8). While the outsiders such as Zakaria, Adele, and Flannery yearn for a desire to "deterritorialize the self", the insiders such as Wasim, Berlin, or Tony look for stability. The characters are mainly foreigners in the places they inhabit, thus they are in a state of spatial, cultural, and social restriction. For instance, Katia and Sava are portrayed as the refugees in *Europe* or the British book-seller Paul in *Damascus* represents the foreigner abroad. They all struggle with place by trying to adapt to the place. In an interview Greig refers to a similar biographical *geopathology*:

> I rarely write directly or recognizably about Scotland, just as most writers are not often directly autobiographical. But I am always writing from Scotland: Of it? About it? Despite it? ……. [My] experience of being Scottish is one of being intensely and viscerally attached to a place in which I am perceived as a stranger (Svich 2007, p. 55).

Additionally, David Pattie points out that Scotland is "a kind of non-place" (2011, p. 64). He states that Scotland represents "failed communication" and is "present in absence" because it is defined by trademarks, symbols, emblems, logos, or signs with the lack of national and cultural spirit to discover (Pattie 2011, p. 63). In *Outlying Islands* the setting of a remote island represents Scotland as "an absent presence" (p. 61). The city of Damascus functions as a symbol of "a mystic location", the small border town in *Europe* symbolises "a place to leave or a place to which you return" (p. 60).

Edward Relph draws attention to how people experience space. His notion of *placelessness* focuses on the significancy of place in our immediate experiences of the world. For him, our experience of places embodies our impressions on the singularity/uniqueness of the identity of those places (1976, p. 45). For example, in *Europe*, Berlin defines himself with his belonging and attachment to the town and its problems. However, his wife Adele imagines to leave the town. Again Zakaria is dead inside. The narrow minded locals, the restricted life style, and the parochialism

in the precinct represent a suffocating experience for Zakaria. In rough theatre, Greig states that theatre is an efficient weapon in the arsenal of resistance (2008, p. 219) and argues that power constantly forms our understanding of reality by using our imagination (p. 214). Indeed, the power in his settings enables the audience/reader to understand and question the problems of certain places. The relentless threat of chemical testing in *Outlying Islands*, the atrocities caused by warring nations all generate ideas for the playwright's rough theatre.

Clare Wallace points out that he uses an image of a "battlefield" and develops new imaginings on stage to employ theatre as a bridge between "local and global, fixity and flow, mobility and place, routes and roots" (2013, p. 194). His rough theatre is different from the political theatre and leads to reveal the theatre's socio-political role (Inan 2017, p. 84). Rough theatre enables him to stage narratives of travel and mobility transnationally between various places. The following figure indicates the geographical locations of the selected plays for this research.

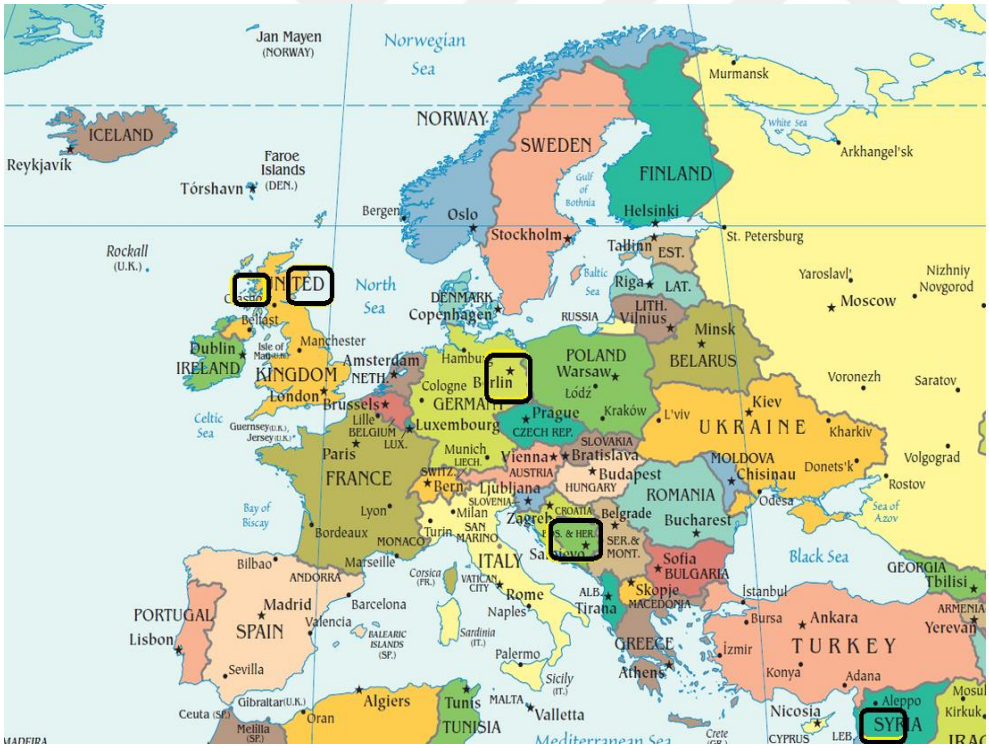

Figure-7.1: The map of geographical locations of the selected plays

As observed in the map Greig uses his arts in order to make sense of the world and our place in it. His plays are vivid examples to display the attachment between place, experience and identity formation. The variety of cosmopolitan places in his work

encourages a new understanding of place in metaphorical sense to prove that place is stratified and referential. By juxtaposing imaginative and the real/mappable places, he calls for responsibility for the suffering of others in distant and nearby places. Greig, both as a local and global writer, continues to be an important playwright in re-evaluating the role of theatre in Britain and elsewhere.

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APPENDIX

The chronological order of his plays and where they are staged are as follows:

Year	Play	Stage
1991	*A Savage Reminiscence*	The Hen and Chicken, Bristol
1992	*Stalinland* *And the Opera House Remained Unbuilt* *The Garden*	Suspect Culture: Theatre Zoo, Edinburgh
1993	*The Time Before the Time After*	The Bedlam Theatre, Edinburgh
1994	*Stations on the Border/Petra's Explanation* *Europe*	The Arches, Glasgow Traverse Theatre, Edinburgh
1995	*One Way Street*	Traverse Theatre, Edinburgh
1996	*The Architect* *Petra* *The Stronger* *Nightlife* *Copper Sulphate*	Traverse Theatre, Edinburgh TAG Theatre Company: Schools Tour The Arches, Glasgow BBC Scotland: BBC2 BBC Radio 3
1997	*Airport* *Caledonia Dreaming7:84*	Traverse 2, Edinburgh Traverse Theatre: Edinburgh
1998	*Local*	Tramway, Glasgow
1999	*Mainstream* *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union* *Danny 306 + Me 4Ever* *The Speculator* *The Speculator*	MacRobert Theatre, Stirling, Scotland Theatre Royal, Bath Traverse Theatre, Edinburgh Mercat de la Flors, Barcelona (in Catalan) Royal Lyceum, Edinburgh (in English)
2000	*Outside Now* *Swansong* *Candide 2000* *Oedipus* *Victoria*	Prada Showroom, Milan BBC Radio 4 Old Fruit Market, Glasgow Old Fruit Market, Glasgow The Pit, London
2001	*Casanova* *Not About Pomegranates* *DrKorczak's Example* *The Commuter*	Tron Theatre, Glasgow Royal Court/Al Kasaba, Ramallah TAG Theatre Company: School Tours BBC Radio 3
2002	*Lament* *Outlying Islands* *Battle of Will* *Outlying Islands*	Tron Theatre, Glasgow Radio 3 Reading National Theatre Studio, London Traverse Theatre, Edinburgh
2003	*San Diego* *Being Norwegian* *Caligula* *The Magpie and the Cat*	Tron Theatre: Edinburgh International Festival Traverse Theatre, Edinburgh Donmar Warehouse, London Radio 3
2004	*Ramallah* *8000M* *When the Bulbul Stopped Singing* *An Ember in the Straw*	Royal Court Theatre, London Tramway, Glasgow Traverse Theatre, Edinburgh Radio 4
2005	*The American Pilot* *Pyrenees* *Tintin in Tibet* *King Ubu* *At the End of the Sentence*	The Other Place, Stratford-upon-Avon Paines Plough, Glasgow Barbican, London Dundee Rep, Scotland Oxygen Films, Directed by Marisa Zanotti
2006	*Yellow Moon: The Ballad of Leila and Lee* *Gobbo*	Citizens Theatre, Glasgow North Edinburgh Arts Centre

2007	*Damascus* *Being Norwegian* *The Bacchae* *Futurology: A Global Revue*	Traverse Theatre, Edinburgh Oran Mor, Glasgow Royal Lyceum: Edinburgh International Festival National Theatre of Scotland and Brighton Festival
2008	*Midsummer* *Creditors*	Traverse Theatre, Edinburgh Donmar Warehouse, London
2009	*Kyoto* *Brewers Fayre* *Miniskirts of Kabul, The Great Game Afghanistan* *Kyoto*	Traverse Theatre, Glasgow Traverse Theatre, Edinburgh Tricycle Theatre, London Radio Scotland
2010	*Dunsinane* *An Imagined Sarha* *Welcome to the Hotel Caledonia* *Gordon Brown* *Peter Pan*	Hampstead Theatre, London Tron Theatre, Glasgow Traverse Theatre, Edinburgh Traverse Theatre, Edinburgh King's Theatre, Glasgow
2011	*Fragile* *The Monster in the Hall* *The Strange Undoing of Prudencia Hart* *Dunsinane* *Midsummer*	Theatre Uncut, London Kirkland Community College, Fife Tron Theatre, Glasgow Radio 3 Radio 4
2012	*The Letter of Last Resort* *One Day in Spring* *Whatever Gets You Through the Night* *Dalgety* *Glasgow Girls*	Tricycle Theatre, London Oran Mor, Glasgow The Arches, Glasgow Young Vic Theatre, London Cora Bissett Citizens Theatre, Glasgow
2013	*Charlie and The Chocolate Factory* *The Events* *Found At Sea*	Theatre Royal Drury Lane, London Faber and Faber Ltd, London Traverse Theatre, Edinburgh
2014	*All Back To Bowie's* *Cromaartie Fool* *Letter to David* *Two Soldiers* *We're Not Sure* *The Yes/No Plays*	Edinburgh Fringe Festival National Portrait Gallery, Edinburgh Oran Mor, Glasgow Oran Mor, Glasgow Oran Mor, Glasgow Traverse Theatre, Edinburgh
2015	*Lanark* *The Lorax* *Dunsinane* *The Events*	Citizens Theatre, Glasgow Old Vic Theatre, London National Theatre of Scotland and Royal Shakespeare Company, USA tour Dublin Theatre Festival, Ireland
2016	*The Strange Undoing of Prudencia Hart* *The Father* *Andre Verdskrigen – Natt I Verda* *Lanark: life in three acts*	National Theatre of Scotland, American and Scottish Tour Polonsky Shakespeare Center, Brooklyn, USA Norske Teatret, Oslo, Norway Citizens Theatre, Glasgow

(Wallace 2013, pp. 235-237) (NTS, 2016) (Greig, 2016) (www.doollee.com) (www.tfana.org) (NLS, 2016)

RESUME

PERSONAL INFORMATION

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WORK EXPERIENCE

1991-1994 **:** Zübeyde Hanım High School, Amasya, English teacher

1994-1997 : Ondokuzmayıs University, Amasya Education Faculty, English Research Assistant

1997-2002 : Ondokuzmayıs University, Amasya Education Faculty, English Lecturer

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2005- : Balıkesir University, Department of Foreign Languages, English Instructor

EDUCATION

Bachelor **:** Dicle University – Diyarbakır – 1987-1991

Postgraduate : University of Newcastle Upon Tyne, Education Faculty, England, M.Ed.1996-1997

ACADEMIC STUDIES

PUBLISHINGS

Sönmez, L. (2017), "Geopathology and Place in David Greig's Damascus and Dunsinane", *Exploration of Space in Literature: Constructing and Deconstructing the Boundaries*, Conference, Gazi University, Ankara, 25-26 May.

Inan, D. and Sönmez, L. (2015), "A Spatial Interpretation of David Greig's Europe", *Eskişehir Osmangazi Üniversitesi Sosyal Bilimler Dergisi*, Haziran 2015, 16(1), 49-61.

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Tekindal, S. and Sönmez, L. (1998)**,** "İlköğretim Okulları Sınıflarında Öğrencilerin ve Fiziki Durumun Organizasyonu", *Eğitim Yönetimi*, yaz 1998, sayı: 15, 347-356.

CERTIFICATES of PARTICIPATION

June, 2015 – "Theatre and Spectatorship", 24th Annual Conference of the German Society for Contemporary Theatre and Drama in English (CDE), Barcelona/SPAIN.

December, 2014 – A Symposium on Performance Philisophy and the Future of Genre, Thinking Through Tragedy and Comedy, Berlin/GERMANY.

June, 2012 – "Teaching English to Adults", Oxford Teachers' Academy Course, Teacher Training Programme, Balıkesir.

May, 2011 – Oluşum Drama Enstitüsü, "Yaratıcı Drama Eğitimi", Balıkesir.

August, 2010 – *EVS as a Tool for Combating Youth Unemployment*, Training Course, EU 'Youth in Action' Programme, Blanca (Murcia)/SPAIN.

March, 2009 – *Drama Techniques for the English Language Classroom*, Comenius in Service Education Courses for Educational Staff, Ipc Center, Exeter/ENGLAND.