

T.C.  
İZMİR DEMOKRASİ ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ



POLITICS AND AESTHETICS IN DAVID GREIG'S *DUNSIANE* AND *EUROPE*

YÜKSEK LİSANS TEZİ

ÖZGÜR SÜREK  
2018128003

İngiliz Dili ve Edebiyatı Anabilim Dalı  
İngiliz Dili ve Edebiyatı Yüksek Lisans Programı

Tez Danışmanı: Prof. Dr. Dilek İNAN

KASIM 2023

## ONAY SAYFASI

İzmir Demokrasi Üniversitesi Sosyal Bilimler Enstitüsü'nün 2018128003 numaralı Yüksek Lisans Öğrencisi ilgili yönetmeliklerin belirlediği gerekli tüm şartları yerine getirdikten sonra hazırladığı 'Politics and Aesthetics in David Greig's *Dunsinane* and *Europe*' başlıklı tezini aşağıda imzaları olan jüri önünde başarı ile sunmuştur.

Tez Danışmanı:

Prof. Dr. Dilek İNAN  
İzmir Demokrasi Üniversitesi

Jüri Üyeleri:

Prof. Dr. Fatma Feryal ÇUBUKÇU  
Dokuz Eylül Üniversitesi

Doç. Dr. Mesut GÜNENÇ  
Aydın Adnan Menderes Üniversitesi

Teslim Tarihi:

Savunma Tarihi: 17.11.2023

Enstitü Müdürü:

## YEMİN METNİ

Yüksek Lisans Tezi olarak sunduğum "Politics and Aesthetics in David Greig's *Dunsinane* and *Europe*" adlı çalışmanın, tarafımdan, akademik kurallara uygun olarak yazıldığını ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla beyan ederim.

Tarih

Özgür SÜREK

İmza



## ACKNOWLEDGEMENTS

I am thankful to my thesis supervisor Prof. Dr. Dilek İNAN for her invaluable counselling, help, and contributions in all processes of this dissertation. With her motivation and support, I was able to complete my master's thesis. I also would like to thank my lecturers, Prof. Dr. Berna Ayça ÜLKER ERKAN, Head of the Department of English Language and Literature, and Assoc. Dr. Tuğba Elif TOPRAK YILDIZ for their support and counselling to my master's education.

Finally, I am very grateful to my family, my father "the father of rice" Dr. Halil SÜREK, and my mother Nazmiye SÜREK, and my sister Dr. Ece SÜREK, for their help and patience during my study.

# DAVID GREIG'İN *DUN SINANE* VE *AVRUPA* OYUNLARINDA POLİTİKA VE ESTETİK

## ÖZET

Bu çalışma Britanyalı yazar David Greig'in *Dunsinane* (2010) ve *Avrupa* (1993) oyunlarındaki politika ve estetiğin Aristoteles ve Platon'dan, yeni eleştiriye, yapısalcılara, toplumlara, geçen asrın politika ve estetik üzerindeki önemli tartışmalarından olan Frankfurt Okuluna ve günümüze temel birikimini kullanarak incelenmesiyle oluşturulmuştur. Çalışma ayrıca ülkemizdeki edebiyat eleştirisi alanında edebiyat kuramları ve eleştiri arasındaki kapanmakta olan mesafeye de bir katkı sunmaktadır.

Edebiyat eski çağlardan ve sosyal bilimlerin oluşmasından çok önce hayatı anlatmaya başladı. Modernizm ile beraber psikoloji, sosyoloji gibi disiplinler netleşse de başta Freud gibi birçok önemli isim edebiyatın hayatı parçalamadan aktaran zenginliğinden istifade etmeyi sürdürdü. İnsanoğlu mağara duvarına bizonu ilk çizdiğinden bu yana estetik hayatın içinde oldu. Zamanla ne anlattığın kadar nasıl anlattığın da önem kazandı. Postmodernizm ve avangart akımlar içerik kadar biçimin de önemini altını çizdi. David Greig'in *Dunsinane* ve *Avrupa* oyunları aktüel, zamanın ötesinde insan ve zamanın ruhunu ve toplumun değişmeyen sorunlarına değiniyor. *Avrupa* oyunundaki göç ve kimlik, işsizlik; *Dunsinane* oyunundaki bir devletin kâğıt üzerinde kolay görünen ama uygulamada beklenmedik sonuçlara yol açabilen işgal çabaları iki oyunu da yazıldığı zamanın ve koşulların sıcaklığının çok ötesine taşıyor, David Greig'in zaman tanımayan bir yazar olduğunu vurguluyor.

Çalışmanın birinci bölümünde politika ve estetik üzerine yıllardır oluşmuş birikim ile ilgili temel bilgi verilmiştir. Platon, rönesansın önemli düşünürü Sir Philip Sidney, biçim ve içerik tartışmaları için kilometre taşları Kant ve Hegel, Politika ve estetik tartışmalarına ufuk açıcı katkılar sunan yapısalcılık ve yapısalcılık ötesi kuramı, Estetik biçimin altını çizen Postmodernizm, içeriğin ve politik derinliğin gerekliliğini savunan toplumlara, ekspresyonizm üzerine başlayan ve daha sonra geçtiğimiz asrın politika ve estetik üzerine önemli tartışmalarından olan, Bloch, Lukacs, Adorno, Brecht, ve

Benjamin'in dahil olduđu ve Frankfurt okulu çevresinde şekillenen düşünceler, avangart akımının estetik deneysellığı önceleyen yaklaşımı birinci bölümü oluşturmaktadır.

İkinci bölümde yazar David Greig'in hayatına değinilmektedir. David Greig İngiliz edebiyatının güçlü birikimi olan tiyatrodan istifade etmiş, geldiğı geleneğe hakim fakat tekrardan kaçınan bir perspektifle politika ve estetiğın özgün bir sentezi “rough theatre” olarak bilinen kendi tarzını oluşturmıştır. Ayrıca David Greig'in edebi yolculuğunu oluşturan geçmişı üzerinde de bilgi verilmektedir.

Sonraki iki oyunda ilk bölümde bahsedilen, politika ve estetik üzerine katkı sunmuş çeşitli kuramlar ışığında ve daha çok Walter Benjamin'in aura kavramı aracılığı ile *Dunsinane* ve *Avrupa* oyunları incelenmiş, gerek oyunların politik derinliğı, gerek biçimsel estetiğının detayları hakkında bilgi verilmiştir.

**Anahtar Kelimeler:** Çağdaş Britanya Tiyatrosu, David Greig, Politika, Estetik, Aura, Biçim, İçerik, *Europe*, *Dunsinane*.

# **POLITICS AND AESTHETICS IN DAVID GREIG'S *DUN SINANE* AND *EUROPE***

## **ABSTRACT**

This study, drawing on the theories and concerning Politics and aesthetics, from Aristotle, Plato, New criticism to Structuralism, post-structuralism, Marxists, The Frankfurt School examines David Greig's *Dunsinane* (2010) and *Europe* (1994) respectively. This study will also be a contribution to the studies that underline the relationship between literary criticism and literary theory.

Literature has always been an important instrument for understanding life far before the social sciences. Literature drives inspiration from life itself as the Aristotelian mimesis suggests. Aesthetics has been one of man's main practices since he drew the first bison on a cave's wall. In time, how one says has become as important as what one says. Postmodernist and avant-garde movements underlined the importance of the form. David Greig's plays *Dunsinane* and *Europe* represent zeitgeist giving importance to both the actual issues of his time and the matters beyond. Immigrants, the problems of identity, unemployment in *Europe*; The difficulties of invading a country that cause unexpected problems that lead to losing control in *Dunsinane* are beyond the time they were written and make Greig a timeless playwright.

In the first chapter of the study, basic information about politics and aesthetics which dates back to Plato and Aristotle is given. Important theoreticians that contributed to the debate between form and content, politics, and aesthetics such as Sir Philip Sidney from the Renaissance, Kant, Hegel, the other important theories about form and aesthetics such as structuralism and post-structuralism are included. Postmodernism and the avant-garde theories that underline the importance of form as well as content are also mentioned. Bloch, Lukacs, Adorno, Brecht, and Benjamin started an important discussion around the Frankfurt School. It was about expressionism and this discussion is still actual in literary criticism, their views are explained in detail.

In the second chapter, information about David Greig's life and his literary background is given. David Greig has benefited from the great tradition of British Drama and secures his place within the tradition with his unique style which he practices in his “rough theatre”.

The subsequent two chapters are about the plays *Dunsinane* and *Europe*. These plays are deeply examined considering the theories that are related to politics and aesthetics, mostly through the concept of Walter Benjamin's aura.

**Key Words:** Contemporary British Theatre, David Greig, Politics, Aesthetics, Aura, Form, Content, *Europe*, *Dunsinane*.



## TABLE OF CONTENTS

|                                           |             |
|-------------------------------------------|-------------|
| <b>YEMİN METNİ.....</b>                   | <b>ii</b>   |
| <b>ACKNOWLEDGEMENTS.....</b>              | <b>iii</b>  |
| <b>ÖZET.....</b>                          | <b>iv</b>   |
| <b>ABSTRACT.....</b>                      | <b>vi</b>   |
| <b>TABLE OF CONTENTS.....</b>             | <b>viii</b> |
| <b>INTRODUCTION.....</b>                  | <b>1</b>    |
| <b>CHAPTER I.....</b>                     | <b>5</b>    |
| <b>1. POLITICS AND AESTHETICS.....</b>    | <b>5</b>    |
| 1.1. Plato and Aristotle.....             | 5           |
| 1.2. The Renaissance.....                 | 7           |
| 1.3. The 18th Century.....                | 8           |
| 1.4. The 20th Century.....                | 8           |
| 1.5. The Frankfurt School.....            | 12          |
| 1.6. Walter Benjamin's Aura.....          | 15          |
| <b>CHAPTER II.....</b>                    | <b>17</b>   |
| <b>2. DAVID GREIG.....</b>                | <b>17</b>   |
| 2.1. The Life of David Greig.....         | 17          |
| 2.2. The Theatre of David Greig.....      | 20          |
| 2.3. The Rough Theatre.....               | 23          |
| 2.4. A Timeless Playwrih.....             | 24          |
| <b>CHAPTER III.....</b>                   | <b>26</b>   |
| <b>3. DUNSINANE.....</b>                  | <b>26</b>   |
| 3.1. Synopsis.....                        | 28          |
| 3.2. Politics in <i>Dunsinane</i> .....   | 31          |
| 3.3. Aesthetics in <i>Dunsinane</i> ..... | 36          |
| <b>CHAPTER IV.....</b>                    | <b>41</b>   |
| <b>4. EUROPE.....</b>                     | <b>41</b>   |
| 4.1. Synopsis.....                        | 45          |
| 4.2. Politics in <i>Europe</i> .....      | 48          |
| 4.3. Aesthetics in <i>Europe</i> .....    | 52          |

|                        |           |
|------------------------|-----------|
| <b>CONCLUSION.....</b> | <b>58</b> |
| <b>REFERENCES.....</b> | <b>61</b> |
| <b>ÖZGEÇMİŞ.....</b>   | <b>68</b> |



## INTRODUCTION

This thesis explores the politics and aesthetics in *Dunsinane* (2010) and *Europe* (1994) by the acclaimed contemporary British playwright David Greig. Politics and aesthetics have been a vital and at times controversial debate in the history of literary studies. Politics is more related to the content of the literary work whereas form is more related to the aesthetics. The selected plays from two different periods in the playwright's career represent Greig's unique talent as a great storyteller and an intellectual exploring contemporary political, social, and cultural issues. The selected plays are valuable and exemplary in displaying distinctive aesthetic quality through the playwright's employment of dramatic techniques and devices such as the use of chorus, monologues, and metaphors within the framework of Greig's Rough Theatre in which he explores world politics aesthetically.

Literary history shows that literary works are not written in a vacuum, indeed they are written for instruction and enjoyment. There have been decades and centuries when texts were written for the sake of society. 19<sup>th</sup> century English literature prioritized content over form due to class distinctions, massive changes in society, and industrialization. However, with high modernism in the first half of the 20<sup>th</sup> century the modernist novelists James Joyce and Virginia Woolf experimented with distinctive forms which revolutionized the concept of aesthetics by introducing novel ways of narratology and entering the mind of the characters. Literature is closely connected to the dynamics of society. Similarly, after the Soviet revolution Stalin expected the writers to write novels and poems that included political topics. In the 20<sup>th</sup> century, Jorge Luis Borges, Marcel Proust, Gabriel Garcia Marquez and Jose Saramago gave importance to form and aesthetics.

English literature has a strong tradition of drama. William Shakespeare, Christopher Marlowe, Oscar Wilde, Bernard Shaw, and Samuel Beckett are the paramount and towering pioneers of the heritage. Oscar Wilde explored form, language, and aesthetics in order to satirize Victorian England in his Comedy of manners. Bernard Shaw highlighted the political and societal issues of his time in his social problem plays. As a contemporary playwright, David Greig has been nourished and cherished by the great tradition of British playwriting. This thesis focuses on the aesthetic and political features of *Dunsinane* and *Europe* as exemplary texts from Greig's oeuvre to propose that the playwright contributes

to the great tradition with his individual talent which is reminiscent of T. S. Eliot's inspiring article "The Tradition and the Individual Talent".

In the first chapter of the thesis, politics and aesthetics in literature are discussed through the literary theories chronologically. Since Plato and Aristotle, politics and aesthetics in literature has widely been a controversial topic for discussion. Plato expelled the poets in the third book of his book *The Republic* (Plato 89). In the tenth section of *The Republic*, Plato also considers poetry as irrational as it is based on inspiration (Norton 7). Plato's reaction stems from the poets' engagement in establishing human feelings and emotions. The poets reach this standing with the aesthetic power of their work as well as their content.

Aristotle considers poetry as a fundamental art and he explains that while the historian deals with the verse, the poet explores what is probable, and drama enables the catharsis (Ross 336). Therefore, one may argue that poets have had political power since ancient times. Aristotle does not see poetry as mere entertainment, rather he considers poetry as a perfect imitation of life itself through mimesis.

The first discussion about politics and aesthetics in literature started with Plato and Aristotle. Other philosophers have contributed to the discussion. Sir Philip Sidney from the renaissance period investigated the relation between politics and aesthetics. Sidney insists that literature should teach and delight (Barry 23). Kant and Hegel's ideas are also influential in the debate which are explained in the first chapter of the thesis.

The new criticism of the 1920s was a reaction to the content of literature. The basis of the new criticism was the Russian formalism. After the 1930s the Russian formalists were expelled from the Soviet Union by Stalin. Russian formalists underlined the fact that form and content cannot be separated (Erlich 186). Russian formalists emphasized the literariness of the literature and its system. New critics concentrated on the form of the literary work, the difference between new critics and the Russian formalists was the Russian formalists believed that there was no need to get in touch with life (Moran 180). They were not strict about the content whereas the Russian formalist tried to completely ignore it.

Structuralism and post-structuralism underline the importance of the form. Structuralists try to explain the larger abstract structures (Barry 40). For example, *Dunsinane* and *Europe* should be analysed in terms of a bigger structure and that is the

structure of the plays in the 1990s which was the time when experimental aesthetics was an important issue for British drama. Playwrights such as Sarah Kane, Martin Crimp, and David Greig were trying to establish a “new” way.

Post-structuralists thought that a novel or a poem could not have a constant centre in terms of meaning and they defended the idea that literature had multi meanings (Eagleton, *Literary Theory* 138). As explained in detail in the first chapter, post-structuralists underlined what is not in the text. It may seem like a paradox to use both structuralism and post-structuralism to analyse the plays but using both lenses and achieving results proves the literary richness of *Dunsinane* and *Europe*.

The Marxists and The Frankfurt School are given in detail as for the Marxists, the content of a literary work is crucial. The Frankfurt School theoreticians Lukacs, Bloch, Adorno, Benjamin, and Brecht discussed the importance of reflecting reality in terms of expressionism. This debate is still popular because the contradiction between form and content, modernism and realism, and popular culture, and high culture are still discussed.

David Greig’s international life experiences have provided him with new multi-cultural visions and perspectives. His upbringing in Africa, his interrail travels in his youth, and his visits to the Middle East to run theatre workshops have given him the source for authentic subject matters to explore in his works. The setting of the plays may be in Scotland and England; however, the issues are universal and point to contemporary world politics. Migration in *Europe* and invasion in *Dunsinane* are both cutting-edge themes. The second chapter is about David Greig’s life, literary career, and the Rough Theatre which shapes Greig’s theatrical practice.

The third chapter is about David Greig’s *Dunsinane*. The play is a sequence of *Macbeth*. It was first staged in 2010. *Dunsinane* starts from Act 4 scene 5 of *Macbeth*. Lady Macbeth is still alive, and her name is Gruach. In *Dunsinane*, Lady Macbeth is not a selfish queen who is in pursuit of her ambitions. On the contrary, she is a patriot and wants to defend her country, culture, and language. The play is analyzed in the second section of the chapter. *Dunsinane*, as an appropriation of *Macbeth*, depicts 10th-century Scottish-English relationships and has implicit political associations with the contemporary situations in the Middle East, especially reminiscent of the Western intervention in Afghanistan.

Politics in *Dunsinane* can have a parallelism with today's politicians who think that invading a country is justifiable in the name of bringing peace and order. What happens in Scotland can be compared with what happens in Afghanistan, Iraq, and Syria. One of the important political aspects of the play is Gruach's fight against the patriarchy. Aristotle's catharsis happens while reading the play and after finishing it, the reader may become a different person. As Sir Philip Sidney points literature should first teach then delight, Greig teaches and delights us at the same time.

In the fourth chapter of the thesis, David Greig's *Europe* is analyzed in terms of politics and aesthetics. *Europe* is composed of twenty scenes and two acts. It is the story of a father and a daughter who are refugees. Political issues such as identity, migration, and unemployment are current topics that are relatable in today's world. *Europe* is a political play; the political feature of the play is analyzed in the second section of the chapter. The final section of the chapter explores aesthetics through Greig's powerful use of lyrical language and his unique talents in using literary and dramatic devices as a playwright in *Europe*. Aesthetics both in the language and the structure of the play is outstanding in Greig's career as a playwright. Brechtian elements can also be observed in Greig's style as he presents political and historical perspectives implicitly.

David Greig creates a kind of Benjaminian aura to underline the value of art in the industrialized mechanical age. He reflects on the realistic issues of the world along with the carefully composed aesthetic structure of the plays. *Dunsinane* and *Europe* are both for society and art creating an authentic aura of the historical times which is relatable to the 21<sup>st</sup> century. He synthesizes the tradition of Oscar Wilde which focuses on form and Bernard Shaw who concentrates on politics. *Europe* is one of his early plays and *Dunsinane* is one of his mature plays. These two plays have benefited from the heritage of British Drama and English literature and they are also original works as well as a part of that heritage. In both plays, Greig, as a practising artist, acts as a contemporary intellectual who feels a responsibility to address the current political, social, and cultural issues.

# CHAPTER I

## 1. Politics and Aesthetics

Scholarly research indicates that aesthetics and politics have been a major debate in arts and literature. In Shakespeare's Sonnet 18 (Shall I Compare Thee to a Summer's Night), the epigrammatic couplet part indicates the enduring character of art and poetry: "So long as men can breathe or eyes can see,/So long lives this, and this gives life to thee."

Drama is one of the oldest forms of art in world history. Since the Greek playwrights, after poetry's opening a new path to drama, the world culture has witnessed many important playwrights each of them introduced us to the human conditions, what life is as well as what life and humanity should be. Human imagination has created infinite varieties of forms and contents from ancient times to contemporary practices. In the 17<sup>th</sup> century, Shakespeare introduced the world completely in innovative forms blending spiritual and real worlds in his comedies, tragedies, and romances. In recent years, British Drama has had a multitude of experimental playwrights that give importance to the aesthetic form as well as content.

The world we live in has always been a stage of art since the beginning of history. Drama is one of the major roots of Western civilization. From Sophocles to Ibsen, Moliere, and Shakespeare, the West has tried to express the contemporary experience and world vision from the perspective of drama. Drama does not only describe the inner depths of the human psyche, but it also expresses the conditions surrounding society. Since ancient Greece, politics has determined and shaped the society and the mentality of the people. The following section will provide a chronological overview of the debate between politics and aesthetics.

### 1.1. Plato and Aristotle

Aristotle and Plato are the pioneer philosophers who elaborated on aesthetics. Contemporary literary criticism and aesthetic philosophy still utilize these two important philosophers' ideas. Even though the term "aesthetics" was first used by Baumgarten in the 18<sup>th</sup> century, the issues concerning aesthetics were discussed between Aristotle and Plato. Plato thinks that imitative poetry copies the looks of human affairs, and of human quality

particularly, yet these aspects differ exceedingly from reality: being diverse and conflicting instead of stable and uniform (Ross 442). In his famous metaphor the cave, Plato thinks that the reflections that can be observed by people in the cave are real, but actually, they are just the reflections of reality (Ferrari 24).

According to Plato, the poet reflects the ideal object, thus the product of art is the reflection of reflection. Plato considers art as a rival to philosophy, and he thinks that philosophy is superior. Man's goal should be to approach the ideas, but art retains (Plato 60). Literary mimesis and didacticism still feed the discussions about politics and aesthetics; on these two issues, Plato and his student Aristotle present the best-known views. They both agree that *mimesis* (imitation or representation) is a key element of poetry. However, their understanding and evaluation of mimesis differ from each other. Plato shares his opinions through his spokesman: Socrates disapproves of poetry's imitation of reality and observes that poetry cannot display the truth or teach morality. He emphasizes that poetry is irrational because it is based on inspiration, and not on knowledge (Norton 7).

Plato's student Aristotle (384–322 BC) developed a different perspective. According to Aristotle, historians deal with prose whereas the poet deals with verse and what is probable. He believes that poetry is more philosophical than history. The debate between Plato and Aristotle has also become the basis of the debate between politics and aesthetics. The discussions in relation to form and content, realism and fantasy, and the entertaining and instructing function of art still benefit from Aristotle. For example, tragedy as a literary genre has aesthetic functions with the goal of catharsis. Catharsis, which enables the audience to free themselves from dangerous feelings, is the political aspect of the play. Aristotle's seminal work *Poetics* evaluates that all poetic arts imitate life, however, drama actually re-creates it which is essentially a form of contribution to the universal truth (Ross 339). Aristotle does not consider drama as only a form of entertainment, but he also focuses on the political aspect and benefits of drama. Aristotle presumes that poetic imitation can disclose the truth exactly as it does not passively copy reality, it has a more creative act. Poetry in his view is an organized whole, all parts are related, and they contribute to a whole (Norton 7). Aristotle thinks that the major example of the organization of poetry is the plot. According to him, a plot cannot be considered as a sequence of events but a whole with an end, middle, and beginning. They are structured by logical essentials. Poetry is about the description of details to give us the universal truths

whereas history is based on random details (Norton 8). Aristotle developed a “reader-centered” approach to literature and he was the first critic to do that, as his perspective of drama prioritizes the audiences’ reflections and responses. Tragedy, he suggests, should support the emotions of shame and horror, namely, the feelings of sympathy and empathy (Barry 23). When the combination of emotions occurs, Aristotle terms the outcome effect as 'catharsis'. The state of catharsis is experienced at the emotional level as the audience identifies himself/herself with the feelings of the protagonist. Aristotle considers art as a means of purification from depraved feelings which is a state of catharsis (Barry 8).

Later developments in classical theory and criticism build on the groundbreaking work of the Greek rhetoricians, Plato, and Aristotle. Horace (65 BC), the ancient Roman poet, follows Aristotle's ideas on poets in imitating nature and he also adds that they imitate great writers (Norton 8). Indeed, Greig's *Dunsinane* portrays the Aristotelian catharsis by the vivid illustrations of consequences of war which evokes a sense of purification in the audience.

## **1.2. The Renaissance**

After the Dark Ages and the pressure of the Catholic church, Renaissance period creates an atmosphere of rebirth and progress in literature, arts, and culture. Liturgical drama of the medieval times loses its dominance and the English Renaissance along with the European Renaissance, achieves a mannerism towards secular drama with the works of numerous English playwrights such as John Webster, Ben Johnson, William Shakespeare, and Christopher Marlowe. The Renaissance era was also a thriving period for literary criticism in contributing to the debate between politics and aesthetics.

The Renaissance poet and critic Sir Philip Sidney's (1554-1586) views on aesthetics and politics derive their foundations from the ancient Roman poet Virgil's ideas who defined literature as “*docereet delectando*” that the function of art is to teach while delighting, entertaining (Barry 23). Sidney was a soldier, statesman, poet, and scholar (Norton 260). In *Apology for Poetry* (1580), Sidney explains that the poets’ imitations are not lies, as Plato and the Puritans claimed, as poets are engaged in reflecting beauty and joy while ignoring ugliness (Sidney 8). Sidney disapproves of any criticism against poetry, on the contrary, he elevates poetry into the higher arts in his *The Defense of Poesy*. Sidney's theory on politics and aesthetics elaborates on the basis of copying, the problem of explaining nature, and that poetry supplies moral ends (Norton 261). The aim of ethics

and history is to teach the recipients the "truth", however, neither of them is sufficient in realizing the aim on the grounds that while philosophy is theoretical and abstract, history is practical and concrete.

### **1.3. The 18<sup>th</sup> Century**

Immanuel Kant (1724-1804) is another crucial philosopher in theorizing the relation between politics and aesthetics. According to Kant, the first point of liking is the liking of an object without a benefit (Kant 54). Kant argues that aesthetics takes the recipient away from the routine of daily life. He also considers aesthetics as universal (Kant 62) which is depicted graphically in the plots of both *Dunsinane* and *Europe*. "Sensus communis estheticus" is an important point in Kant's philosophy of aesthetics. Kant states that if someone finds a piece of work aesthetics, he may anticipate the same attitude from everybody (Kant 93). From this perspective, it can be argued that Kant prioritizes aesthetics over politics. In Kant's perception of aesthetics, a work of art and literature do not aim at educating people, teaching ethics or instructing in any matter.

Georg Wilhelm Friedrich Hegel (1770-1831) is an influential philosopher who has elaborated on aesthetics. Hegel observes that in presenting beauty, the content is as important as the form and that the principle of art is not just to imitate nature but also to create the recipients' own spiritual freedom. Art's purpose is indeed to let people comprehend who they really are (Houlgate, 2009). Art for Hegel is figurative, its purpose is to free our spirit (Houlgate, 2009). In the context of drama, there is the opportunity for the written text to be performed on stage which provides the audience to experience a high level of aesthetic appreciation. Hegel highlights that art can promote moral and political goals, but it should also create aesthetic freedom (Houlgate, 2009). While Kant prioritizes subjective beauty and the experience of pleasure as mental, Hegel is engaged in exploring art's value in the historical and social context.

### **1.4. The 20<sup>th</sup> Century**

Sir Philip Sidney and Horatius highlighted a sense of joy and a need for didacticism in literature. During the Renaissance period, these didactic aspects of literature became important, while L. Castelvetro and Bernardo had opposite ideas by defending the opinion that literary works should give joy. In the first quarter of the 20<sup>th</sup> century, the critics

supported the idea that art is for art's sake to define literature and art as only the source of aesthetics, thus nothing is more important than the form of the literature (Moran 162).

The 20<sup>th</sup> century has become a crucial and critical period for world events and intellectual history. Various areas in human history such as modern science, economy, history, etc. have witnessed crucial developments with the theories of Marx, Freud, Darwin, and Nietzsche, to name but a few. While the content of work was important in previous periods, the structural and formal framework of literature gained importance with new criticism, Russian formalism, structuralism, and post-structuralism. The Pioneers of New Criticism I.A Richards, T.S Eliot discovered the artistic position of literature as well as its instructional traits.

Previously, Russian formalists, who were due to the pressure of the Soviet Union where literature is used as a form of propaganda, had to stay silent until the 1930s. Roman Jakobson left Russia in 1920 went to Czechoslovakia and joined Prag School (Moran 177). In the 1930s The Soviet Communist Party, Stalin, and Jdanov established the social realism movement in which the state tried to control the art. They also defended the idea that art is a reflection, but it should do that reflection by educating working classes (Moran 52). Jakobson later migrated to the United States, he met the French anthropologist Claude Levi-Strauss at the time of the Second World War, from this intellectual friendship, modern structuralism evolved (Eagleton, *Literary Theory* 85). Russian formalists, new critics and structuralists all emphasize the aesthetic component of literature.

New criticism and structuralism liberate the text from external sources such as history, society, culture and establish a mutual relationship between the text and the reader. Frye insists that literature is an independent verbal structure rather discreet from any character over itself (Eagleton, *Literary Theory* 81). Eagleton highlights Frye's ideas on literature, who maintains that literature is a production of collective subject that embodies 'archetypes' or figures of universal significance (81). Structuralism is not just about language and literature. Structuralism is understanding the structure of a piece of art. It is based on understanding the rules and laws which are used in creating a work. An item does not have a meaning itself, but it gains a meaning when it is used with other components. To understand structuralism, we should start with linguistics because philosophy, literature, and anthropology all got the rules they applied from linguistics Ferdinand Saussure established.

According to Saussure, we give arbitrary meanings to the words, and convention helps to maintain meanings (Barry 41). There is not an exact connection between a word and the thing it shows: The word 'house' and what it evokes is completely arbitrary. The language system has a separate system and does not reflect the world we experience (42).

Saussure brought a new perspective to linguistics. In his famous work, *Course in General Linguistics* (1916) he explained the sign systems in languages, his theories became popular and influential in the 1950s. Structuralists have considered that Saussure's model about how language works is 'transferable', and this theory would also explain how the systems of signifying work (Barry 46). According to Saussure, there were no concepts before the language. Indeed, language created the concepts (Saussure 128). Saussure considered the system of language as signs and that each sign was made up of a 'signifier' (a sound-image, or its graphic equivalent), and a 'signified' (Eagleton, *Literary Theory* 84). It is a rewarding approach to try to detect the signifiers that Greig uses in his plays and the concepts that the signifiers signify. Structuralist criticism, in liaison with Saussure's linguistics, mainly focuses on the structure of the text. In understanding David Greig's aesthetic in his "rough theatre", "epic theatre", and "appropriation" the structural and formal elements and theatrical devices he employs will be analyzed in detail in the following chapters. While Marxist or feminist perspectives concentrate on the content of the play, the structuralist framework focuses on the form and devices that create the play by also highlighting larger abstract structures (Barry 40). For example, to understand *Dunsinane* and *Europe* the reader needs information about a larger frame: David Greig's perspective of art, his other works, the theatre of the 1990s, the rough theatre, and contemporary world events. Thus, in structuralism, the work is evaluated in relation to the bigger picture of the contemporary British Theatre.

Roland Barthes (1915-1980) was also influential on structuralism. He is considered as a bridge between structuralism and post-structuralism because after his initial years, he evolved into post-structuralism. His book *S/Z* put forward Barthes's intellectual frame, especially in his analysis of Balzac's *Sarrasine*, whose story he divides into 561 units so that each part constitutes the whole. Barthes distinguishes between the writerly and the readerly texts. He maintains that readerly texts make the reader passive recipients as the readers are not challenged or forced to construct meaning, whereas writerly texts are mentally engaging, and the readers produce their own active reactions and responses to the text (Davis and Womack 59). In his compelling essay "The Death of the Author", Barthes

argues that the writer dies when the text starts (Barthes 142). The metaphorical death of the author facilitates the birth of the reader and in the meaning-making process. A new kind of reader is introduced, who is not a passive receiver of the writer's ideas; contrarily, the reader becomes a writer in a way, writing and producing meaning.

David Greig has established himself in the great tradition of British Theatre with his "rough theatre" which can be labeled as the Barthesian writerly text demanding the spectators' creating meaning. In *Europe*, for example, the issue is not only Yugoslavia, but it is also Iraq and Afghanistan perhaps today's Syria as well, and projecting on many more countries in the future that may be exposed to similar colonial invasions. In *Dunsinane*, the army invading Scotland is not only England but also the western troops in the Middle East or the Chinese troops in Taiwan. Greig does not only write the plays of his own time but like all great writers he projects the future. In both plays Greig requires the readers'/audiences' active involvement in adapting the role of the "writerly reader".

After Barthes's groundbreaking "Death of the Author", Jacques Derrida (1930-2004) elaborated on post-structuralism and deconstruction with his works *Speech and Phenomena*, *Of Grammatology*, *Writing and Difference*. Structuralism liberates the sign from the referent, and 'post-structuralism' separates the signifier from the signified. According to Derrida and post-structuralists, meaning is not stuck in a sign (Eagleton, *Literary Theory* 111). The meaning is not constant as the language is not constant, either. Eagleton claims that one cannot know what a sign 'originally' means and what its 'original' context was. We come across signs in many various kinds of situations (112).

In his book, *Of Grammatology*, Derrida states that 'There is nothing outside the text': all reality is linguistic (Barry 68). *Of Grammatology* was one of the turning points for the intellectual milieu to open platforms to suggest that a text can be explained in various ways and that there is never a clear signifier of the signified (LePort, 2010). Hence there is not an exact distinction between the signifier and the signified, there is not an exact meaning either. The meaning of a text is not constructed with what is in the text but what is not in the text (Moran 202), no text has a single and constant meaning, contrarily the text may have multiple meanings.

The reliability of scientific texts is also skeptical since Derrida claims that all texts are made from language and they all are unreliable (Moran 204), which is the opposite of Saussure's ideas who believes in the structure and system of language. Derrida wants to

avoid the idea that spoken language should not be questioned. Structuralists try to discover and understand a system whereas post-structuralists deconstruct each individual work.

According to Eagleton, post-structuralism was the product of disillusionment, liberation, and dissolution in the carnival of 1968 when it was impossible to break the state power, therefore structuralists broke the structures of language (Eagleton, *Literary Theory* 123). Unable to arrive at exact meaning and ambiguity in language also lead the way to postmodernism, which denies precise meaning. Derrida is an inspiring theorist for contemporary readers in questioning and deconstructing the concepts in one's environment.

### 1.5. The Frankfurt School

Karl Marx (1818-1883) and Friedrich Engels (1820-1895) were the founders of the Marxist school (Barry 156). The aim of Marxism is to bring about a classless society that is based on common ownership, distribution, production, and change (Barry 156). Karl Marx and Friedrich Engels are important names in the history of cultural studies, literary criticism, and theory despite the fact that they did not produce a literary-critical work. Marxism tries to explain phenomena and concepts without accepting the existence of forces beyond the world, it is a materialist philosophy (Barry 156). It is part of a theory that tries to comprehend *ideologies*: the ideas, values, and notions that men live in societies at different periods (Eagleton, *Marxism and...* 3). The historical conditions that produced it are important for Marxist criticism and analyses. Marxist critics prioritize the content of the work. In terms of politics and aesthetics, Marxist criticism mostly focuses on the political aspect of literature. Ernest Bloch (1885-1977) was one of the important Marxist critics. He was a turning point in the modern politics and aesthetics debate, he focused on the relationship between Marxist theory and utopias. The dispute between Georg Lukacs and Ernst Bloch about expressionism in 1938 shaped one of the most important events in modern German letters (Livingstone 9). Bloch introduced Marxism to Walter Benjamin (Eagleton 38). Adorno viewed him as the leading philosopher of expressionism who later proposed one of the most important debates in the intellectual world (Rush 1031). Bloch's utopian notion of art in his *Spirit of Utopia* (1918) influenced Adorno's understanding of autonomous art (Rush 1031).

Expressionism created an intense debate among the German intellectuals. Expressionism as a movement had an effect from about 1906 to 1920. It included a series of small groups intricately dealing with visual arts, music, and literature, Karl Kraus's *The*

*Last Day of Mankind* and the early works of Bertolt Brecht can be considered expressionist. Expressionism ended when they witnessed the realities in the aftermath of World War 1. More 'radical' movements like surrealism and Dada were upstages of expressionism (Livingstone 12). One of the most important intellectual arguments started between Bloch and Lukacs about the fate of expressionism but in general, it was about the historical meaning of modernism (Livingstone 13).

In his first essay that defended expressionism, Bloch emphasized that Lukacs did not actually comprehend expressionism. Bloch sought to liberate expressionism from charges of nihilism and elitism (Livingstone 13). Lukacs responds to Bloch, and he defends the idea that the characteristic subjectivism of expressionist art was a denial of the fundamental truth and it was a rejection of the objective of all valid art, the loyal reflection of the real (Livingstone 17). Bloch's ideas contrast with Lukacs as no work was simply replaceable by another, because of the virtue it has and the ideological exchange-value it carries or be discounted because of its parting from certain aesthetic canons (Livingstone 14). The relationship between social realism and expressionism cannot reach an agreement easily. The debate between Bloch and Lukacs on politics and aesthetics expanded in the following years. For Lukacs, the function of art was giving objective reality, in organic and solid works from which all diverse material, and especially conceptual statements were excluded but Bloch instead supported the historical originality of the experience that supported expressionism (Livingstone 14). Bloch also emphasizes the ideas of Lukacs about poets, Lukacs claims that capitalism determines the poets' subject matters (Bloch 19). The expressionists advocated peace and the end of tyranny during the Great War, however, this would not entitle Lukacs to dismiss their struggles as shadow-boxing, he describes them as no more than a 'pseudo-critical, misleadingly abstract, mythicizing form of imperialist pseudo-opposition' (Bloch 19). The members of the Frankfurt School, such as Walter Benjamin, and Adorno also joined the debate. The Frankfurt School philosophers not only followed Freud, but they also attempted to merge Freud's theories with Marx's (Rush 3).

The Frankfurt School was a different kind of Marxist school. They thought that writers of the bourgeoisie such as Freud, could not simply be put away due to the class that produced them (Rush 87). Adorno was another important name of the Frankfurt School; Adorno, who was under the influence of Walter Benjamin, articulated a more "aestheticized" and guarded view of Critical Theory's systematic potential. In a much more developed form, Adorno's Critical Theory influenced the Frankfurt School from the 1940s

until the 1960s (Rush 8). Adorno's liaisons with Max Horkheimer, an influential Marx-Engels scholar at the University of Frankfurt, and Walter Benjamin, made him one of the most important philosophers of expressionism, and Bertolt Brecht, the foremost Marxist dramatist (Norton 1031).

In their work "The Culture Industry: Enlightenment as Mass Deception" (*Dialectic of Enlightenment*) Adorno and Horkheimer, argue that the modern world is supported partly by technologically reproduced mass art. Walter Benjamin was optimistic about the liberating potential of mass art, in contrast to Benjamin, Adorno, and Horkheimer thought that the culture industry is in the service of the totalitarian targets of modern capitalist society because the interests of crucial publishers, broadcasting firms, motion picture studios are economically together with the other capitalist industries (Rush 1032).

The debate between Bloch and Lukacs was not just about expressionism it was also about realism and modernism in the later years, philosophers and critics from The Frankfurt School such as Walter Benjamin, Adorno, and the founder of the epic theatre, Bertold Brecht widened the discussion in terms of form and content. Although it was only between Bloch and Lukacs at the beginning, the debate grew and became one of the major debates of politics and aesthetics. Today, the debates about form and content, popular art and elitism, and the sociability and autonomy of art and literature are still engaging. Today, art is losing its autonomy due to the culture industry, and technology. The conceptual and analytical ideas of Lukacs, Bloch, Brecht, Adorno and Benjamin give readers a perspective to understand the tension between politics and aesthetics.

One of the most important discussions about politics and aesthetics was the one between Bloch and Lukacs. Adorno, Brecht, and Benjamin also joined this discussion later and supported Bloch's ideas. According to Lukacs, as explained above, realism is in only one form, reflecting reality. Lukacs criticizes the experimental expressionists. The debate started on expressionism, but it was actually about form and content. Lukacs underlines the importance of content; Bloch, Adorno, Brecht and Walter Benjamin think that Form is as important as the content. According to Frederic Jameson, today there is still no consensus on this issue (Jameson 292). David Greig is also a realistic playwright, but he does not reflect reality directly. He creates his own authentic structure, aura, and diction in both *Europe* and *Dunsinane* as explained in the chapters concerning aesthetics in each play.

## 1.6. Walter Benjamin's Aura

Walter Benjamin is one of the leading philosophers of The Frankfurt School who was exiled to Paris after the Nazi rule started in 1933. "On Some Motifs in Baudelaire" (1939) in his *Arcades Project*, was published in the journal of the Institute for Social Research at the University of Frankfurt. Benjamin's methods and political attitudes were rather radical when compared with other members of the institute who were refusing the traditional ways of Marxism (Norton 974). Among the texts that Benjamin published under the auspices of the Frankfurt Institute, perhaps *The Work of Art in the Age of Its Technological Reproducibility* has become the most significant. The essay presents the concept of "aura" the distinctive quality traditionally ascribed to an artwork, giving it an exceptional position equivalent to that of a blessed object in religious ritual (Norton 975).

Walter Benjamin points out that we are in the age of cultural industry and art is reproducible. In the world of technology, technical pieces of equipment are higher than Benjamin's time. According to Benjamin, photography, cinema and the reproduction of a painting eliminate art's aura (Benjamin, *The Work...* 50). Benjamin favors drama and thinks that in a cinema film, the relationship between the actor/actress and the audience is not possible and this damages the aura. Benjamin states that the cinema industry weakens the aura as it creates an artificial character just like a meta produced in a factory (Benjamin, *Selected Readings* 261). He also underlines the fact that a movie has a certain speed that is different from a photograph and this creates an alienation between the audience and the movie (264).

Benjamin thinks that reproducing a piece of art is losing its strength and it is not "unique" in terms of time and place anymore. He emphasizes that the real power of art lies in its "uniqueness". It may be easy to reach a painting or a movie in today's world, but Benjamin does not support this. Berger points out that since the camera has taken the place of the eye, directors determine what we are going to see and directors' lenses draw boundaries (Berger 17). The political content of art can be shaped by the director and the readers/audiences are given no space to think and question whereas in Benjamin's essay *The Work of Art in the Age of Mechanical Reproduction* Benjamin defends the interaction between the audience and the actors. The audience of cinema, different from drama, cannot preserve the independent perception he or she has because a movie is made with cameras and these machines show us what the scriptwriter wants. The technique of a camera uses

the perception of the audience. These techniques eliminate the aura's "here and now" principle. The piece of art is not unique and authentic anymore. With these techniques of cinema, art can be easily copied and reproduced but the uniqueness cannot be copied. These copies may get to a point which is completely different from the original. With the help of a high-tech camera, various emphasizes can be created and the attention of the audience can be manipulated. This fact is one of the aspects that gives cinema its political power. In theatre, this is not possible as copying is impossible. The unique performance cannot be reproduced with technology and as Benjamin points there is a direct relationship between the audience and the actors and actresses. In the following sections, Benjamin's concept of the aura is helpful in identifying the aesthetic structure of the plays.



## CHAPTER II

### 2. David Greig

#### 2.1. The Life of David Greig

With its strong traditions, English literature has an established and prestigious place amongst world literature. In almost every field of literature, English literature has had important writers. Especially from the Renaissance until postmodern times, drama has a rather special and sophisticated place. William Shakespeare, Christopher Marlowe, Bernard Shaw, Oscar Wilde, and Samuel Beckett are not only pioneers for Britain but for the most part of the whole world. In Contemporary British Drama, Harold Pinter, David Hare, Martin Crimp, David Greig, and Conor McPherson are producing plays, they carry the tradition of the canonical writers to the more experimental points.

After five hundred years, William Shakespeare (1564-1616) still inspires playwrights in Britain and elsewhere. His use of language and the depth of the characters make him one of the most pioneering and influential writers of all time. Shakespeare's characters are familiar and identifiable to modern readers: one may be unstable and hesitant like Hamlet, ambitious like Macbeth, and naive like Othello, and King Lear. British drama tradition has benefited much from Shakespeare. Today's contemporary playwrights such as Martin Crimp, Sarah Kane, and Caryl Churchill have been inspired by the great heritage of British Drama and Theatre which has been established by Christopher Marlowe, Shakespeare, Oscar Wilde, Bernard Shaw and Samuel Beckett previously. Contemporary playwrights not only try to continue the great tradition of British playwriting culture but also contribute to the institution with their individual talent.

David Greig was born in Scotland in 1969 and Greig grew up in Nigeria. After returning to Scotland, he studied English and Drama at Bristol University. His cosmopolitanism in life and his works stem from his travels. His Scottish roots can be observed in his plays about Scotland such as *Outlying Islands*, *Victoria*, and *Caledonia Dreaming*. His plays were staged at Traverse, Paines Plough, Royal Court, and Royal Shakespeare theatres. He is interested in Scotland and Scottish identity issues; he is also engaged in international topics passionately in his plays. His official role in Scottish culture as dramaturg of the new National Theatre of Scotland makes him a self-consciously

Scottish artist. He is also co-founder of Suspect Culture, which is a Scottish theatre group, with Graham Eatough. David Greig was twice nominated for The Guardian Student Drama Award and won a Scotsman Fringe First for *Stalinland* (Middeke 204). Perhaps Greig's theatre's most remarkable quality is its vigorous delight of ideas unified with pleasure in the potential of narrative density, vitality of performance, imaginative energy, and linguistic nuance (Wallace, *The Theatre of...* 159).

Greig's name is generally associated with the terms “Scottish”, “prolific”, and “intelligent”. Since he graduated from Bristol University his works have been produced by many major theatres such as the Traverse Theatre of Edinburgh and the Royal Shakespeare Company. Greig is insistent about his commitment to Scotland, his home is a key part of his personality (Holdsworth 190). Greig’s oeuvre explores and questions the makers of history and reality. (Holdsworth 191). His biographical journey and theatrical path mingle his Scottish roots with wider transnational *routes* (Capitani, "The Sense of..." 19). In a 2009 interview with Mark Fischer Greig clarifies that his entire family is from a small place in Aberdeenshire and he does not really feel that he belongs to a particular place as he was born in Edinburgh in 1969, raised in Nigeria and educated in an American Baptist school (Fischer 223). This sense of rootlessness and the international quality of his biography has become the key subject of his plays. The playwright has produced an extensive variety of solo work, his first main stage production, *Europe*, plays for children, young people, and adults, radio plays, adaptations, translations, and a libretto for a musical. Greig also participated in multi-author projects, television and visual art projects, curatorial projects, and screenplays, (Rodriguez, *Greig's Holed...* 8). His output shows that he has written successful plays in a short time. Greig has fantasized about theatre and drama, he has practiced it comprehensively, and he experiences that Scotland inspires him greatly:

I was in Bristol where I had been at university and I toyed about between London and Bristol for a while, producing theatre in pubs, in the very early-1990s. At that point, I thought I’d probably be a director and then I wrote a play – I really knew it was a play – and it got a little bit of interest. It became *Stalinland* in the end. I got paid a small amount of money to have a reading of it in Leeds. I still remember the moment very clearly when I thought, ‘Right, are you going to be a writer or not? And, if you are going to be a writer, you’re going to have to go back to Scotland.’ Even at the time, I remember thinking, ‘Why? Why do I have to go back to Scotland? Why can’t

I write in London?' The answer is, 'I don't know,' but I had a powerful feeling that I had to be living in Scotland in order to write (Fisher and Greig 16).

As Clare Wallace highlights Greig's words give a sense of his ambiguous and problematic relationship to his motherland (Wallace 69). Greig has been one of the most influential, prolific and inspiring playwrights of his generation. His internationalism and his critique of globalisation can be considered the most important aspects of his literary works (Middeke 205). Through his work, David Greig invokes the features of Scottish history, cultural memory, global signifiers, and archetypes. He questions what Scotland and Scottish identity mean in today's world. He also combines the idea of belonging and the complications of nationalism (Holdsworth 132).

Greig was sensitive to the change in environment, politics, and technology which started in the 1990s. His engagement with current global matters has brought him significant awards: the Theatre Award in 2005, the Creative Scotland Award in 2004, the Laurence Olivier Award for Best Revival in 2003, and the Critics Award for Theatre in Scotland (Best New Play) in 2003 (British Council).

Greig focuses on the changing world, globalization, refugees, identity issues in the world and Scotland, etc. (Güvenç, "You can't..." 104). In his first plays such as *Europe* and *One Way Street*, the playwright focuses on the concept of Europe, comparing and contrasting the old and new Europe redefined particularly after the collapse of the Berlin Wall in 1989. In his later plays, Greig underlines issues such as the Middle East, East and West relations, and American imperialism (İnan, *İngiliz Tiyatrosu* 82). As mentioned above his cosmopolitan identity and his interest in travelling have an important effect in his plays. According to İnan, Greig often uses the metaphor of journey in his plays. In his plays such as *One Way Street* (2005) and *Pyrenees* (2005), the characters get lost while discovering the places they do not know (82). According to Capitani, David Greig's biographical journey and theatrical trajectory blend his Scottish *roots* with wider transnational *routes* (Capitani 19).

I was born in Edinburgh, and then brought up in Africa. So, when I meet my family, I stand out like a sore thumb. I'm not like them; I don't share the experiences that they do. But, of course, I'm not Nigerian either, in any way that makes sense (Fisher and Greig 15).

In an interview Greig states: "I write because I get emotional, empathetic currents from the world" (Rodriguez, *David Greig's Holed...* 93). The playwright has been described as one of the most interesting and adventurous British dramatists of his generation (British Council). He has spent considerable time in Egypt, Turkey, Palestine, and Syria. His play *The American Pilot* is set in The Middle East. Greig's rejection to restrict his imaginative ground to his locale started with his decision to use far and wide settings such as Paris, Pyrenees, America, and Syria.

Political, historical, and cultural issues in his plays are set outside of Britain such as Damascus, Berlin, and Kyoto. He defends the idea that political theatre should be re-defined and during the "In-Yer-Face Conference" in 2002, he used the term "Rough Theatre" which was the title of his speech in which he talked about the experiences he witnessed in Palestine. He questioned the Political theatre in Britain after seeing the theatres in Palestine, under the threat of the tanks (Greig, "The Rough... " 214).

David Greig's plays are well-known in Turkey and he is a popular Scottish playwright whose works are staged. *Yellow Moon: The Ballad of Leila and Lee* was staged in İstanbul by the DOT theatre in 2012. It was also staged by the drama club of Bilkent University. Greig visited İstanbul in 2016 for the conference, "Threshold Dwellers: Transcultural Identities in Literature, Visual, and Performance Arts", organized by İstanbul Kültür University. He also organized a workshop about playwriting (Güvenç, *Scottish Identity* 105).

Greig and other Scottish writers met under the platform of "National Collective". They put effort into the independence of Scotland. David Greig was the supporter of the "yes" campaign during the 2014 Scottish Independence Referendum. During this process, he worked as a playwright, speaker, moderator, and dramaturgist (108). He challenges the elitist structure of the theatre and deconstructs the elitist theatre with playwrights such as Martin Crimp, Philip Ridley, Simon Stephens, Roy Williams, Moira Buffini, and Conor McPherson (İnan, *İngiliz Tiyatrosu* 85). He challenges the stiff structure of theatre by writing "rough" plays.

## 2.2. The Theatre of David Greig

Theatre reflects the change in society, it is the combination of visual arts, music, and literature. It is also the most censored form of art (23) since Plato's forbidding of theatre in his ideal state. According to Boal, Aristotle's imitation (mimesis) has nothing to do with copying an exterior model. Mimesis means rather a 're-creation' (Boal 3). Theatre has always been the first instrument to respond to social and political changes, it affected society during critical times. During the difficult times of ancient Greece Aeschylus, Sophocles, and Euripides, or in the depressed times of Renaissance Europe, Marlowe, Shakespeare, and Jonson expressed the contemporary societal, cultural, and political issues of the era. One can be informed about politics, philosophy, and society from theatre plays as theatre combines entertainment and learning, and the method of using the language in the most innovative ways (İnan, *İngiliz Tiyatrosu* 24).

In the 1990s, various groundbreaking writers started writing in Britain, there was a rich energy and imagination in British Drama. Nick Grosso, Anthony Neilson, Judy Upton, Mark Ravenhill, David Eldridge, and Martin McDonagh were among the writers who created revolutionary practices in drama. Sarah Kane's important play *Blasted* (1995) and Mark Ravenhill's controversial play *Shopping and Fucking* (1996) brought a new breath to British Drama. Sarah Kane's *Blasted* deals with the collapse of ethics in the world. At the end of the 1990s in-yer-face lost its influence and a kind of documentary drama emerged (35).

David Greig is a central figure among the Scottish playwrights and he received international acceptance in the 1990s. Admitted by Traverse Theatre, Edinburgh, playwrights like Greig, David Harrower, Stephen Greenhorn, and Chris Hannan created strong stage poetry. The renaissance of Scottish playwriting encountered the advance of Scottish nationalism in 1980s and in 1997 it reached a peak in favor of the Scottish parliament (Rebellato, "Introduction In David... " 2002).

David Greig has an important contribution to British drama, he gives his attention to contemporary and aesthetic, political, and cultural issues. He moves beyond his Scottish identity. Greig uses drama as a form where imaginary and real unites (İnan "Un/Mapping Mindscapes..." 108).

Post-war British Drama has revolutionary influence in redefining political, cultural and national identity issues. Starting with *Look Back in Anger* (1956) by John Osborne a

new individual and contemporary voice speaks to young readers/audiences, and it projects a picture of British life that is realistic (Sierz 17) which David Greig defines as ‘English realism’ (Sierz 17). “English realism prides itself on having no ‘style’ or ‘aesthetic’ that might get in the way of the truth. It works with a kind of shorthand naturalism.” (Greig 2003).

Greig criticizes “English realism” on stage in an ironic manner and calls for a more aesthetic and metaphorical representation. According to Rodriguez, Greig has a place in the renaissance of Scottish playwriting (Rodriguez, *David Greig's Holed...* 9). In the 1990s Scottish theatre was affected by a dilemma, whether to reject the ‘old’, neglect the mature or choose the youthful. In the 1990s, new writers Stephen Greenhorn, David Greig, David Harrower, Nicola McCartney, and Anthony Neilson started producing works (Scullion 72). According to Billington, there was a lot of vigor in Scotland as seen in the works of writers like David Harrower and David Greig (Billington 92).

Globalization, identity, and belonging were the considerable characteristics of Greig plays such as *Victoria*, *The Architect*, *Outlying Islands*, and *Dunsinane* are set in Scotland. The greater part of Greig's work explores the importance of place and non-places (Müller and Wallace 2). Non-places, as described by the Anthropologist Marc Augé, refer to the passing and transitory places such as hotels, cafes, airports, stations, motorways, etc. (Augé 1995). Indeed, Greig's plays take place in contemporary non-places where today's dwellers reside.

His plays present permeable borders, and communication among various cultures, and he has also attempted to define hybridization (Müller and Wallace 7). He deals with internationalization and becomes an important intellectual figure in the globalization of Scottish Drama. According to McDonald, globalization of Scottish drama occurs in three formations: Firstly, the plays from Scotland are translated and produced abroad as in the case of David Greig, David Harrower, and Liz Lochhead's plays. Secondly, Scottish playwrights are interested in translating European classics for production in Scottish theatre as in the case of Moliere's *Tartuffe* (1980) and *The Misanthrope* (2000). Thirdly, Scottish playwrights are engaged with European culture as can be observed in John Clifford's *Losing Venice* (1985), and Greig's *Europe* (1993) (McDonald 222).

According to Rebellato, the plays of the 1990s bear different motifs that highlight a sense of aesthetic experience. The plays, especially Sarah Kane's, David Greig's, and

Martin Crimp's are engaged intensely in giving people aesthetic experiences that overwhelm their realistic structures (Rebellato, *British Theatre of...* 161).

### 2.3. The Rough Theatre

Greig continues to establish himself as an important prolific playwright with his individual talent in the long-run tradition of British Drama. He has been influenced by the writers who found their authentic own ways in the world of literature: "I used to read Milan Kundera, Kafka, and Gabriel Garcia Marquez, but I also used to read Alasdair Gray, listen to Scottish indie bands, and watch Bill Forsyth films" (Greig 23).

Greig's childhood in Nigeria and his interest in literature embody his global understanding of the world. He is not simply Scottish, he is in a dialogue with the nation, one in which neither Greig nor the nation he identifies with are fixed spirits (Pattie 55). According to Wallace, Greig's work is affected by a political sensitivity that can be found in the forerunners such as Bertolt Brecht, although it is diverse in its artistic combination of moral questioning, poetic imagination, and self-reflexive narrative through which contemporary concerns and experiences are articulated. Producing political theatre is a matter that doubtlessly has interested Greig all through his career (Wallace, *Contemporary British...* 497).

Greig is not satisfied with the term "political theatre". Instead of that term, the playwright has produced the term "rough theatre", a term which is actually based on his experiences at his Palestine Drama Workshop. In defining the idea of a rough theatre, he emphasized a necessity to reconsider the political drama in the new millennium (Greig 214).

Since globalization, 9/11 events, peak oil, climate change, and the War on Terror all seem to have found new answers to the old political questions (Wallace 498). According to Rodriguezout of "rough theatre", Greig evolves a "creative theme" which he defines as "rough writing" (Rodriguez, *David Greig's Holed...* 16). Greig defines the Rough Theatre as:

Something 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” (Greig 214).

In “Rough Theatre”, Greig shares his experience of attending and making theatre in the West Bank in 2001 during the second Intifada. Rufus Norris had invited Greig to write a piece for the Al-Kasaba Theatre in Ramallah. David Greig describes how a play he saw changed his theatrical thinking. The play he saw in a garage in a village near Bethlehem had a bigger effect on his drama, much more than the one he was commissioned to write (Rodriguez, *David Greig's Holed...* 18).

At the 2002 "In-Yer-Face Conference", Greig explained his experiences in Ramallah (Greig, "The Rough..." 215). His rough theatre indeed is motivated by real and authentic sources rather than pure imagination and fantasy. The playwright's experiences in Palestine urged him to question his practices and visions as a theatre-maker.

He compared and contrasted the theatre he observed under the threat of the Israel tanks in Palestine and the theatre of the Royal Court. He found the Palestine Theatre more political and purer (215). According to İnan, rough theatre can be included in the British epic tradition as well as the postmodern ambiguity (İnan, *İngiliz Tiyatrosu* 26).

According to Rodriguez, by building the “rough writing” and its result as rough theatre, the world might be experienced by the spectator beyond the narrative construction for a short time (Rodriguez 16). Rough theatre is an important concept to understand Greig's works. Rough theatre can be explained as "rough and draft", it is an independent theatre and Greig invites us to question the capitalist global theatre (İnan, *İngiliz Tiyatrosu* 27).

#### **2.4. A Timeless Playwright**

David Greig is one of the revolutionary playwrights who has moved beyond Scotland. The recurring themes in his plots examine humanity, its problems, and expectations. It has been thirty years since Greig wrote *Europe* and the issues of the play are still discussed today because of the recent wars, migration, and identity problems, Greig's play is still popular and relevant today. As Sarah Hemming states in her article in *Financial Times*, turbulent times call for mighty plays and that is the reason why *Europe* is staged again in recent years (Hemming 2019).

Greig does not only compose great and memorable stories, but he also creates genius aesthetic sensibility. Both *Europe* and *Dunsinane* portray an accurate slice of life, presenting a sense of verisimilitude without instructing the audiences. His plays are in the syllabus for undergraduate programs not only in British and European universities but also in Turkey and elsewhere.<sup>1</sup>



---

<sup>1</sup>Turkish academia is interested in David Greig in recent years: *Space and Human Relations in David Greig's Plays* MA Thesis (2021) by Esma Nur Çetinkaya Karadağ from Ordu University, *Examining David Greig's Plays in Terms of Post-Colonialism* MA Thesis (2020) by Büşra Gürcü Uluk from Tekirdağ Namık Kemal University and a Ph.D. Thesis, *Politics of Location: Spatial Images and Imaginings in David Greig's plays* (2017) by Lebriz Sönmez from İstanbul Aydın University. Monographs have been written about David Greig. Dilek İnan's *The Sense of Identity in David Greig's Plays* (2009) is a comprehensive book about the plays of David Greig. İnan focuses on Greig's perspective of the cultural and global change in the millennium age. Greig's work has been scrutinized in international scholarship, too. Clare Wallace's *The Theatre of David Greig* (2013) is a Critical Companion that provides a detailed survey of his work, from his early plays such as *Europe* to more recent works *Damascus* and *Dunsinane*. It also considers the plays produced with Suspect Culture. *David Greig's Holed Theatre* (2019) by Veronica Rodriguez is also a well-researched book about the playwright's plays and his theatre. Greig's holed theatre as a response to globalization, deep analysis of the plays such as *Europe*, *The Architect*, and *Damascus* widen our horizons.

## CHAPTER III

### 3. *Dunsinane*

"Theatre cannot change the world, but it can allow us a moment of liberated space in which to change ourselves" (David Greig 2007, 220).

David Greig is interested in the European history of the post-wall years after 1989, the relationships between Scotland-England, the West and the Middle East, The USA, and other countries. The political relationship between England and Scotland is presented in *Dunsinane* (2010). He has a multicultural approach to identity politics and to the politics of belonging. The issues in *Dunsinane* may first seem national but it refers to global and international matters: *Dunsinane* is set in 11<sup>th</sup> century Scotland and yet resonates with contemporary occupations in the Middle East, namely in Iraq and Afghanistan (İnan and Rodriguez 56). *Dunsinane* was premiered by the Royal Shakespeare Company in London in 2010 and a radio adaptation was premiered on BBC by the director Roxana Silbert in 2011. The play is still performed in Hong Kong, The USA, East Asia, China, Taiwan, and Shanghai.

*Macbeth* and *Dunsinane* are two different plays. Although it starts from Act 5 Scene 4 of *Macbeth*, it has a completely diverse structure, and the characters are not the same. Lady Macbeth is Lady Gruach in *Dunsinane*. Lady Gruach has a maternal aspect, and she tries to defend her country against the English until the last moment. Siward, the minor character of *Macbeth*, becomes the major character in *Dunsinane*. He is naive and thinks that peace and order will be easily established in Scotland. *Dunsinane* is a postmodern play. Intertextual elements and irony are the important elements of postmodernism (Barry 91), there is a strict relation between *Macbeth* and *Dunsinane* although they are different plays. Irony is another important element of postmodernism. *Macbeth* is the source of *Dunsinane*, Greig adds the characters Egham and the chorus of soldiers, they act like a narrator and a character. The main difference between these two plays is that *Macbeth* supported the Scottish and the English Union of 1603 between Scotland and England, and *Dunsinane* defends the independence of Scotland not a union with England.

*Macbeth* (1606) starts with three witches' prophecies to Macbeth and his friend Banquo after a war in Scotland, which constructs the major frame of the play. Macbeth's

mind is torn apart by the witches' prophecies, Lady Macbeth's demands, and his conscience. Macbeth is doomed to kill King Duncan, Banquo, and many others successively.

In *Macbeth*, the witches are the heroines of the play, the witches do not tell Macbeth to go and kill the king. Perhaps, if he waits for his destiny, he will already become the king without murders (Urgan 223). Macbeth becomes absorbed and anxious when King Duncan announces that his son Malcolm will become the king after him. Lady Macbeth is as important as Macbeth in the play. She notices her husband's hesitation about the murder during Duncan's visit to Inverness Castle, she plots in detail to persuade Macbeth.

The climax of the play is the conflict between Macbeth and his ambition after the death of Duncan. The falling action is Macbeth's killing of Banquo and others. He loses control completely. In the resolution part, Macbeth is forced to fight, and he is killed by Malcolm's army and Macduff, who in a way, takes the revenge of his family that was killed by Macbeth. Laurence Perrine observes that the most significant difference between tragedy and comedy, especially scornful comedy, is in their representation of human nature. Where tragedy emphasizes human greatness, comedy delineates human weakness. Where tragedy celebrates human freedom, comedy points up human limitation (Perrine 78). *Macbeth* is an excellent example of a tragedy. "The conflict in most of Shakespeare's tragedies is not a conflict between the tragic hero and someone else, or even between contending groups, but rather a conflict within the hero, who is divided against himself" (McAlindon 78). Macbeth starts the conflict within himself after the first murder and goes on questioning himself and his actions. The words he uses after the death of Lady Macbeth display the beauty of the English language. According to Jan Kott, *Macbeth* is perhaps the deepest tragedy of Shakespeare with its psychological depth (Kott 79). Macbeth becomes a murderer to be the king and to strengthen his power. First, he kills Banquo and then Macduff's family. He expects dignity but each murder creates new fears (İşçi 37). The play asks enduring questions related to the human psyche about the nature vs nurture debate and it will continue to be one of the most significant plays of the world drama, cultural heritage, and English language.

*Dunsinane* is a different text from *Macbeth*, it is almost a rewriting of the Bard's text from the Scottish perspective to re-present Scottish people in *Macbeth*. For example, Siward of *Macbeth* becomes a major character in *Dunsinane*. It is a sequel to

Shakespeare's great tragedy, except for the fact that Lady Macbeth is alive in the character of Gruach. *Dunsinane* is not an adaptation of Macbeth, but an appropriation of it. In one of his interviews with Chris Jones from *Los Angeles Times*, Greig clarifies his intention and underlines his stance:

GREIG: "When the play went to London, the story was Afghanistan. When the play was touring Scotland, the story was the referendum, it was all about Scotland and England. And when the play went to Russia, the story was the Ukraine" (Greig 2015).

The theatre critic of *The Scotsman*, Joyce McMillan (2011) states the relationship between the play and the Iraq invasion. Greig 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). Greig also admits that history is always written by the victors and thinks the whole story was just ripe for speculation as politics and as theatre and there was the real story of Macbeth, actually a far better king. He also adds that he was feeling the need to write Macbeth's story from a Scottish perspective (McMillan 2011). Additionally, Greig highlights present political relations between Scotland and England, defending Scottish full independence. Scottish independence has even become the subject of popular culture such as *Brave Heart* (1995) movie. After Brexit, it is likely that SNP (Scottish National Party) will act for Scottish membership to the EU again. Another Scottish independence referendum may come to the agenda again after seven years.

### 3.1. Synopsis

Greig divides the play into four sections in the framework of four seasons. Lady Macbeth is still alive in Greig's version, and her name is Gruach. She does not accept Malcolm's leadership and rule. "Macbeth's widow Gruach functions as more of a leader than Malcolm as she fulfills patriotic expectations" (Kurtuluş 65). She has a son from her first marriage and she claims that she has a right to rule the country. The English commander Siward finds the heir, Gruach's son, and kills him. He also kills many Scottish to break the resistance. Siward takes the dead body to Gruach but she says that there is a grandson. On seeing the baby and Gruach together at the end of the play Siward walks away. That baby represents the Scottish future. Malcolm deceives Siward about certain matters as Shakespeare might have twisted the facts, too. When Siward arrives in Scotland,

he learns that the chiefs still support Macbeth and that Macbeth has a son. Siward develops a special dialogue with Gruach despite Malcolm's warnings.

From the first lines of the play, the readers/audiences notice that *Macbeth* and *Dunsinane* are different plays. Greig creates a rather satirical and sometimes comical atmosphere that is full of irony and he invites the readers/audiences to think about Scotland without using an instructive method. Shakespeare's language and characters are powerful and the language he uses makes his play a real masterpiece. The language he uses and the complexity of the characters he creates make Shakespeare one of the most important writers of the world.

In *Dunsinane* the main character is Gruach who is a representation of Lady Macbeth. The play takes its name from Macbeth's castle Dunsinane. Mary Houlihan highlights the play's director, Roxana Silbert's states that the play includes "poetry, music, ambiguity, and layers of meaning" with outstanding characters. She maintains that *Dunsinane* will always stay "contemporary" because of its subject issues, particularly its relation to war (Houlihan, 2015). On the contrary to *Macbeth*, Lady Macbeth is alive, named Gruach in *Dunsinane*. She is not like the ambitious character Lady Macbeth but a patriot who wants to save her country, heritage, and values. In an interview with McGlone, Greig states: "I see Gruach as a woman of authority, but I also wanted her to have her own story" (McGlone, 2013).

Siward, the English commander whose duty is to destroy the tyrant and establish Malcolm as the new king, is also a major character in the play. However, his plan of installing Malcolm as the new king fails. Siward arrives in Scotland and learns that Macbeth still has the support of the chiefs, and he also faces the first serious problem that Macbeth has a son, from Gruach's first husband and the second problem is that Gruach is still alive and she is a real patriot. Siward needs to deal with the initial two complications that he encounters. However, a series of further obstacles follow.

Facing severe opposition from the tribal leaders in Scotland, Malcolm is disappointed at not finding the political atmosphere he expects Malcolm has been living in England and does not want to be a king in Scotland. However, he cannot resist his commander's orders. Greig also has a subplot to draw attention to Western interventions in Iraq, Afghanistan, Vietnam, etc. subtly and indirectly, which makes *Dunsinane* a play of all times. Once the English commander Siward's intention and duty of invading Scotland and establishing

Malcolm's rule is charted, the readers/audiences then learn about his character as a nationalist soldier who tries to fulfill his mission successfully. He is not a shallow or a minor character like Siward in *Macbeth*. In the last scene, he understands Scotland's tribal and political formation and leaves Scotland without killing the baby heir. He understands that military success is not enough to invade such a culturally and politically complex country as Scotland, a condition that reminds contemporary readers/audiences of the Middle East conflicts. Middle Eastern countries are also culturally and sociologically complex nations. Siward is not a murderer but a soldier who devoted himself to his army and nation. Shakespeare's Lady Macbeth appears as Gruach, the medieval Scottish queen in Dunsinane. By using her first name Greig emphasizes that Gruach is a single, confident, and powerful woman after her second husband Macbeth's death. She is the Queen and has a 15-year-old son from her first marriage that is heir to the throne.

Macduff kills the tyrant at the beginning of the play, he collaborates with Siward as he knows the local values and the Scottish culture. One of the major characters of the play is the boy soldier. The story is narrated via the boy soldier's monologues in the form of letters to his mother at home in England. He represents the English soldiers in Dunsinane. This is his first war and his letters to his mother enable the readers/audiences to understand English soldiers' feelings about the war in Dunsinane, the boy soldier is present until the last scene of the play. The boy soldier, as an anonymous character, is Greig's generic and archetypal character who feels a sense of estrangement by the alien highland culture and a sense of discomfort and hardship by the tough topography and the severe weather of Scotland. His comic dialogues and his alienation are reminiscent of the ordinary infantry, the soldiers who fought and died in Vietnam, Iraq, and Afghanistan, who were also unfamiliar with the culture and geography.

BOY SOLDIER: Is it true that you eat babies?

GRUACH: Babies?

BOY SOLDIER: They say you eat babies. (Greig 54).

Siward with his soldiers is dedicated to finding Gruach's son as he is the only heir to the throne. Siward and Malcolm see the boy as a threat to the throne and want to get rid of him. They find him hiding in Glen Lyon. The people of the town do not reveal the boy's hiding place; thus Siward kills all the boys in town by burying them alive. Siward befriends Gruach and her women, despite Malcolm's warnings. Egham is another English

commander, an opportunist, who acts like a tradesman. He tries to make money whenever possible. In the third scene, Malcolm introduces Siward to two chiefs Luss and Kintyre. They want to present Siward a gift of his own preference, either gold, meat, or women, as part of their custom. However, Siward wants 'peace' as a gift. Greig may suggest that the English soldiers' leave can be the best gift for the Scots. The play strongly refers to the conditions of the British and American soldiers in Iraq and Afghanistan (Pickley and Stevens 180).

### **3.2. Politics in *Dunsinane***

With a population of 5,132,000 people, Scotland has three main parts: The North-West, Central Highlands, and the islands. The main concentration of the population is around Edinburgh and the industrial and commercial city of Glasgow (Oakland 20). England and Wales are integrated culturally and legally but as Scotland was an independent country until 1707, it has had a different legal system from England and Wales (Irwin 70). In terms of religious life, although The Church of Scotland has been Presbyterian since the reformation, it does not align with the Church of England in spite of King Charles' attempts. The Church of England is still ruled by the bishops (150). The British parliament has small parties with nationalistic views. Plaid Cymru (Wales), Sinn Fenn (Northern Ireland), and Scotland is also represented in the House of Commons with the Scottish National Party (Oakland 94).

Scotland has always been different from Wales and Ireland. It has mostly had a tense relationship with the central government in London. The first conflict was during the reign of Henry II, England was trying to destroy the baronial castles, and by 1158 it achieved its aim, and Henry II managed to place King over lordship (Fraser 47). One of the most important conflicts was during Edward's reign. Scots fought as guerrillas under the leadership of William Wallace who had a victory in 1297 but Edward took his revenge a year later (Fraser 87). England had a Scottish king James I (1603-25) whose task was to complete the union between England and Scotland (218), but this happened during Queen Ann's notable reign in 1707 (254). During the reign of George I (1714-27) Britain witnessed one of the important rebels of Scotland, even though Edinburgh was loyal, many towns of Scotland welcomed the rebel. St. John was directing the rebel and at the end of the conflict, six Scottish noblemen were sentenced to death (265).

Scottish National Party is one of the most active parties of the local governments. Today this long debate continues on the basis of the law as the supreme court does not allow Scotland to have a referendum for separating from The United Kingdom. The Scottish independence movement has gained momentum after the 2016 Brexit. In 2014, almost 45 percent of the people supported the separation from the central government. The support for the separation has increased since Brexit however, the British government rejected the Scottish National Party's second referendum call (Landler, 2022).

David Greig is a playwright that has a political perspective. He not only uses the English language dexterously he also reflects his political views in his plays. From his first play *Europe* (1994) to *Dunsinane* (2010) his maturity and ingenuity in the use of language and the way he reflects politics are discernible. Greig resides in Scotland, and the issues he explores are global and international. His plays deal with the contemporary concerns of environmentalism, migration, and multiculturalism. According to Clare Wallace, *Dunsinane* is a complex political allegory (Wallace, "Unfinished Business"... 97). After the establishment of the Scottish Parliament in Edinburgh in 1999, Scottish political life changed. Greig writes plays which characterize Scottish settings and characters to address to cosmopolitan and international subject matters. The play is not a sequel to *Macbeth*, the play wants the audience to question the power who writes the history. It invites us to rethink the story from various points of view. David Greig has created Scotland as a separate nation with its own customs.

Without sermonizing or preaching and distancing himself from agitprop drama Greig reflects ethico-political messages within the sophistication of aesthetic concerns. According to Boatham, David Greig's main influences are Bertolt Brecht and Theodor Adorno, particularly he shows 'joints and bolts' in a Brechtian way of theatre-making (Boat 53). Theatre functions as an instrument for education and political changes. With the strong effects of the Marxist theory political theatre emerged in different forms and Britain relies on a strong tradition of political genre: Elizabethan history plays, post-1968 theatre and new writing in the new millennium.

The production of *Dunsinane* was reviewed positively and the critics appreciated the play greatly due to the twists in the plot in relation to its allegorical references between the eleventh-century tale of Scotland and today's conflicts in Iraq and Afghanistan (Wallace, *The Theatre of David...* 198). *Dunsinane* does not end with clear losers and winners. The

play finishes with symbolic and metaphorical messages. While the English soldiers die on a severe unfamiliar land, Scottish people die as patriots who try to defend the homeland.

Contemporary topical issues such as the conflicts in the Middle East, and the atrocities between Russia and Ukraine are relatable to *Dunsinane*. The playwright depicts a different version of Macbeth's story not only by claiming the history from a different point of view but also by defining an accurate picture of Scotland with its highland landscapes, Gaelic language, and tribal political structure that are completely different from the occupiers' (Bickley and Stevens 180). He criticizes the English perception of the acceptable act of intervening by creating a hostile terrain, and complex tribal politics (180) which are also valid for today's international politics.

Some major countries of the twentieth century tried to invade the countries of the third world but despite the money and weapons they had, they couldn't succeed. Vietnam war (1963-1973) Gulf wars (1991), (2003) are just a few examples. The complex structures of Vietnam, Iraq, and Afghanistan made it impossible to get control easily. Likewise, in *Dunsinane* the English soldiers ignore the Scottish realities and they face a strong guerrilla war. *Dunsinane* corresponds to the characteristics of the history play with an epic aspect, and of political drama that focuses on contemporary conflicts (Vignaux 18). However, faced with the Scottish people's resistance, the occupiers' plans do not work as they intend. Siward does not plan a long war; he simply tries to get control of the central power, like the coalition forces whose major mission was to take control of Baghdad and Saddam Hussein so that the whole country could be controlled (Pattie 24). Every region has its own dynamics, the situation in Syria and Libya has various common points with the issues in *Dunsinane*. "Our language is the forest" (Greig 69) says Gruach which points out that every country has its unique structure, and that the military invasion is hardly ever enough to control that country.

GRUACH: I have to go. Your words thump like a fat man on stilts. There is a dance of leaving Siward. Try to learn the steps (Greig 71).

Debates about the withdrawal of American and British troops from Afghanistan were dense at the time *Dunsinane* was first staged, this makes "a dance of leaving" intensely topical (Wallace 98). Malcolm, the new king, is not like Siward, he is realistic, he recommends Siward to negotiate with the noble in order to set peace and English power in Scotland. He understands the complex system of Scotland (Pattie 25).

MALCOLM: I think it's more likely that by killing this boy you have given him eternal life (Greig 26).

Malcolm is Scottish but he prefers England to Scotland, as Scotland has various kinds of socio-cultural and geographical hardships even for Malcolm who is going to be the next king of Scotland. Siward kills the succession of Malcolm to set peace and guarantee Malcolm's rule, which is reminiscent of what happened in the Middle East in 2012 in the aftermath of the Arab Spring when dictators of the Middle East were executed. However, killing them was not enough to establish democracy in countries such as Iraq and Libya. Malcolm is a puppet king and the boy soldier, just like Malcolm, does not want to stay in Scotland. The Boy Soldier compares Scotland with Kent and sees Scotland as a wild place:

BOY SOLDIER: In time the fleet found the softer waters  
Of the river Forth and we landed in a place called Fife –  
Which is a wild place compared to Kent (Greig 9).

Throughout the play, Gruach discomposes Siward's attempts for the colonial conquest.

SIWARD: Look at you smiling. You smiling and your women laughing at me.  
Which of us is really the conqueror here and which of us the conquered?

GRUACH: Oh, you're the conqueror (Greig 70).

Scotland becomes an epic place in the play, a place of tribal conflicts, deep heritage, and a place where invaders cannot live comfortably. Scotland is a difficult and tricky place politically; many clans and families dwell on the land. The complexity of the tribal politics against English nationalism is clear in the play, for the Scottish audience, the language is a cultural symbol of the arrogant colonist (Watson 243). Siward's insistence on invading prevents him from understanding the culture and politics of Scotland. According to Kurtuluş, the relationship between the occupier and the occupied is one of the major issues of the play. The English have the values that unite them, but Scots are not unified (Kurtuluş 80).

The relationship between Gruach and Siward develops, and she gets angry with Siward, as he has been there for more than a year and still he cannot speak their language. Siward cannot communicate with the women in Gruach's service, which is again relatable to the imperial countries invading the poor ones. They not only get their raw materials and products, but they also impose their own cultures through the language. English is the

language of the invader, the language that colonizes the world. Gaelic is the language of the occupied, in Capitani's interpretation, Gaelic is not a solid language, it is connotative, and the language has echoes and emotions (Capitani, "Appropriating Macbeth..." 28). The differences mentioned between Gaelic and English highlight that Scotland is a separate country with its own traditions and England can never control the whole country.

Gruach, just unlike Lady Macbeth, is fighting against the patriarchy. She is trying to save her country alone. She is indeed so powerful to create a fantastical setting encircled by her women and speaking in Gaelic which is unfamiliar to the occupier. The English party feels threatened by the aura Gruach creates, complete with a foreign language, singing, and dancing. Shakespeare's Lady Macbeth is also a strong character, but she only goes after her passions selfishly. In contrast, Gruach tries to rescue her people and her country from the invasion of colonial England. Gruach is a female figure who is at the center of a political struggle, created by the hegemony of patriarchy.

According to Aristotle drama is not only for entertainment, but it also has a political aspect and he thinks that the poetic imitation can reflect truth exactly as it does not passively copy reality, it has a more creative act. David Greig reflects a reality: wars, and occupied lands. He also points that military invasion may not be difficult but invading a country as a whole has complex results. The readers/audiences experience the Aristotelian mimesis by witnessing the colonial violence of the English army. Greig invites the readers to consider the recent events related to the invasion after twelve years of the premier.

David Greig balances the form and the content successfully in the play. The content of the play has a strong aspect, but he does not give direct messages or use slogans. As Roland Barthes underlines the importance of "writerly texts", Greig leaves room for the readers/audiences. The discussion between Lukacs and Bloch on form and content later became one of the basic books on politics and aesthetics. The book *Aesthetics and Politics* also includes Walter Benjamin's, Adorno's, and Brecht's ideas. Lukacs supports the idea that literature should directly reflect real life, Bloch is against that idea he thinks that form is as important as the content. Walter Benjamin, Adorno, and Brecht also support Bloch's interest in the form. In Bertolt Brecht's theatre, for example, political communication is emphasized, and theatre becomes an instrument for education and political change. David Greig creates his political perspective without leaving the aesthetics.

### 3.3. Aesthetics in *Dunsinane*

David Greig is skilful in combining the political issues related to Scottish independence with the aesthetics framework. *Dunsinane* represents the playwright's aesthetic and artistic maturity in the use of language and in the structure of the play. *Dunsinane* also functions as a compound political allegory (Wallace, "Unfinished Business..." 209). In an allegory, the text suggests two or more levels of meaning in which the writer uses symbols and metaphors to create implicit interpretations. In *Dunsinane*, Siward, Gruach, and The Boy Soldier, England, and Scotland may be interpreted both literally and metaphorically to propose different levels of meaning. The major aesthetic success of *Dunsinane* is the aesthetic form that David Greig creates through the English language. In Greig's history plays historical facts are emphasized by a number of aesthetic devices such as anachronisms in *The Speculator*, mysterious events in *Victoria* and the intertextual rewriting in *Dunsinane* (Botham 56). *Dunsinane* has been discussed by scholars and critics for more than a decade, but the success of the play does not only depend on political aspects. Perhaps the most outstanding metaphor is when Siward says I'm England, you are Scotland:

SIWARD: Gruach, what work do you do here in Dunsinane?

GRUACH: Work?

SIWARD: What is your place here?

GRUACH: My place here is Queen (Greig 25).

The aura David Greig creates through the English language makes the play aesthetic as well as political. Siward considers Gruach as a 'loser' and he does not show respect to the queen of Scotland. Gruach does not only represent the Scottish royal family, but she is also the symbol of Scottish independence.

Along with the eventful plot between the main characters, Greig also creates an intangible internal world through The Boy Soldier's monologues in which there is a powerful representation of The Boy Soldier's adaptation to new conditions:

BOY SOLDIER: I have not been on a boat before

Not a boat like that before

Not on a boat like that

On a sea like that, swells rising about us (Greig 1).

The Boy Soldier's speech is rather lyrical and poetic. His monologues at the beginning of each act contribute to the aesthetic quality of the play amongst severe political conflicts. His speech adds expressive character with repetitions, phonetics, and various figures of speech. The monologue framework elevates the play aesthetically. David Greig crates literary depth and aesthetics with delightful diction. He uses verbal irony skilfully, especially when the boy soldier asks Gruach whether she eats babies. By using verbal irony, Gruach satirizes the foolishness of the English soldiers (Chen 44).

GRUACH: Have you ever eaten baby meat?

BOY SOLDIER: Me- no.

GRUACH: You should try it (Greig 55).

There is also dramatic irony when the spectators/audiences know something that the characters do not in the plot. According to Lanxi Chen, dramatic irony is evident in *Dunsinane* to depict the biases towards Scotland in *Macbeth* especially when the arrogant English rulers of *Macbeth* are ridiculed. Situational irony is also used successfully in the play. Situational irony happens when the result of a situation is completely different from the expected. Siward's attitude is an example of situational irony. Siward represents the colonial England that aims to bring peace but when his soldiers are killed, Siward changes his attitude and leaves Scotland in a complete mess. just like the invasion of Iraq: the invasion ended with a nationwide civil war (Pattie 25). David Greig uses types of irony to emphasize relevant global politics. Irony contributes to the aesthetic structure of the play. The conversation between Gruach and Siward is witty and funny at times, however, between the lines the audiences are exposed to the harsh realities of the English soldiers' adaptation and survival problems, which again is an allegory of The American soldiers' conditions during the US interventions in The Middle East in recent history. The anthropologist Sarah Mathew's observations in Iraq are worth quoting. She emphasizes that the soldiers who witnessed the collapse of the capital Baghdad and the situation of the people there continued to have psychological traumas after returning home as veterans (Singh 2020). In addition to the allegorical references, the play also skilfully illustrates a sense of human alienation in the soldiers' case, and human dignity in Gruach's case makes the play an appropriation rather than an adaptation of *Macbeth*. According to Sıla Şenlen Güvenç, Gruach also represents Scotland before the union, Lulach's statements about Gruach's magical skills can be explained as Scotland's strength as a nation, its mystical Celtic past, Gruach becomes a nightmare to the English soldiers, and she manages to

destroy the English army (Güvenç, "You can't kill..." 108). Gruach is an intricately mysterious character to Siward, at least. Her language is her character, and she survives with her powerful language in the patriarchal and colonial atmosphere. Gruach and her three women refuse to speak English. She complains and makes fun of Siward's attitude towards Gaelic. The language emphasizes their difference and challenges King James' opinion about being united under one language.

Greig's politics in the world of *Dunsinane*, which mainly aims at raising awareness, is abstracted within the verbal ingenuity of irony, metaphors, and monologues. Words have political and aesthetic power in *Dunsinane*. The final tableau of the play leaves a space for readers/audiences to infer their own meaning which makes the text a writerly text in Barthes' definition.

The Boy Soldier walks.  
Everything has disappeared.  
There is only the Boy and white.  
And then there is only white (Greig 125).

The Boy Soldier resides with Siward until the end of the play. In the final scene of the play, Siward finds Gruach in a chapel in a frozen lake. Siward asks Gruach to be under the rule of Malcolm, but Gruach refuses. She shows a baby as Lulach's son, and the readers/audiences understand that Scotland still has a king. Siward threatens Gruach to kill the baby, but Gruach does not give up. She says that Scotland can always find a new king. The baby may be a symbol for Scotland's future. In the final scene, the boy soldier gives the baby boy to Gruach and disappears. He does not murder the baby. Greig leaves the end to the readers and audiences. The boy is the innocence of the English people who do not share the same opinions with the English state. This shows the hope for peace between the two nations. The baby also represents independent Scotland. The last scene is winter. Greig creates the aura by using the beauty of the English language and leaving the end to the readers/audiences.

SIWARD: Imagine a village – a village in a valley, say – and this valley is fertile and green and young and then one day a cloud that descends on it – Gruach – a black cloud that sucks the life out the ground and leaves it frozen and hopeless. That's what you are, Gruach – you are winter (Greig 122).

Aesthetics and politics are combined in harmony in the play. As explained in the theory part Sir Philip Sydney defends the idea that a piece of art should first teach and then delight. Greig teaches and delights at the same time throughout the play.

Walter Benjamin is another important critic who has contributed to the debate between politics and aesthetics. In his article *The Work of Art in The Age of Mechanical Reproduction*, Benjamin focuses on the importance of the aura in the theatre and underlines that cinema, a result of mechanical reproduction, lacks that aura (Benjamin 72). David Greig's language and the world he creates from it establishes the aura of the play, the readers/audiences are invited to explore the unique atmosphere. Adorno, in his book *Culture Industry*, emphasizes the loss of the aura at the time of the culture industry and he also adds that no concept has been found to replace it (Adorno 113). Greig's *Dunsinane* has its aura at the age when people are not the subject but the object of life due to the motive of profit the culture industry has (Adorno 110). Indeed, *Dunsinane* is an appropriation of *Macbeth*, which creates a change in the aura of the play, namely from tragedy to satire. The comedic element in *Dunsinane* is fostered by The Boy Soldier's monologues and the dialogues between Egham and the soldiers, and between Gruach and Siward. The aura is also furthered by Greig's diction, especially in the use of metaphors, symbols, and the Gaelic language to emphasize that Scotland is a different country with a distinct topography. The play's aura is unique in presenting the 10<sup>th</sup> century Scottish atmosphere in association with 21<sup>st</sup> century politics. Gruach is seen as a witch by Siward and the aura created by her and her women is enigmatic and alluring.

İnan and Rodriguez explore the epic quality by combining it with everyday issues in *Dunsinane*. The monologues that are used at the beginning of each scene give the play an epic quality. The boy soldier reflects the army's hesitations and worries (İnan and Rodriguez 68). By using the values of the epic, Greig gives his messages without "teaching". The boy soldier does not only represent the English soldier in Scotland. He also depicts the American soldier in Afghanistan, the Russian soldier in Ukraine, or the British soldier in Iraq. The aesthetic structure of the play emphasizes that nothing much has changed since the time of Macbeth. Greig does not create a didactic play, he creates an aesthetic atmosphere.

Time is also epic in the play. The time span is one year and there are references to four seasons. The play starts with spring, the English hopes are fresh for invading Scotland.

The end of the play is as important as the beginning. The play is open-ended. *Dunsinane* ends with winter when the hopes of the colonial army fade and the English army loses. Gruach holds Lulach's baby which may suggest that the conflict between England and Scotland will continue in the years to come. The seasons also chart Siward's disappointment and growing brutalization, he becomes more alien as time passes (Wallace, "Unfinished Business..." 203). Time creates the setting of the play, setting is an important element that creates the aura.

Just like in *Europe*, *Dunsinane* has an aesthetic power due to its structure, which consists of a framework around four seasons. *Dunsinane* combines the opposite concepts such as the rule and the ruled, the past and the present, the invader and the invaded (Pattie 30), which reinforces the structure of the play. Greig creates tension from these oppositions, which contributes to the aesthetic aura of the play. This structure enables Greig to create his politics through aesthetics. The play looks at Scotland's past and it also looks at today's global politics (Capitani, "Appropriating Macbeth..." 23). Simple binary oppositions between center and edge, known and unknown, right and wrong are set throughout the play which can be considered within the structure of rough theatre (Wallace 209). *Dunsinane* is part of a bigger structure and that structure is similar to Greig's other plays about independence, the cultural climate of the post-wall, and the structure of the rough theatre.

According to Adorno, art creates a political effect (Boucher 112) and David Greig creates his political world with art and aesthetics. The play is not a simple product of the cultural industry and it is not a piece of a literary work to be consumed quickly. The issues discussed from the perspective of aesthetics are still actual and by looking at where the world is heading, it will be actual for a long time.

## CHAPTER IV

### 4. Europe

"Like love, you never stay too long in one place" *Europe* (72).

David Greig's *Europe* is one of his early plays. It is a popular and political play in the playwright's canon. In a nutshell, *Europe* portrays the forced journey of immigrants confined amongst borders. The play is set in a small town "on the plains at the heart of Europe", which is a border town at the crossroads for international express trains. Due to the changes, trains do not stop at this town anymore. The play has biographical associations with Greig's life; after graduating from the university, Greig travelled by Inter-rail across Europe, and as Claire Wallace points out the play's main issue is the experience of concentrated border crossing (Wallace, "Contemporary British..." 495). According to Rebellato Greig's relationship to place is complex and evidently contradictory. Each of his plays is connected with concepts of globalization and internationalism. His work is about selfhood and interconnectedness to the outer world. From *Europe* (1994) and *Airport* (1996), through *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union* (1999), to *San Diego* (2003), and beyond, the plays are concerned about travel and migration, identities echoing and changing in transit (Rebelatto "An introduction..." 8).

Since the 1990s, various British plays have been written about Europe, and Eastern Europe in particular: Caryl Churchill's *Mad Forest* (1990), Tariq Ali and Howard Brenton's *Moscow Gold* (1990), David Greig's *Europe* (1994), Sarah Kane's *Blasted* (1995), Timberlake Wertenbaker's *The Break of Day* (1995) as well as David Edgar's trilogy *The Shape of the Table* (1990), *Pentecost* (1994), and *The Prisoner's Dilemma* (2001). Most of these plays came out between 1990 and 1995, after the collapse of the Berlin Wall, the collapse of the "Eastern bloc", and the end of communism. They are therefore usually referred to as the "post-wall plays" (Hauthal, "Europe at..." 23). Forty Bosnian refugees were trapped on a bus in a town near the Slovenian border in 1992, which inspired Greig to write *Europe*. The British Government, in spite of the guaranteed service from a charity, refused entry on the grounds that those people were "economic migrants" (Cramer 173).

David Greig portrays the movement of people, goods, services, and capital and its extensive results. Indeed, born in Edinburgh, brought up in Nigeria, and educated in Bristol, Greig has always been mobile himself. In addition to the theme of mobility and travel, *Europe* also reflects the political framework of the 1990s. According to Billington, Sarah Kane opened Pandora's box. Kane's *Blasted* (1995) and *Cleansed* (1998) depict the echoes of a civil war that was fought on the doctrines of religion, ethnicity, and nationalism (Billington 98).

One of the reasons for Greig's starting point to write this play was his train trip to Scotland. During that trip from Dundee to Edinburgh he noticed the towns near Fife region. The train passes via the towns of Cowden Bath and Cardener without stopping. They are the towns of coal and industry that once voted for the communist party and could not return to their old days after 1980 (Güvenç, *Çağdaş İskoç Tiyatrosu* 114). Perhaps one of the most important political figures of those years was Margaret Thatcher who brought economic "realism" to Britain: strikes and inflation. She has lessened the power of trade unions, reduced the expenditure on public services, and prioritized the importance of administrative centralization (Peacock 1). Thatcher not only changed various practices in the UK, but she was also one of the major figures who contributed to the collapse of the Berlin Wall.

*Europe* is composed of twenty scenes in two acts. The play is about the story of a father and a daughter, basically two refugees who have become homeless and are bound to stay in a train station. Eventually, they learn that trains do not stop at that train station anymore. In addition to losing their home, hopes and the future, they face many difficulties. They also struggle with the nationalists. The play questions issues related to the European identity, migration, xenophobia, and unemployment caused by globalization. The play also underlines the topics of immigrants, friendship, patriarchal pressure, and civil wars in the Balkans (1991-2001). The Balkans have had difficult times after the collapse of the Iron Curtain and the Soviet Union. Thousands of people died during the Yugoslavian Civil War. The concept of place and identity has changed as a result of the recent history in Europe with the Balkan wars, the collapse of the Soviet Union, and the Berlin Wall. In her article, David Greig's *Europe: Staging globalization, mobility and refugeehood*, İnan states that, the secure and sheltered alliance with place in the form of home, nationhood, and homeland has altered into a fluid, uncertain, and unconfident processes of migration and border-crossing (İnan, "David Greig's Europe: Staging..." 1257). Europe witnessed a

tragedy such as Srebrenitsa in the heart of a "civilized" land. Thousands of innocent Muslims were killed by the Serbian troops. This era ended with NATO's intervention in 1999. Recent history demands to review and question the concept of European civilization in the midst of hostilities and genocides. Greig's *Europe* is reminiscent of Europe's recent political and historical past, especially the state of former Yugoslavia during World War II when German, Italian, and Hungarian forces attacked the country and the independent state of Croatia was established as a Nazi satellite state, ruled by fascist militia.

In accordance with the political facts, the father and daughter (Sava and Katia) in the play represent the homeless people who were forced to leave their homes at that time. Former Yugoslavia was a place of disruption with several economic and ethnic violence which started in 1989. The economic crisis resulted in losing jobs. More than 600,000 people were affected by that. The characters Horse, Billy, and Berlin represent the people who were influenced badly by the economic crises in that period. Social despair and hopelessness were created within the population after the collapse of the social programs (İnan, *The Sense of...* 69).

At the end of the 1980s, the Cold War was coming to an end, and Soviet Union and Warsaw Pact countries were having difficulty in catching up with the West. Left-hand utopias were losing support among the youth. Helmut Kohl in Germany, and Ronald Regan in the USA had the same political perspective as the "iron lady". As Fukuyama says in his famous book history was coming to an end, the capitalist liberal world was the final stage of world history (Fukuyama 42). The immense transformation of European identities after the fall of the Berlin Wall in 1989 is the issue that the play is dealing with. The growing pressures of globalization processes and the removal of borders for the free move of money created a different continent. In terms of the special British context, in the 1990s several neo-liberal policies were formerly applied by Margaret Thatcher's conservative governments. Privatization and decontrol were evident in the country (Rodriguez, "Ambivalent Borders..." 183). The world had three important definitive turning points in the 20th century that correspond to the end of the First World War in 1918, the end of the Second World War in 1945, the collapse of the Berlin Wall in 1989, and the beginning of globalization. Uncertain borders in Greig's *Europe* are examined as a response to globalization, a kind of globalization that tries to ignore the current world's disparity and focuses only on the concept of capitalism (Rodriguez 184). After 1989, Europe reassessed its potential membership with the new countries of the East. The West embraced the

countries from the former East. But these new countries faced economic necessities and they had to obey the standards of human rights and social provisions (Reinelt 369).

Trans nationality, migration, and the effects of globalization are major themes in Greig's early plays (Wallace, *Contemporary British...* 493). Greig's first major play, *Europe*, was directed by Philip Howard and performed at the Traverse Theatre Edinburgh in 1994. The play traces the transformation of the nature of the European identity, especially after the collapse of communism and the ways in which rapid socio-economic changes have altered the desires and fates of the vulnerable parts of society such as the migrants, unemployed, and minorities.

*Europe* has two acts with a setting in an unidentified local border town in Central Europe.<sup>2</sup> It is the story of two displaced Europeans: father (Sava) and daughter (Katia). In the exposition part, the chorus describes where the play takes place:

1 Ours is a small town on the border, at various times on this side,  
2 and,  
3 at various times,  
2 on the other,  
1 but always  
1,2,3 on the border (Greig 5).

The chorus also emphasizes that this "Small border town" is famous for its soup and the light bulb factory. The station in *Europe* is about to close down, very few trains stop in this "old" station, modern fast express trains just pass the station and the town. Clare Wallace and Nadine Holdsworth have analyzed Greig's storytelling techniques and they have identified the qualities of Epic Theatre that have been apparent in Greig's work since *Europe*.

The theme and sub-themes in *Europe* are still relevant today. When we consider the wars in The Middle East, Ukraine, and the migration problems Syrians and the Uyгур Turks face; *Europe* becomes a timeless masterpiece for all times. According to Greig, as he mentioned in his 2007 interview with Neil Cooper, the violence and the hostilities portrayed in the play could happen anywhere in the world. "*Europe* wasn't a prescient play

---

<sup>2</sup>*Europe* has been translated into various languages such as German, Italian, Swedish, French, Spanish, Russian, and Turkish. *Europe* was translated into Turkish by Hakan Silahsızoğlu. It was staged by Theatre Ekip in İstanbul. It was also staged by the İstanbul State Theatre in 2017, with small changes, songs in Balkan languages were added to the play (Güvenç 109).

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).

Like *Dusinane*, *Europe* portrays certain historical times and places, conveying the problems of immediate events. *Europe* refers both to the trauma of post-war Europe and the cruelty in the 1990s in Central and Eastern Europe, the play is also applicable to the contemporary issues in the Middle East, where people are losing their homes and are forced to leave their countries. When one considers the state of Europe and the present crises, the play strongly suggests familiar and contemporary issues as in Rodriguez's observations of rising unemployment; continuing privatization of state-owned businesses; offshore tax havens and removal of manufacturing industries; the rise of far-right and left-wing parties and neo-fascist groups; outburst of racial, ethnic, religious, gang and/or terrorist violence; violence committed by strict border policies (Rodriguez, *David Greig's Holed...* 112).

#### **4.1. Synopsis**

Katia and Sava wait at a train station. Although they see the "No Train" sign, they wait for the train's arrival. They are hopeless and tired of wars, they insist on waiting for a "train" which is their only hope and means of escape and survival. Sava is an old man who worked as a railway man all his life. His daughter Katia has traveled to many cities; she is also tired of wars; she was probably raped during the war. There are various characters that symbolize the different segments of the town. Katia and Sava just try to survive, they have no place to go. The people of the town are fearful and label them "economic migrants". Horse describes them as "boat people". According to Rodriguez, this situation is relatable to present European uncertainties in the context of the continuing fighting in the different parts of the world, the refugee crisis, and the series of terror attacks across European cities and thus actualizes the play in fresh ways (112). Another major character, Adele is a local, romantic character who is forever trapped in the small border town. She wants to liberate herself from her restrictive lifestyle by visiting European metropolises. She is also under patriarchal oppression. She thinks that she was born in that town by mistake and it was not her choice. Adele's old father Fret is a railway worker, however, his qualification is not suitable for contemporary working conditions. Berlin, Billy, and Horse are unemployed because of the wars and the global changes. The changing face of post-wall Europe

actually corresponds to the transformation of Central Scotland as heavy industries were dying, and towns and villages were affected by the changing economic climate. These partly deserted locations at which even the trains do not stop any longer also inspire Greig in writing the play in which he depicts the harsh, violent, and merciless character of such small, deserted towns emphasizing the dangers of fascism and discrimination.

Adele, as a local who wants to leave her town desperately watches each express train from the roof of the station and dreams of leaving the town. She does not love her husband Berlin. She is obsessed with watching holiday programs and the trains from the roof, which becomes her only activity to escape from the banal realities of life and her problems. She is a selfish woman, and she does not care about what is going on around her, the economic situation of the town, or the changing world. She only wants to escape from her present entrapment and live her dreams. Adele is a symbolic character because a lot of people in the world consider Europe and America as the center of freedom, prosperity, democracy, and job opportunities. In Rodriguez's observation, Fret and Adele, the station workers, "respectively reflect on nostalgia for the old and hope for the new Europe" (Rodriguez, "Ambivalent Borders..." 186). Adele, who has a boring life in the small town with the same people, has a romantic perspective about Europe in spite of Katia's logical warnings. Adele believes that Europe promises a better life and better job opportunities, Katia, on the other hand, draws a darker and harsher picture of Europe especially for migrants, by warning Adele not to "expect anything except train and policemen and stinking suburbs that look the same wherever you are" (Greig 62). The play is open-ended, the readers/audiences can only speculate about Katia and Adele's future after they leave the town on an express train. Adele does not only cross the boundaries of her country, but she also breaks the boundaries of her restrictive life. Adele and her husband Berlin have different characteristics to show their mismatch in marriage. Berlin is an unemployed furnace man just like his friends in town who have economic problems. Berlin's job is a foreshadowing of the ending of the play where he transforms the station into a furnace. Opportunities are scarce in a small town. At the end of the play, Adele leaves the town with Katia, leaving her present life and risking her future life towards possible novelties and changes in the capital cities of Europe. According to Rodriguez, Katia and Adele's intimate relationship and their becoming inter-railers at the end of *Europe* reveal the play's message that is urgent and demands immediate rethinking on the borders in the global era. As shown in the play, the logic of

capitalist markets rearranges borders and people's lives. Sava does not go with Katia, he stays in town as he thinks he is too old to start a new journey and a new life.

Other local dwellers in the play are materialized in the characters of Billy and Horse who are unemployed workers; they do not want newcomers in their town due to the limited job opportunities. Horse displays "foreigners out" on the bus window. He is an extremist against foreigners and migrants. Billy, on the other hand, leaves the town for job opportunities in the metropolitan cities of Europe. According to Güvenç, he represents the common sense (Güvenç, *Çağdaş İskoç Tiyatrosu* 119). Billy does not complain like his friends Berlin and Horse who are helpless unemployed young men of the town. They are unwilling to better their situation and in time they have been controlled by racist angst and put the station on fire at the end of the play unknowingly killing both Fret and Sava, who actually represent the old European values. When compared with Adele, her husband Berlin and his friend Horse are more conservative and are against radical changes. Another important character in the play is Morocco who is a businessman and a modern capital money-maker. He promises Katia to get the necessary documents for leaving the town. Morocco travels regularly, he is a broad-minded man, unlike the helpless depressive men of the local town. He is keen on his freedom. He wears a suit, sunglasses and carries a suitcase, and is always ready for new journeys. He complains about the boredom and imprisonment of his hometown and motivates the people around him for moving to other parts of Europe:

MOROCCO: 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 (Greig 67).

Morocco prefers an independent life, denying any sense of attachment and rootedness. He symbolizes the global money and the people of the century who are detached from their roots. He symbolizes a new type of entrepreneur character who prioritizes making money across borders. Morocco sees himself as a magician, and an illusionist and explains to his friends that a border is a magic money line. Morocco relates the borders with economics and finance and defines borders as a "magic money line". The play slowly moves into darker territory as first Sava and then Morocco become victims of racist attacks followed by a fire attack on the station itself. The cruelty that takes place in a part of Europe shows us "geopathological" state of Europe (İnan, "David Greig's Europe: Staging..." 1258). Una Chaudhuri defines "geopathology" as a problem with place in

contemporary drama. Today's immigration and refugeehood have made this term vital and relevant.

#### **4.2. Politics in *Europe***

The play's setting and the sound of the express trains which mark the end of each act is a metaphor for Europe as the cradle of Western civilization. However, Europe especially Eastern Europe, as a political entity has transformed and deteriorated into a territory of hostilities and violence presently. Greig presents the current fragility, insecurity, and chaos, especially at the border towns which are the only means of escape and entrance for migrants' mobility.

*Europe* communicates various 20<sup>th</sup> and 21<sup>st</sup> centuries political, historical, social, and cultural issues, especially in the European continent which may relate to overall global issues as well. The topics of the play make it almost a document to understand the socio-historical context of Europe. *Europe* is David Greig's first full-length play; it was premiered during the Yugoslavian wars in *Europe* and points to the changes in the European map after 1989 (Wilke 159). The power of the play derives from the playwright's eagerness to project a peaceful continent in the midst of horrible facts of genocide, racism, and a series of hostilities. Greig implicitly touches upon political topics. The "forgotten" border town in the play may be associated with many places in the world. The references to Tito, the Croatian town of Knin, and Lezno indicate that the play is more related to the war in Yugoslavia. Sava is the name of the river that is the border between Bosnia and Croatia. Although it cannot be claimed accurately, Katia and Sava may come from Muslim origins. They are secular Europeans who have felt themselves safe until recent times. Due to the war and the identity problems, those people who are on the secular left wing, argues Güvenç, lost their Yugoslav and European identities (Güvenç, *Çağdaş İskoç Tiyatrosu* 115).

According to Catherine Love, for Sava, Europe means dignity, when there are bombs in the suburbs, for Adele it means freedom to travel from one city to the other (Love 2018). Fret and Sava, as the father characters who were both in the train transportation business, represent a perception of European identity based on shared values and a faith in progress. The image of the railway also underlines the tense transition from modern to postmodern, from a cold war period to a globalized one (Wallace, *The Theatre of...* 51). *Europe*

presents a vision of the 1990s and the collapse of Yugoslavia in particular, however, Greig's political intuition and his artistic talent make it a play for all times.

According to Wellek and Warren, literature can be considered as a document for the history of ideas, and literature parallels and reflects intellectual history (Wellek and Warren 111). Sara Soncini analyses the play in the context of post-Cold War Europe and establishes a symbolic similarity between railways and Europe. Greig also underlines the important function of trains by giving a specific example to the summer of 1992, when trains which are the connecting links of Europe, took the place of the busses (Soncini 253).

Playwrights before Greig have written about the state of the nation plays, whereas *Europe* is more about the state of the continent drama as the title suggests explicitly. In an interview with Hemming, Greig states "If I could go back and tell the whippersnapper that in 25 years people would still be putting it on, he would be delighted" (Greig 2019). There are two Europes in the play, "New Europe" which suggests the possibility of global solutions by becoming mobile amongst borders, which can be considered as a threat to the older authority. The play proposes that the "Old Europe" with its strict traditions and hard-core progress has ended and that there is a need to redefine the meaning and function of Europe in the post-Cold War context. Anja Müller makes a distinction between "old" and "new" Europe. The "New Europe" means diversity and Greig's play challenges the European authority (Müller 166). Similarly, Zygmund Bauman emphasizes the change in the new world and Europe, and asks for reconsidering how national companies have become international and global underlying the fact that one cannot consider British Airways, British Gas, or the Midland Bank as British anymore in the globe where the capital has no constant place (Bauman 67).

Ideology was used as a term which means "science of ideas", or "philosophy of mind". it is used as an opposite meaning to "pragmatism" and "reality" (Havanagh 306). In *Europe*, the playwright balances between ideology and pragmatism. Greig has definite ideas about the political transformations in especially post-wall Europe in questioning the identity politics of the immigrants who escape from oppression in the 1990's civilized Europe, *Europe* invites us to define the term "identity" again at the time that the states and the countries are reshaped. The town's identity is diminished by cutting its connections with the railway network and industry, forcing the people of the town to decide whether to stay or go.

Güvenç states that there are two views about Europe, the first one represents the civilization and the second represents the collapse of Europe and loss of its people in wars (Güvenç, "You can't..." 116). Katia carries no hope for the future and has no hope for helping the immigrants (117). According to Janelle Reinelt, after 1989, Europe re-defined itself, it welcomed the countries of the former Eastern bloc, but the EU also wanted those countries to meet strict requirements in economy and human rights. This caused different attitudes to the newcomers among the European countries (Reinelt 369). This redefinition of Europe caused a series of social problems. Refugees and immigrants became an important issue after the 1990s. Berlin and Horse join the local Nazis and paint the walls as "foreigners out" and put the station on fire.

The incidents that form the context of the plot, such as the exposition, rising action, climax, falling action, and resolution consist of current global events such as rising unemployment, privatization, relocation of industries, and rise of the right-wing parties (Rodriguez, *David Greig's Holed...* 111). Passports were once checked in town, but it is not important anymore. After the closure of the local light bulb company, trains no longer operate at the station. Therefore, the town has become a prison for both the dwellers and the migrants. The play illustrates the hopelessness of the refugees who have nowhere to be accommodated but only the dysfunctional train station halls. The play also refers to Scotland's own economy when the country has lost its heavy industry resulting in heavy unemployment, just as in the town Greig presents in the play.

As the foreigners try to establish a new life, the local people of the town try to preserve the system they have whereas for Adele the system is collapsing. The foreigners and the locals label the different as "the other" but they both experience the same process of change. Katia thinks that they are considered "undesirable", which brings to mind the state of the current conflicts in Syria, and terror attacks in European cities. According to Wilke, there are social questions like who has the right for which movement and political issues such as which regimes and political choices have caused this situation, and also ethical issues about mobility and immobility (Wilke 162). Unemployment is still Europe's one of the major complications, the change in technology is also one of the inconveniences that causes unemployment. Fret and Sava are from the same class and generation and they emphasize the case of unemployment. Unemployment still determines Europe's attitudes towards the refugees:

FRET: If they close the station, who's going to operate the points?

SAVA: A computer operator in the capital. An oily suit in an office.

FRET: Exactly. A college boy (Greig 51).

The collapse of communism caused unemployment and uncertainty which eventually created violence. Those two refugees became the target of ethnic hate. For Marxist theory, each society is defined by the social class structure it has. *Europe* is applicable in interpreting through the Marxist lens. Sava, Fret, Adele, Katia, Berlin, Billy, and Horse all belong to the same social working class. Morocco, the entrepreneur, is from a different social class. His profession enables him to travel and widen his horizons. He also sees everything as a commodity: he helps Katia to escape but asks for sex in return. He sees himself as a magician who earns money by crossing commodities across borders. They do not control the capital. They are divided by borders, and the local people of the town such as Berlin do not welcome the refugees, however, they are exposed to similar hardships.

Movement for certain reasons is the central motivation in the play: political reasons (Sava and Katia), economic reasons (Morocco and Billy), changing the place for production (Billy, Berlin, and Horse), the movement for freedom (Adele and Katia) and Morocco represents the movement of the capital. Global capital has no boundaries, and it embodies the character of Morocco. In addition, the play is an expression of the European idea, contemporary politics, and the process of globalization. Greig constructs the political aspect of the play as successful as the aesthetic aspect. Europe's political depth can be analysed in terms of Sidney's theory. According to Rodriguez, *Europe* is not propaganda, but an art that mirrors the doubts of the society (Rodriguez, "Ambivalent Borders..." 184). *Europe* also explores postmodern elements such as uprootedness, refugeehood, and homelessness (İnan, "David Greig's Europe..." 1263).

Aristotle states that art is mimesis, and imitation is the form of learning associated with pleasure. This view is fortified in Aristotle's *Rhetoric* where he points that, learning and admiration are pleasing. In accordance with Aristotle's opinions Greig "teaches" the readers/audiences with joy. Barthes, in his essay *The Death of The Author*, introduces the term "Writerly texts" which creates a space for the reader to create his or her own understanding by using the background. *Europe* is open to the political readings and what happens to Sava and Katia is not an old issue. Today migration is one of the major problems of Europe.

According to critic Lukács, the past is the history 'the pre-history of the present', this historical 'content' that is the base of their achievement (Eagleton, *Marxism and Literary...* 14). In *Criticism and Ideology*, Terry Eagleton who is also a pioneer Marxist, sees Lukács as deeply affected by classic traditional realism (Eagleton 41). Lukács considers that formalism reacts in an opposite way, Lukács also points out that it betrays the historical meaning. In Kafka, Joyce, Beckett, and Camus' alienated worlds, man loses his history and has no reality beyond the self (15). In *Europe*, one can observe that Greig witnesses and reflects on the history of the difficult years of Europe. *Europe* has various political segments. Refugeehood, migration, and the changing years of Europe after the Cold War and the collapse of the Berlin Wall is for sure the main political theme in the play.

#### 4.3. Aesthetics in *Europe*

Greig does not use a didactic style throughout the play, he does not instruct on any of the topics he explores. He fascinates the readers/audiences with his lyrical language which forms the most powerful component of the aesthetic experience for the writer himself, the players, and the readers/audiences. How he says becomes important as well as what he says until the end of the play. Aesthetics in the language and the structure of the play can clearly be seen in the play and Greig creates the aura of the play from the language. The elements of the rough theatre can be observed throughout the play: *Europe* is unfinished, dealing with rough issues and it is dislocated from time and place. These elements make the play aesthetically and politically strong and create a certain aura. After about thirty years, the issues in *Europe* are still effective and valid. According to Reinelt, the play probably seems stylistically realistic when described and its spirit lies in the interpersonal relationships that are given to the readers/audiences through realistic characters and dialogues. Greig uses simple language throughout the play but that plain language also creates a lyric and an aesthetic atmosphere and this atmosphere is one of the key elements of the aura:

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

The language is not only the base of the aesthetic power of the play but it also helps to deepen the characters. While reading the play, Greig always reminds us that we are reading a piece of art with the language he successfully employs. The characters' utterances are powerful and memorable:

You've lost your home and I've never had one. So we're both exiles Adele (Greig 67).

In the beginning, Greig's use of different imagery addresses the sensory channels such as hearing the blasting sound of the train at speed and seeing the black man with the suitcase, darkness and Morocco's arrival create an effective entrance for the play. Greig's aesthetics can clearly be seen from the opening with his setting the scene vividly with the powerful use of auditory and visual imagery. *Europe* is a striking piece as it displays so intensely some of the primary qualities of Greig's mature work. In Reinelt's words, *Europe* is concerned with a metaphorical and lyric language of both image and word (Reinelt 380). In terms of aesthetics and the play's unique style, it also combines "translated language," Brechtian techniques and cinematic narrative scenes with a richly suggestive metaphorical basis in order to develop a meditation on territorial contemporary Europe (Wallace, *The Theatre of...* 47). These metaphorical basis create a certain aura. The main setting is the station and it is the most important metaphor that Europe is changing and fast express trains no longer come to that station.

The aesthetic aspect of the chorus as narrator is valuable and functional. Technically *Europe* presents aural and visual motifs with choral speeches by blending them effectively. A chorus at the beginning of each act provides a comment about the town, and it also provides a space for the voice of the community (48). The chorus also links the acts together, providing a sense of continuity and episodic quality.

1 We're famous for our soup,  
2 for our factory which makes light bulbs  
3 and for being on the border.  
4 On the plains at the heart of Europe  
5 we're checkers of passports and clippers of tickets,  
6 manufacturers of soup and light. (Greig 5).

The Brechtian chorus adds a compelling poetic quality with an energetic choral dialogue that informs the readers/audiences with necessary background information; it also heightens the aura of the play. The chorus represents the voice of the community to reveal the interactions between the characters. Events are told while they take place, so audiences not only see what is happening on stage but synchronically they hear a character's account of those events which provides a second perspective (Hauthal, "Provincializing'Post..." 43).

The acclaimed theatre critic Billingham defines the Chorus as embodying “the nameless, citizen-less, stateless disenfranchised of this new Europe” (Billingham 100). The chorus provides the readers/audiences with the necessary information about the town, it marks the beginning and the ending of the play consisting of townspeople; the lines are addressed directly to the audiences. The chorus involves eight unnamed but numbered speakers. Audiences can infer from the speakers’ references that the unspecific ‘we’ of the collective voice indicates the inhabitants of the village where the play is set. The second chorus details the heightening of the town's collective problem, it has lost its place and identity Transport and industry have moved on; yet, the people remain. The collective voice of the community expresses the struggles (Nesturk 25):

The Second Chorus

1 & 2 *are women.*

1 Autumn’s arrived in our town,

2 changing the colour of the forest,

3 bringing rain,

4 bringing wolves.

5 On the plains, at the heart of Europe,

6 we build fires,

7 strip fields,

8 and make soup (Greig 47).

In Brechtian manner, the play ends with choices and results: Katia leaves the town with Adele; Sava stays with Fret. Berlin and Horse are destined to stay at home. The last scenes of *Europe* confuse our sense of what this civilization might be, in another meta-theatrical move, the final scene of the play is itself called “Europe”. It provides simultaneous multiple actions: on the train, Adele and Katia travel towards cities unknown. They offer a list of names of European cities such as Berlin, Amsterdam, and Paris. Meanwhile, the station is on fire resulting in the death of Sava and Fret who represent the old Europe.

*Europe* consists of powerful metaphors, and the aesthetic metaphoric language builds the play piece by piece. Wallace discovers that the image of the railway also underlines the uneasy transition from modern to postmodern, from the Cold War to globalization (Wallace, *The Theatre of...* 51). The express train that connects European cities regularly

and speedily is a metaphor for globalization. The express train also is a means to question what “Europe” has become in time before and in the aftermath of the Cold War years. In terms of Scotland, the express train may symbolize that Scotland also wants to be part of New Europe rather than attachment to Great Britain. Wallace explains that throughout the play the railway system is used as an extended metaphor, tantalizingly problematic image of the body politic of Europe (52). Greig uses railway networks as a metaphor for progress and European civilization, Greig points out the fact that the regularity of the train links is important for people’s mobility and interaction. Without train connections, a place becomes fatal, uncivilized and impossible to live in. The train is the symbol of the new, fast-changing world that takes its passengers to their destinations. However, the train does not stop at the anonymous town that is *Europe* any longer, perhaps to emphasize that Europe needs to update itself in accordance with the changing world. The final tableau in which Adele and Katia travel to the capital cities of Europe on the express train may be interpreted as the playwright’s hope for a unified Europe.

According to Wilke, "the disused nature of the railway setting is one of the factors that makes it a meaningful place; instead of facilitating connections within global economy, the station in its redundancy has a poetic force throughout" (Wilke 155). The unbelievably increasing sound the train makes while it approaches the station produces speed steel and light on stage. The railway station is the play's most direct representation of detachment. It represents the impossibility of communication between Adele and her husband Berlin, the silence about the past between Sava and his daughter, and the disappearance of Katia's hometown. In addition to the trains and the train station as metaphors, Vodka is another signifier which arrives in town through suspicious ways. It is a gift from Morocco to his old friends. It is also the source of the burning of the train station with Sava and Fret inside. Through the image of vodka, *Europe* creates uncertain connections between globalization and violence, the killers and the victims (Rodriguez, *David Greig's Holed...* 117). "In addition to “old” and “new” Europe, Greig is actually concerned with the “other Europe” in the periphery of Eastern Europe and also the deserted towns of Scotland, which has become a place for tyranny, violence, chaos, and xenophobia. The image of the “wolf” in the play may be interpreted as a metaphor for terror and hostility.

As Sir Philip Sydney’s approach to art suggests, Greig both teaches and delights at the same time without being didactic. He mixes poetry and realism, awareness of geography, and description of people who are mentally and physically on the edge

(Gardner 2007). Greig creates the world of the play with the power of words and his unique style. He creates places as well as characters. The character Fret claims that “The border doesn't mean much when you are on the train” (Greig 41) to suggest the importance of free mobility without the restrictions of borders which is actually realized through train travel in most parts of Europe. The train station is also metaphorically important as it is with the hybrid expertise of Hapsburg, Nazi, and Stalinist forms. Greig implies the strong historical traditions of Europe. The place names mentioned in the play have significant impacts on the events and characters. The train station has an important impact on Fret and Sava's relationship. Another important place the play takes place in is the Calypso Bar where Morocco, Berlin, Horse, and Billy come together for drinking and conversing, the express train in which Adele and Katia hide, has a liberating effect as they find the opportunity for intimacy.

Greig builds the structure of the play aesthetically. Brechtian epic theatre qualities, the presence of a chorus, powerful metaphors, lyrical language and an affectionate story that the plot is built upon are all definitive parts of the play's aesthetic. While determinedly placing his work within the tradition of political theatre, Greig departs from the genre by creating characters whose identity is no longer determined by their ideological loyalties, but rather by their position with respect to borders (Soncini 251). The pull between escaping and staying at home repeats itself among the three men; Billy, Horse, and Berlin. Billy manages to make a departure, but Horse and Berlin stay. Adele and Katia choose to leave; they want to create their own future and fate; they are risk takers, whereas, Berlin, Horse, Fret, and Sava choose to stay, dreading to leave their comfort zones. Berlin and Horse do not take any responsibility to change their lives, find a job, and create an alternative future. There is another subgroup, the characters who travel in order to survive such as Katia, Sava, Billy, and the romantic Adele who wants to travel to widen her world. Katia and Sava are immigrants, and their objective in life is to find a home. Katia and Sava are escaping from a closed system to an open system but their departure from one system to another is not always embraced, especially by the people who were born into this open system - they are the locals. Fret and Sava are used to the old system of Europe. They have difficulty adapting the new Europe. However, Adele wants to live in a cosmopolitan environment. The transnational, interconnected Europe that Fret and Sava imagine is opposed to the right-wing communitarianism advocated by Horse and Berlin. Both of them are unemployed workers whose increasing desperation and xenophobia lead them to the

right-wing extremism of violent “[w]olves” (Hauthhal, “Europe at the...” 38). According to Rodriguez, swinging between insider and outsider, local and foreign, villager and cosmopolitan, powerful and powerless, black and white, elite and immigrant, tolerance and violence, abuse and assistance, and hospitality and hostility are based in Morocco’s identity because Greig is interested in uncertainty, in placing as many contradictions as possible in one body (Rodriguez, *David Greig's Holed...* 120). One of the major binary oppositions in the play is mobility and immobility. While Sava and Katia are mobile because they are devoid of a constant place to live in, Fret is immobile, and he is fixed to the train station.

As a prolific playwright of the 1990s British Drama, Greig concentrates on the post-wall concerns in New Europe. The techniques and dramatic devices he employs enable Greig to combine form and content. He displays the tragedy Europe once lived which may still be observed in the Middle East through an aesthetic perspective. While the final scene of the play is an ending for Fret and Sava who die at the burning train station, it is a new beginning for Katia and Adele who manage to escape on the express train.

## CONCLUSION

Literary criticism is a cultural accumulation and every writer and critic add their own unique perspective to the discipline. This dynamic and progressive intellectual activity is integrated with the heritage as well as building up contradictory positions, which actually reminds one of T.S. Eliot's work "Tradition and the Individual Talent" to suggest that a writer must "self-sacrifice" his personality to have a place in the historical literary tradition by contributing with his/her individual talent. In this context, Greig as an individual artist secures his place in the great tradition of British Theatre with his "rough theatre" which consists of more than 60 plays that both entertain and instruct without explicit instruction. His theatre provides political perspectives through the refinement and charm of aesthetics.

*Dunsinane* (2010) and *Europe* (1994) are plays from two different periods of the playwright's career. He produces an aesthetic world without leaving the political content. English literature has a rich drama tradition. While Oscar Wilde focuses on aesthetics in satirizing life during the Victorian era in his Comedy of Manners plays, Bernard Shaw prioritizes political content in his social problem plays. These two important playwrights nourish Greig's perspective. Arts for art's sake or arts for society's sake is a question that may date back to Plato and Aristotle. Greig creates plays that both have an aesthetic value and a political aspect. He does not give direct messages but creates an aesthetic aura with his language and with the structures of the plays. Plato expels the poets from his republic, but Greig's *Dunsinane* and *Europe* are proper examples of the Aristotelian mimesis as these plays are representative of the *zeitgeist*. As these philosophers are related to the reflection theory, David Greig reflects the Europe of the 1990s in *Europe* and the situation of the 2000s in *Dunsinane*. Aristotle considers drama not only as entertainment, but he also pays attention to the political aspect of it. Both plays have a political plot and establish a phantasmagoria, a fantasy world without instructing the readers/audiences explicitly. Greig is not only a mimetic playwright. In both plays, he creates a new world for the readers/audiences. He adds his unique aesthetics which stems from the rough theatre. Both plays are "dislocated" from time and place, the station in *Europe* may be Syria or Iraq; The invaded country may be Afghanistan or anywhere in the world. The elements of the rough theatre make the plays timeless: Both plays are unfinished, dealing with rough issues. After about thirty years, the issues in *Europe* are still active. Military Invasion is not difficult but

invading a country's culture is much more complicated. This makes *Dunsinane* still popular after fourteen years. Both plays are discombobulated and not written merely to have a pleasant time. Intellectual capacity is necessary to grasp the different segments of the plays. Each time readers/audiences see the plays they may observe and experience new metaphors and theatrical devices which heighten the aesthetic value of the plays.

David Greig, along with other influential playwrights, is a playwright who started writing after the 1990s. Sarah Kane's *Blasted* was a turning point for the political theatre. Mark Ravenhill, Sarah Kane, David Greig, and Martin Crimp have created their own unique and authentic aesthetic styles to communicate social, political, and cultural concerns. While Ravenhill and Kane have produced plays in *in-yer-face* aesthetics, Crimp has mostly written in the post-dramatic fashion and David Greig practices his art in the Rough Theatre genre.

Post-structuralism leaves a space to the reader. The reader creates her/his own text with the background. In the first chapter, detailed information is given about Roland Barthes' *The Death of the Author* in which the reader becomes the writer of the text he/she reads, interpreting the text in authentic ways. Similarly, the readers of *Dunsinane* and *Europe* are not limited to defined interpretations of the text. The issues such as war and invasion in *Dunsinane* can be applicable in accordance with the readers' familiarity such as Iraq, Syria Afghanistan, or Ukraine. Issues such as migration and refugees in *Europe* can also refer to the issue of migration and mobility at any time and place in the world. The boy soldier's monologues, and the four seasons representing a cycle for the four acts of the play all form the aesthetic structure of the play.

Greig's perspective of aesthetics is mostly described by the Benjaminian "aura". In a way Greig transforms the tragedy atmosphere of *Macbeth* to satire in *Dunsinane*. The genre transformation from tragedy to satire gives a unique aura to *Dunsinane*. The Boy Soldier's comical and entertaining monologues, the comic dialogues between Egham and soldiers, and between Gruach and Siward, a series of metaphors, and symbols, all add to the aura of the play. Additionally, the characters' use of Scottish Gaelic language emphasizes the playwright's intention that Scotland is an independent country and that it has a unique topography. Indeed Greig as a playwright is against any kind of foreign intervention, whether England invading Scotland or America invading Afghanistan. The English soldiers feel uncomfortable in the aura Gruach creates. The aesthetic framework of

the play includes four seasons for each act, beginning with spring and ending in winter. The play's aura is unique in presenting the 10th-century Scottish atmosphere in association with 21st-century politics.

In terms of politics, by writing *Dunsinane* as an appropriation of *Macbeth* for contemporary audiences is a political stance for Greig. The play is a complex political allegory in which 11<sup>th</sup> century Scottish history refers to contemporary disputes in Iraq and Afghanistan. Greig's rough theatre alludes to contemporary international events between the West and the East.

Similarly, *Europe* presents an exclusive aura in depicting the post-war and post-wall cruelties in Central and Eastern Europe. The play is relevant in understanding the contemporary conflicts in the Middle East, where people are uprooted from their native countries. In terms of politics, the play discovers such themes as refugees, migration, and the state of Europe after the Cold War and the collapse of the Berlin Wall.

Aesthetics-wise, the playwright's diction enriched with metaphorical and lyric language is outstanding. The changing phase of Contemporary Europe is reflected through Brechtian techniques and cinematic metaphorical narrative scenes. In addition, the aesthetic aspect of the chorus as the narrator is valuable and efficient. The chorus also presents background information that provides episodic features.

Drama is one of the key genres of the English literature. From William Shakespeare to Christopher Marlowe, Samuel Beckett, John Osborne, and Harold Pinter who wrote groundbreaking plays and became influential writers worldwide. David Greig's plays find themselves a place with the other canonical works of British Drama. Academics, and critics from around the world are intrigued by the playwright's works. The academics contribute greatly to the genre through their critical outlook. The selected plays are representative of Greig's understanding of aesthetics and politics. The plays are translated and performed globally and secure their place in the curriculums of university programs in various parts of the world. *Dunsinane* and *Europe* are both politically and aesthetically impressive. The plays are the embodiment of the elements that an aesthetic work includes and the political conscience Greig possesses as a prolific contemporary playwright.

## REFERENCES

- Adorno, Theodor Wiesengrund, and Theodor W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Psychology Press, 2001.
- Angelaki, Vicky. *Contemporary British Theatre*. Pelgrave Macmillian, 2013.
- Augé, Marc. *Non-places: Introduction to an Anthropology of Supermodernity*. Verso Books, 1995.
- Badick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford UP, 1990.
- Barry, Peter. *An Introduction to Literary and Cultural Theory*. Manchester University Press, 1995.
- Barthes, Roland. *Image, Music, Text*. Fontana Press Harpercollins, 1997.
- Bauman, Zygmunt. *Globalization The Human Consequences*. Polity, 1988.
- Benjamin, Walter. *The Work of Art in The Age of Mechanical Reproduction*. Penguin, 2008.
- . *Selected Writings Volume IV*. Harvard University Press, 1996.
- Berger, John. *Ways of Seeing*. Penguin, 1997.
- Bickley Pamelea and Stevens Jenny. *Studying Shakespeare Adaptation*. Bloomsbury, 2001.
- Billingham, Peter. *At The Sharp End Uncovering The Work Of Five Leading Dramatis*. Methuen Drama, 2007.
- Billigton Michael. "Refugees Shelter in Train as a Continent Frays" *The Guardian*. 28 June 2019. <https://www.theguardian.com/culture>. Viewed 22 Sep. 2022.
- Blanford, Steve. *Film, Drama and the Break-Up of Britain*. Intellect, 2007.
- Bloch, Ernst. *Aesthetics and politics*. Adorno, Theodor, et al. Verso Books, 2020.
- Boal, Augusto. *Theatre of the Oppressed*. Pluto Press, 1979.
- Botham, Paola. "'Look at the Ground and Imagine its Past': David Greig's History Plays." *Contemporary Theatre Review* (2016): 49-59.
- Boucher, Geoff. *Adorno reframed: Interpreting Key Thinkers for The Arts*. Bloomsbury Publishing, 2012.

- Brenan, Clare. "David Greig's Yugoslav War Play Still Resonates" *The Guardian*. 21 Oct. 2018. <https://www.theguardian.com/culture>. Viewed 5 May 2022.
- British Council. David Greig. <https://literature.britishcouncil.org>. Viewed 5 May 2022.
- Brown, Mark. *Modernism and Scottish Theatre Since 1969*. Pelgrave MacMillan, 2018.
- Capitani, Maria Elena. "The Sense of (Un) Belonging: David Greig's (Un?) Scottishness in Pyrenees and Damascus." *International Journal of Scottish Theatre and Screen* (2017): 19-39.
- . "Appropriating Macbeth in the Contact Zone." *Anglistica AION: An Interdisciplinary Journal* (2016): 17-29.
- Chen, Laxi. "Irony and Reconstructing: Greig's Postmodern Rewrite of Macbeth." *Journal of Contemporary Educational Research* (2020): 43-46.
- Cooper, Neil. "It has felt like looking at another writer" *Herald Scotland*. 6 Mar. 2007, <http://www.heraldsotland.com>. Viewed 11 Apr 2022.
- Cramer, Steve. "The Traverse, 1985–97: Arnott, Clifford, Hannan, Harrower, Greig and Greenhorn." Ian Brown ed. *The Edinburgh Companion to Scottish Drama*. Edinburgh University Press, 2011.
- Davis, Todd and Nenneth Womack. *Formalist Criticism and Reader-Response Theory*. New York: Palgrave Macmillan, 2002.
- Derrida, Jacques. *Of Grammatology*. Johns Hopkins University Press, 1976.
- Eagleton, Terry. *Criticism and Ideology*. Routledge, 2003.
- . *Literary Theory*. University of Minnesota, 1983.
- . *Marxism and Literary Criticism*. Routledge, 2003.
- Elrich, Victor. *Russian Formalism*. New Heaven, London: Yale University Press, 1965.
- Ferrari, Giovanni. *The Cambridge Companion to Plato's Republic*. Cambridge University Press, 2007.
- Fisher, Mark. and Greig, David. Interview: "Suspect Cultures & Home Truths". In: Müller, Anja and Wallace Clare. eds. *Cosmotopia: Transnational Identities in David Greig's Theatre*. Prague: Litteraria Pragensia, 2011, 14-31.

- Fraser, Antonia. *The Lives of The Kings & Queens of England*. University of California Press, 2000.
- Fukuyma, Francis. *End of History and The Last Man*. Free press, 1992.
- Gardner, Lynn. "Europe" *The Guardian*. 9 Mar. 2007. <https://theguardian.com/culture>. Viewed 6 May 2022.
- Güvenç, Sıla Şenlen. *Çağdaş İskoç Tiyatrosu*. Mitos-Boyut, 2020.
- . "[You can't kill me]': Scottish identity and the Anglo-Scottish Union in David Greig's *Dunsinane*." *Scottish Literary Review* 6. 2 (2014): 93-113.
- Greig, David. "A Tyrant for all Time" *The Guardian*. 28 Apr. 2003. Viewed 8 Aug. 2022.
- . *Dunsinane*. Faber and Faber, 2010.
- . *Plays 1: Europe; The Architect; The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. London and New York: Bloomsbury, 2002.
- . 'Rough Theatre'. *Cool Britannia?: British Political Drama in the 1990s*. New York: Palgrave MacMillan: 2007, 208-221.
- Habib, Rafey. *Modern Literary Criticism and Theory: A history*. John Wiley & Sons, 2008.
- Hauthal, Jannie. "Europe at the Crossroads". *Journal for Literal and Intermedial Crossings* (2018): 23-40.
- . "'Provincializing 'Post-Wall Europe: Transcultural Critique of Eurocentric Historicism in Pentecost, Europe and The Break of Day.'" *Journal of Contemporary Drama in English* 3. 1 (2015): 28-46.
- Havanagh, James. *Critical Terms for Literary Study*. The University of Chicago Press, 1990.
- Hemming, Sarah. Should theatre tackle Brexit head-on? An interview with David Greig. *Financial Times*. 13 June 2019. Viewed 6 July 2022.
- Holdsworth, Nadine. "Travelling Across Borders: Re-Imagining the Nation and Nationalism in Contemporary Scottish Theatre". *Contemporary Theatre Review* 13. 2 (2003): 25-39.

- Houlihan, Mary, "David Greig's 'Dunsinane' picks up where 'Macbeth' left off with a twist" *The Chicago Sun-Times*. 25 Feb. 2015. Viewed 7 Sep. 2022.
- Houlgate, Stephen. "Hegel's Aesthetics: *Stanford Encyclopedia of Philosophy*. <https://plato.stanford.edu>. 20 Jan. 2009. Viewed 5 May 2023.
- Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 1989.
- İnan, Dilek. *İngiliz Tiyatrosu 1995-2015*. Palet Yayınları, 2017.
- . "Un/Mapping Mindscaapes in David Greig's Theater." *Essays on Mapping The Logic of Place* (2019): 106-16.
- . "David Greig's Europe: Staging Globalization, Mobility and Refugehood." *Gaziantep University Journal of Social Sciences* 18. 4 (2019): 1255-65.
- . *The Sense of Place and Identity in David Greig's Plays*. Roza Yayınevi, 2010.
- Irwin, John. *Modern Britain*. Routledge, 1993.
- İşçi, Günseli. *Yeni Eleştiriden Yeni Tarihselci Eleştiriye Macbeth*. İzmir: Ege Üniversitesi Yayınevi, 2001.
- Jameson, Frederic. *Aesthetics and Politics*. Adorno, Theodor, et al, Verso Books, 2020.
- Jones, Chris. "In 'Dunsinane,' David Greig offers a timely play -- set in 11th century" *Los Angeles Times*. 27 Mar. 2015. Viewed 5 July 2021.
- Kant, Immanuel. *Yargı Yetisinin Eleştirisi*. Çev. Aziz Yardımlı. İdea Yayınları 2011.
- Kott, Jan. *Çağdaşımız Shakespeare*. Çev. Teoman Guney. Mitos Boyut, 1999.
- Kellner, Douglas. *Jean Baudliard, From Marxism to Postmodernism and Beyond*. Stanford University Press, 1990.
- Kurtuluş, Gül. "Patriotism and the Spirit of Macbeth's Ambition in *Dunsinane*." *International Journal of Scottish Theatre and Screen* 7. 2 (2014): 57-85.
- Landler, Mark. "Scotland Cannot Unilaterally vote on independence, Top UK court says" *The New York Times*. 23 Nov. 2022. Viewed 28 Nov. 2021.
- LePort, Brian. "Interpreting Derrida, there is no outside text." 29 Nov. 2010. <https://nearemmaus.wordpress.com>. Viewed 25 Jan. 2021.
- Livingstone, Rodney. *Aesthetics and Politics*. Adorno, Theodor, et al, Verso Books, 2020.

- Love, Catherine. "Europe review-David Greig's searing border story still hits home." *The Guardian*. Viewed 3 Nov. 2018.
- McAlindon, Tom. What is Shakespearean Tragedy. *The Cambridge Companion to Shakespearean Tragedy*. Cambridge University Press, 2003.
- Mcdonald, Jan. *The Cambridge History of the British Theatre*. Baz Kershaw ed. Cambridge, 2004.
- McGlone, Jackie. "After the Dictator Falls: Tracing the Steps of Gruach". <http://www.shakespearetheatre.org>. 12 Feb. 2015. Viewed 1 Aug. 2022.
- Mcmillan Joyce. "David Greig and Dunsinane" *The Scotsman*. 28 Apr. 2011, <https://joycemcmillan.wordpress.com/2011/04/28/david-greig-and-dunsinane/>. Viewed 23 Oct. 2022.
- Moran, Berna. *Edebiyat Kuramları ve Eleştiri*. İletişim, 1998.
- Müller, Anja. "We are also Europe: Staging displacement in David Greig's plays. " In C. Houswitschka and A. Müller (Eds), *Staging displacement, exile and diaspora*, 151-168: Trier: Wissenschaftlicher Verlag Trier, 2005, 149-153.
- Müller and Wallace. *Neutral Spaces and Transnational Encounters. Cosmotopia Transnational Identities in David Greig's Theatre*. Pragnesia, 2011.
- Nesteruk, Peter. "Ritual, Sacrifice, and Identity in Recent Political Drama-with Reference to the Plays of David Greig." *Journal of Dramatic Theory and Criticism* (2000): 21-42.
- Oakland, John. *British civilization: An introduction*. Routledge, 2015.
- Pattie, David. "Dissolving into Scotland: National Identity in Dunsinane and The Strange Undoing of Prudencia Hart." *Contemporary Theatre Review* 26. 1 (2016): 19-30.
- Peacock, Keith. *Thatcher's Theatre: British Theatre and Drama in the Eighties*. Westport, CT, Greenwood Press, 1999.
- Perrine, Lawrence. *Literature: Structure, Sound and Sense*. Cengage Learning, 2017.
- Pickley Pamela and Stevens Jenny. *Studying Shakespeare Adaptation*. Bloomsbury, 2021.
- Plato. *The Republic*. Penguin, 1996.

- Porter, Robert. *Deleuze and Guattari: Aesthetics and Politics*. University of Wales Press, 2009.
- Price, Victoria. "'Two kingdoms...compassed with one Sea': Reconstructing Kingdoms and Reclaiming Histories in David Greig's *Dunsinane*." *International Journal of Scottish Theatre and Screen* 5. 1 (2012): 19-32.
- Rabson, Mark. "David Greig's Other Heading." *Contemporary Theatre Review* 26 (2016): 39-48.
- Rebetello, Dan. 'Introduction'. In David Greig. *Plays 1: Europe; The Architect; The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. London and New York: Bloomsbury, 2002.
- . *British Theatre of the 1990s*. Pillar Zozoya ed. Pelgrave Macmillan, 2007.
- Reid, Trish. Post-Devolutionary Drama, Ian Brown ed. *The Edinburgh Companion to Scottish Drama*. Edinburgh University Press, 2011.
- Reinelt, Janelle. "Performing Europe: Identity Formation for a "New" Europe." *Theatre Journal* (2001): 365-387.
- Rodríguez, Veronika. "Ambivalent Borders in David Greig's Europe." *De fronteresi arts escèniques*. 2015, pp. 183-195.
- . *David Greig's Holed Theatre*. Pelgrave Mcmillian, 2019.
- Rodriguez Veronica and İnan, Dilek. "Combining the epic with the everyday: David Greig's *Dunsinane*." *International Journal of Scottish Theatre and Screen* (2012): 56-78.
- Ross, Willam David. *Aristotle*. Routledge, 1993.
- Rush, Fred. *The Cambridge Companion to Critical Theory*. Cambridge University Press, 2004.
- Saussure, Ferdinand Mongin. *Course in General Linguistics*. Columbia University Press, 2011.
- Scullion, Adrienne *The Edinburgh Companion to Scottish Literature*. Bertold Schone ed. Edinburgh University Press, 2007.
- Sidney, Sir Philip. *Apologie For Poetry*. Oxford, 1972.

- Sierz, Alex. *Rewriting The Nation, British Theatre Today*. Methuen, 2011.
- Singh, Manvir. "It's not easy to take a life: is coping with PTSD harder for US soldiers?" *The Guardian*. 11 Jan. 2021. Viewed May 2021.
- Soncini, Sara. "New Order, New Borders: Post-Cold War Europe on the British Stage." *Myths of Europe*. Brill, 2007, 247-261.
- The Norton Anthology Theory Criticism*. Norton, 2017.
- Urgan, Mina. *Shakespeare ve Hamlet*. YKY, 2005.
- Wallace, Clare. "Europe, The Cosmonaut's Last Message, San Diego". Richard Bradford ed. *Contemporary British and Irish Literature*. Wiley, 2021.
- . *The Theatre of David Greig*. New York: Bloomsbury, 2013.
- . "Unfinished Business—Allegories of Otherness in Dunsinane." *Cosmotopia: Transnational Identities in David Greig's Theatre*. Literaria Pragensia Books, 2011, 196-213.
- Watson, Ariel. "Birnam Wood: Scotland, Nationalism, and Theatres of War." *Theatre History Studies* 33. 1 (2014): 226-249.
- Wellek Rend and Austin Warren. *Theory of Literature*. Harcourt, Brace and Company, 1948.
- Wilke, Fiona. "What's There to be Scared of in Train?: Transport & Travel in Europe" Müller and Wallace ed. *Cosmotopia Transnational Identities in Davdi Greig's Theatre*. Literaria Pragensia Books, 2011, 151-165.
- Vignaux, Michèle. "David Greig's Dunsinane: The Renaissance of Tragedy?" *Shakespeare En Devenir*. <https://shakesperae.edel.univ-poitiers.fr>. Viewed 8 Aug. 2022.

## ÖZGEÇMİŞ

