



Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

**THE ILLUSTRATION AND FUNCTION OF EPIC THEATRE DEVICES IN
SELECTED PLAYS BY CARYL CHURCHILL**

Zümre Gizem Yılmaz

Master's Thesis

Ankara, 2012

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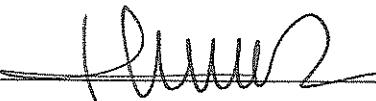
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KABUL VE ONAY

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Zümre Gizem Yılmaz

To my family

Especially to my mother

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ÖZET

YILMAZ, Zümre Gizem. *The Illustration and Function of Epic Theatre Devices in Selected Plays by Caryl Churchill*, Yüksek Lisans Tezi, Ankara, 2012.

Bertolt Brecht yirminci yüzyılın ortalarına doğru Almanya'da ortaya attığı epik tiyatro adındaki kendi tiyatro kuramıyla Aristoteles tiyatrosunu sorgulamıştır. Epik tiyatrodada, geleneksel tiyatronun bel kemiği olan ve seyircinin karakterle özdeşleşip duygularını arındırmamasını gerektiren katharsis kavramına karşı çıkmaktadır. Ayrıca, geleneksel tiyatronun büyülü atmosferini bozmamak amacıyla gizlenmiş tiyatro araçları, epik tiyatrodada açığa çıkarılmaktadır; böylece de seyircinin entelektüel ve eleştirel bakış açısından korunması sağlanmaktadır. Brecht bu yenilikçi tiyatro akımıyla tüm dünyada olduğu gibi İngiltere'de de etkili olmuştur. Bertolt Brecht epik tiyatro tekniğiyle bir çok çağdaş İngiliz tiyatro yazarını etkilemiştir, bunlardan biri de çağdaş İngiliz tiyatrosunun en önemli sosyalist feminist kadın yazarlarından biri olan Caryl Churchill'dir. Epik tiyatro öğeleri arasında, Churchill'in oyunlarında en çok karşılaşılan öğeler, epik tiyatro kuramı bağlamında, anlatıcı, bölümlere dayanan yapı, müzik ve dans kullanma ve aktörlerin birden fazla rol oynamasını sağlama vardır. Caryl Churchill bu epik tiyatro öğelerini sosyalist feminist söylemini ortaya çıkarmak ve çoğunlukla ataerkil, kapitalist ve sömürgeci anlayışları eleştirmek için kullanmaktadır. Churchill, cinsiyet, ırk ve sınıf kavramlarının belirli ideolojilere göre belirlendiğini ve bu kavramların aslında belirli durumlarda değişken olabileceklerini göstermek amacıyla epik tiyatroya başvurmaktadır. Churchill, epik tiyatro öğelerini kullanarak, hayali bir izleyicinin, karakterlerin yaşam şartlarını belirleyen ideolojileri ve söylemleri gözlemlemesini sağlamak ve neticede izleyicinin kendi hayatını sorgulamasını hedeflemektedir.

Anahtar Sözcükler

Caryl Churchill, epik tiyatro, Bertolt Brecht, Aristoteles tiyatrosu, sosyalist feminizm

ABSTRACT

YILMAZ, Zümre Gizem. *The Illustration and Function of Epic Theatre Devices in Selected Plays by Caryl Churchill*, Master's Thesis, Ankara, 2012.

Bertolt Brecht questioned the Aristotelian theatre with his own theatrical theory called epic theatre, which he put forth towards the mid-twentieth century in Germany. In the epic theatre, the concept of catharsis, which is the back-bone of the traditional theatre and which requires the audience to identify itself with the character and purge its emotions, is objected to. Moreover, the theatrical devices, which are hidden with the aim of not rupturing the magical atmosphere of the traditional theatre, are uncovered in the epic theatre; thereby it is provided that the intellectual and critical perspective of the audience is preserved. With this innovative theatre movement, Brecht has become influential in Britain as well as in the world. With the epic theatre technique, Bertolt Brecht has influenced many contemporary British playwrights, one of whom is Caryl Churchill, one of the most important socialist feminist woman playwrights in the contemporary British theatre. Among epic theatre devices, the elements which are observed in Churchill's plays most are the use of narrator, episodic structure, music and dance within the context of the epic theatre and ensuring the actors perform more than one role. Caryl Churchill makes use of these epic theatre devices in order to reveal her socialist feminist discourse and to criticise generally patriarchal, colonial and capitalist understandings. Churchill applies the epic theatre with the aim of displaying that the concepts of gender, race, and class are determined by certain ideologies and that these concepts can be variable under certain circumstances. By employing epic theatre devices, Churchill ensures an imagined audience to observe ideologies and discourses which define the life conditions of the characters and consequently aims to make the audience question its own life.

Key Words

Caryl Churchill, epic theatre, Bertolt Brecht, the Aristotelian theatre, socialist feminism

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I. INTRODUCTION

“A new star is found in the heavens. Stars, in astrology, have influence. New star, new influence.”

(Eric Bentley, “The Influence of Brecht” 186)

In the post-war period, British playwrights got influenced from the European theatre movements as well as from each other. One of the European theatre movements whose reflections can be seen in the post-war British drama is Bertolt Brecht’s (1898-1956) epic theatre. Brecht’s ideas slowly, but efficiently, filtered not only into British drama, especially after the first visit of the Berliner Ensemble in 1956, but also into world drama in general. Therefore, it can be noted that his ideas on theatre were not specific to the German theatre, but rather he put emphasis on universal issues and problems, which made the Brechtian devices internationally applicable. One of the British playwrights who was influenced by Brecht’s ideas is Caryl Churchill, “whose playwriting career and political outlook have consciously been shaped by a continuing commitment to feminism and to socialism” (Aston, *Feminist Views* 18). Unlike most of the feminist playwrights who started writing plays prior to the beginning of Churchill’s career, in order to illustrate her socialist feminist discourse along with her criticism of the capitalist order, she challenged the conventional and dominant form of the theatre, which is the Aristotelian theatre, by adopting the innovative techniques brought forward by the German playwright, poet and director Bertolt Brecht. Churchill’s main aim to implement this new and challenging theatrical form into her plays is to show the changing nature of self, race, age, class, and especially gender, by explicitly underlining the ideological factors behind the construction of the lives of people. In other words, essentially, Churchill wants to break the illusion and magical mood created in the Aristotelian theatre by applying some devices of the epic theatre to such an extent that she urges the audience to observe the real reasons underlying the sufferings of people; which are generally patriarchy and capitalism in her plays.

Caryl Churchill was born in London on 3 September 1938 as the daughter of Jan and Robert Churchill. Her father was a political cartoonist writing for the *Daily Mail*

(Uglow 125) and her mother was a model, sometimes a movie actress (Black 914) and “sometime secretary who had left school at the age of fourteen” (Sternlicht, *A Reader’s* 198). As a result of her family’s emigration to Canada, she lived in Montreal between 1948 and 1955, attending Trafalgar School (Rollyson 181). After she returned to Britain in 1957, she studied English literature at Lady Margaret Hall, Oxford (Sternlicht, *A Reader’s* 198). While a student at the university, she wrote a one-act play, *Downstairs* (1958), and *Having a Wonderful Time* (1960) for the student theatrical groups (Black 914). So, it can be stated that Churchill started her career as a playwright at university. A year after having graduated from the university, in 1961, she got married to David Harter, who is a lawyer, and had three sons, Joe, who was born in 1963, Paul, who was born in 1964, and Rick, who was born in 1969 (Cody and Sprinchorn 263).

Churchill had her student productions of *Easy Death* and *You’ve No Need to be Frightened* in 1961. These productions were followed by radio plays because “writing short works was more compatible with her domestic situation” (Black 914) at that time since she had to deal with caring both for the house work and the children. Churchill wrote for the BBC radio between 1962 and 1972 (Pymm and Deal 68). In 1962, *The Ants* was broadcast as a radio play though it was originally written as a television play. Her other radio plays included *Lovesick* (1967), *Identical Twins* (1968), *Abortive* and *Not... not... not... not... not enough oxygen* (1971), *Schreber’s Nervous Illness* and *Henry’s Past* (1972), and a television program for BBC TV, *The Judge’s Wife* (Cousin, Churchill 9-10).

After a ten-year experience of writing radio plays, Churchill had her first professional stage production in 1972 with *Owners* at the Royal Court Theatre Upstairs, London (Rollyson 181-82). The play was a good “critique of capitalist values” (Black 914) and also of patriarchal understanding of the female. In *Owners*, motherhood is questioned in the sense that a poor mother, Lisa, gives her baby to a wealthy woman, Marion, who does not have a baby, in return for a place to live. In this respect, Churchill makes a critique of both the capitalist system and patriarchal understanding at the same time by giving two different images of women, one which is successful in the working area but not “female” enough, as she does not have a baby, or she is not a good wife according to the patriarchal discourse, and the other which is a good housewife and mother, but

has no job. Thus, it can be stated that, in this play, Churchill openly criticises the general idea that a mother should not be successful in the financial area since she has some other things in her mind, such as taking care of her children.

Churchill became the “Royal Court’s first female playwright in residence in 1974 and 1975 (Black 914). In the first year of her residence, she wrote a television drama, *Turkish Delight* which was televised on BBC TV under the direction of Herbert Wise. *Turkish Delight*, as Geraldine Cousin notes, was “part of a series of television plays with the overall title of *Masquerade*” (Churchill 108). In 1975, *Objections to Sex and Violence*, which is a kind of “a fairly loosely constructed debate on the theme of the acceptability of violence as a means of effecting social change” (Cousin, Churchill 110), and *Moving Clocks Go Slow*, a science fiction play telling the story of exploring space after the resources of the earth were used up, were produced. The following year she wrote two distinctive plays for two radical groups, “both of which were dedicated to exploring feminist issues” (Pymm and Deal 68). These plays were *Light Shining in Buckinghamshire*, directed by Max Stafford-Clark for the Joint Stock Company and presented at the Traverse Theatre, Edinburgh, and *Vinegar Tom*, directed by Pam Brighton for the Monstrous Regiment (Uglow 125) and performed at the Humberside Theatre, Hull. *Light Shining in Buckinghamshire*, set in the seventeenth century, is about the English Revolution that took place as a result of the civil war between the followers of Charles I and Oliver Cromwell. Significantly by means of this play, Caryl Churchill began to raise a “political consciousness with historical perspective” (Rusinko 150). As for *Vinegar Tom*, it was a reaction to the patriarchal impositions on the understanding of the witchcraft during the seventeenth century since Churchill openly showed in the play that “[w]itchcraft exists only in the minds of the accusers” (Cousin, Churchill 34).

In 1977 *Traps*, which “examines the lives of what one might loosely term a commune of four men and two women” (Cave 15), was produced at the Royal Court Theatre Upstairs. A year after this production, Churchill produced a television drama, *The After Dinner Joke*. In the same year, BBC TV also produced *The Legion Hall Bombing* with the direction of Roland Joffe; however, the names of Caryl Churchill and Roland Joffe were removed (Cousin, Churchill 10) at their request because “it was frequently

postponed and substantial cuts were ordered" (Coogan 364). *The Legion Hall Bombing* was about a "trial, in Belfast, of Willie Gallagher for the bombing of the British Legion Hall in Strabane in January 1975" (Cousin, *Churchill* 114).

Churchill worked with Joint Stock on *Cloud Nine* in 1979 and the play was directed by Max Stafford-Clark. It was presented first at Dartington College of Arts, then on tour and at the Royal Court Theatre. Churchill splits the play into the nineteenth and twentieth century so as to "show different sexual and gender freedoms in the late twentieth century" (Wandor 52). In the part set in the nineteenth century, she gives us a conventional, namely patriarchal family in which homosexuality and women in general are suppressed. In the part set in the twentieth century, we see the same characters, but as different from their nineteenth century situations. With this particular play, Churchill explores "the relationship between colonialism, sex and gender, and race" (Reinelt, "Caryl Churchill" 179). Next year she produced *Three More Sleepless Nights*. In this play she experiments with the technique of overlapping dialogue which she later uses in its fullest form in *Top Girls* for she has found that this technique goes well with the naturalistic dinner-party dialogues (L. Goodman, "Representing" 202).

1982 is the year when one of her most favourite plays, *Top Girls*, was produced at the Royal Court Theatre with the direction of Max Stafford-Clark. In *Top Girls*, just like in *Owners*, Churchill presents two different images of women, Marlene and her sister, Joyce. Marlene becomes the director of an agency, but her sister Joyce lives a very "female" life in the country with Marlene's daughter, Angie. Churchill very strongly notes that Marlene has to sacrifice her daughter, namely her motherhood, to be successful at work since she gives her daughter to her sister, and her daughter does not know that Marlene is her real mother till the end of the play. Churchill also introduces a historical dimension "to make us look at a modern situation from an unusual perspective" (Cave 259) by presenting five important historical and fictional women characters at the beginning of the play. In 1982, she also produced a television play, *Crimes*, which was televised on BBC TV (Cousin, *Churchill* 11). Her other very well known play, *Fen*, which won the Susan Smith Blackburn Prize (Reinelt, "Caryl Churchill" 179), was produced in 1983, again by Joint Stock. *Fen* marks Churchill's severe reaction against the capitalist order on the workers of the fen, a farm which is

seen as a very good investment. The women of *Fen* are suppressed in two ways, both within the capitalist order and within the patriarchal order. Hence in the play we see “women whose lives are doubly oppressed through their paid (work) and unpaid (domestic) labour” (Aston, “A License” 166). Ann Wilson emphasises that the striking point in the play is the degree of the isolation of the characters (162). Though the characters are not happy and satisfied enough to lead such a life style and though they are well aware of the fact that they are being oppressed, they know that there is not an alternative and “better” life for them since they think that they are not capable of changing the existing oppressive institutions. In 1984, the first production of *Softcops* took place. As Frances Gray rightly states, the play is “a wildly farcical account of the search of an incompetent authority figure for the perfect system of punishment” (48) taking its form following Churchill’s research on Michel Foucault’s ideas in *Discipline and Punish: The Birth of a Prison* (1975). The play examines the difference between the softcops who treat the people they are in charge of in a friendly manner, and hardcops who generally use force and violence (Rusinko 151). In 1986, *A Mouthful of Birds* which Churchill wrote in collaboration with the anthropologist and playwright David Lan, was produced by Joint Stock. While writing this play, which has seven unrelated main characters, Churchill and Lan took *The Bacchae* by Euripides as a starting point in structuring their ideas (Cousin, *Churchill* 56). However, Churchill and her co-writer Lan brought different responses and perspectives to *The Bacchae* (Kritzer, *The Plays* 173) such as the portrayal of Dionysos. In Churchill and Lan’s version, Dionysos “wears a white petticoat, suggestive of his ambivalent sexuality” (Cousin, *Churchill* 58) in contrast to the masculine god-like Dionysos figure of *Bacchae*.

In 1987 the first production of *Serious Money* took place at the Royal Court Theatre with the direction of Max Stafford-Clark. The play, as Susan Rusinko points out, is “a searing, hard-hitting drama about the greed of the young, upwardly mobile English versions of American ‘yuppies’” (151). In 1989, *Ice Cream* was presented at the Royal Court Theatre again with the direction of Max Stafford-Clark. In the same year, *Hot Fudge* was performed, and in 1990, the first production of *Mad Forest: A Play For Romania* took place as a result of a workshop with a group of London theatre students following the fall of the Romanian communist dictator Nicolae Ceausescu (Black 915), who is also called “iron-fisted despot” (Sternlicht, *Masterpieces* 99). The play is about

the revolution that took place in Romania with the fall of the communist leader, and the election of Iliescu with the formation of the National Salvation Front (Aston, *Feminist Views* 23). In the creation of this play, Churchill also worked with some students from the Romanian Institute of Theatre and Cinema (Rollyson 183). A year after the production of *Mad Forest, Lives of Great Poisoners* was performed.

In 1994, Churchill wrote *The Skriker*, and the play was presented at the Royal National Theatre, London. In the play, Caryl Churchill presents a shape-shifter woman and this woman figure has been shaped from fairy stories and folklore in English literature (Reinelt, “Caryl Churchill” 188). In 1997, Churchill’s three plays had their first productions. *Hotel*, which is “an exploration of urban isolation” as Elaine Aston notes (*Feminist Views* 33), was performed at the Schauspielhaus, Germany; *This is a Chair* was performed at the Duke of York’s Theatre, by the Royal Court Theatre; and *Blue Heart*, composed of two plays, *Heart’s Desire* and *Blue Kettle*, was presented at the Theatre Royal, Bury St Edmunds. In 2000, she wrote *Far Away*, and it was performed at the Royal Court Theatre Upstairs. In 2001, she translated Seneca’s tragedy, *Thyestes*. A year after this translation, she wrote *A Number*, which is a play about genetic engineering, and the play was first presented at the Royal Court Theatre. In 2005 she wrote another version of the Swedish playwright Johan August Strindberg’s 1902 play, *A Dream Play*, and this version was performed at the National Theatre, London. Since Churchill does not know Swedish herself, she used the translation of Charlotte Barslund to prepare her version of the play. In 2006, *Drunk Enough to Say I Love You?* was performed at the Royal Court Theatre. Her last play, *Seven Jewish Children – A Play for Gaza*, was written in 2009. This is a very short play taking approximately ten minutes. The play was performed at the Royal Court Theatre. In contrast to what the title suggests, there are no children as characters, and Churchill gives seven short scenes, summarising the big incidents in the history of Gaza covering nearly seventy years. In the play adults have a discussion on what to tell or not to tell their children about their history.

Janelle Reinelt in *After Brecht: British Epic Theater* states that there are some dominant forms of feminism which are distinguished among the others such as “bourgeois feminism” which upholds the right of women to be equal with men, “radical” or, as

sometimes referred to, “cultural” feminism which emphasises a different and separate class for women, and “socialist feminism” or “materialist feminism” which draws attention to the social construction of gender, and the relationship between race, class and gender oppression (81). Caryl Churchill, with her left-wing political ideas, supports socialist feminism as it is apparently seen that her plays are mostly about “a socialist and feminist critique of the injustices and inequalities produced by late twentieth-century western capitalism and patriarchy” (Aston, *Feminist Views* 18). Furthermore, in most of Churchill’s plays, women get proud of being a success in the “man’s world” and being as successful as men. Yet Churchill’s women achieve to be financially and professionally successful only by sacrificing their womanhood, whereby Churchill satirises the patriarchal understanding of society supporting the view that a woman should work at home doing the housework and the professional area and being successful in this area should be left to men. For this very reason, Churchill draws her women characters as man-like women sacrificing their family happiness or children, especially as the case of Marion in *Owners*, and as the case of Marlene in *Top Girls*.

Moreover, Churchill’s women characters do everything for themselves and do nothing for other women, and this is a good critique of the first woman Prime Minister of England, Margaret Thatcher (1925) because the policies of Thatcher are in direct opposition with Churchill’s socialist feminist ideas. When she first became the Prime Minister, all the women in the country hoped to live under better conditions for now a woman was there to understand them. However, it is evident that those “successful” women such as Margaret Thatcher came into power because they adapted themselves to male ideologies against women (Kelly 39). Women were still oppressed despite a woman Prime Minister. Therefore, Thatcher was called as “the iron lady” among people. However, as John Blundell points out in *Margaret Thatcher: A Portrait of the Iron Lady*, “[h]er most notorious policy [...] was to withdraw ‘free’ school milk for 7- to 11-year-olds and to increase school meal charges. The former led to the often heard chant by marching demonstrators: ‘Mrs. Thatcher, Milk Snatcher’” (64-65).

It should also be noted that although Thatcher and her policies were much disliked by the left, she was also appreciated especially by the people who opposed the Marxist doctrine. According to Thatcher, Britain was in decline and she thought that Marxism

had been pernicious for Britain (Berlinski 345). On the contrary, socialist feminists thought that the only thing that oppresses women is not patriarchy since the capitalist order is also a factor behind the sufferings of women. Hence, they saw Marxism as a good alternative to end the oppression of women. Apart from this, Thatcher was also appreciated for her efforts to make Britain a classless society through meritocracy (Martin and Riele 30). However, the members of the left in Britain thought that this was a shift from a collectivist society (working-class) to a meritocratic one (middle-class) (Djursaa 113). Thus, with regards to such women as Margaret Thatcher, it is generally thought that “they are women, but they are not sisters” (Sternlicht, *Masterpieces* 97) since they do not form a bond of sisterhood with other women. Churchill, who “have emerged from Second Wave feminism” (Reinelt, “Caryl Churchill” 174), supported the formation of a bond of sisterhood among women against the current capitalist and patriarchal systems which harshly oppress women.

The creator of the concept of the epic theatre and its innovative techniques, Bertolt Brecht, who obviously does not fit the clichés of his time (Busacca 195), challenged the Aristotelian theatre, which is also called the dramatic theatre, and he shaped his own technique, known as epic theatre or non-Aristotelian theatre. Brecht, as the son of a mother and father representing the historically privileged *Bildungsbürgertum* (educated middle-class; my translation) (Rosenhaft 4), had a bourgeois life style; however, although he had a very wealthy and easy life compared to the other people’s lives in that Germany, he still developed an anti-bourgeois stance in his notion of theatre. He developed his epic theatre as anti-bourgeois; his theatre aimed at being objective since Brecht found the dramatic theatre subjective because the characters merely represent the bourgeois life style rather than that of common people. In other words, in his own understanding of theatre, Brecht challenged the specific image of ‘man’ created according to the bourgeois ideology (Sartre 52) in a society where the dominant voice belongs to the bourgeoisie. Yet still, it is of importance to note that even though Brecht’s notion of theatre can be labelled anti-bourgeois, in his plays, he does not show an idealised world where the ideologies of the bourgeoisie have been removed from the practices of the daily life. On the contrary, he presents the events as they are and illustrates the reason behind this unfair organisation. “[H]e shows us the injustice of the world as it is, and leaves us with a ballad to the effect that a radical change ought to be

made" (Mandel 237). In other words, he presents the world in a way as it really is, and the solution is left to the audience.

According to Brecht, the audience should be made aware of the oppression of the capitalist system over the lower classes and it should feel the need for change (Wulbern 68). Hence, what should be avoided is a theatre that is purely in the service of catharsis among the audience, which is the Aristotelian theatre; which supports to develop solely an emotional link rather than an intellectual link, with the action among the audience and the characters. Because such a theatre would aim at entertainment for the audience and automatically arrest its intellectual and critical capacity. In opposition to this kind of theatre, Brecht used the stage as a platform to show his Marxist ideas, which he learned from the sociologist Fritz Sternberg (Thoss and Boussignac 58; my translation), and to reveal his criticism of the oppression of people based on the ideologies of the capitalist system.

S. Milly Barranger notes that "[b]y 1921, Brecht had seriously entered the German theatre as a reviewer and playwright" (119). In his career, Martin Esslin, in *Brecht: The Man and His Work*, gives the Chinese, Japanese and Indian theatre, the use of the chorus in Greek tragedy, the techniques of clowns and fair-ground entertainers, the Austrian and Bavarian folk play, as Brecht's sources (121). Apart from these sources, Brecht got inspiration also from the works of William Shakespeare (H. Goodman 220) especially in *Die Rundköpfe und die Spitzköpfe* (*Round Heads and Pointed Heads*, 1936) where he was inspired from Shakespeare's *Measure for Measure* (1604). In addition to Shakespeare, Brecht also used Jonathan Swift's *Gulliver's Travels* (1726) in this particular play. This literary background helped Brecht to constitute the techniques of the epic theatre and his own theatre company, the Berliner Ensemble that was founded in 1949 by Brecht himself and his second wife Helene Weigel. Brecht's theatre company, the Berliner Ensemble, has served as a good model for the world to form an innovative company in which new and challenging plays are performed.

In 1924, Brecht started to work as a dramaturge at the *Deutsches Theatre*, the Berlin Theatre, under Max Reinhardt (Bloom 12). One of his major works, *Baal* (1923) was written in 1918 with the melodies composed by Brecht himself. This play was his reaction against the dominant expressionist movement in the theatre, including such

names as Georg Kaiser, Ernst Toller, Hans Henny Jahnn, and Reinhard Sorg. The play was specifically written “as a blow against this highly emotional tendency” (Fuegi 16). *Mann ist Mann (Man's Man)*, written in 1936, is one of Brecht's most widely-known comedies in which he made use of music and comments directed towards the audience in order to preserve its distance for the first time (Thoss and Boussignac 51). Besides, Brecht joined Piscator's ‘dramaturgical collective’ for one year (1927/8) as a writer and a director (Eddershaw 11). In 1927, he started to work on *The Little Mahagonny* with Kurt Weill. The set was designed by Casper Neher like a boxing-ring, which gives us the clues of the starting points of the epic theatre. With the circular shape of the stage, resembling a boxing-ring, Brecht wanted to draw the attention from the performance to all the devices of the theatre, such as music, casting, props, as well as the performance, by means of which he brought equal importance to all the theatrical devices. The play included a final poem, “Poem on a Dead Man” and five songs. In *Round Heads and Pointed Heads* (1936), Brecht made use of his famous term *Verfremdungeffekt* (Distancing Effect, or more widely used Alienation Effect, that is “A” Effect) for the first time (Thoss and Boussignac 112), which gives us the hint that his epic theatre had started to take its full form. While shaping this Alienation Effect of the epic theatre, the Chinese actress Mei Lanfang, whom Brecht met in 1935 in Moscow, was his inspiration (Thoss and Boussignac 116). Mei Lanfang's acting with an awareness of being observed by the audience automatically changes the role of the audience as now it is no more the invisible witness of a number of events portrayed on stage.

His other major works include *Die Dreigroschenoper (The Threepenny Opera, 1928)*, which is an adaptation of John Gay's *The Beggar's Opera* (1728); *Aufstieg und Fall der Stadt Mahagonny (The Rise and Fall of the City of Mahagonny, 1930)*; *Die Gewehre der Frau Carrar (Señora Carrar's Rifles, 1937)*, written in collaboration with Margarete Steffin, a play in which Brecht did not employ epic theatre devices (Thoss and Boussignac 123); *Mutter Courage and Ihre Kinder (Mother Courage and Her Children, 1941)*; *Leben des Galilei (Life of Galileo, 1943)*; *Der Gute Mensch von Sezuan (The Good Person of Szechwan, 1943)* which he wrote in collaboration with Margarete Steffin and Ruth Berlau; *Herr Puntila und Sein Knecht Matti (Mr Puntila and His Man Matti, 1948)*; *Der Kaukasische Kreidekreis (The Caucasian Chalk Circle, 1948)*; and *Der Aufhaltsame Aufstieg des Arturo Ui (The Resistible Rise of Arturo Ui, 1958)* which

was written as a reaction against Hitler's Nazi regime. Brecht also wrote poems on the condition of the theatre suggesting a new form of theatre, namely his epic theatre.

With his rejection of the Aristotelian theatre and of realism and naturalism in the European theatre that had been dominant after Henrik Ibsen, Brecht made a huge contribution to modern theatre (Burt 271). As this contribution was revolutionary, it would absolutely take time for the audience to get used to the Brechtian style of acting and staging. In the divided Germany, Brecht's works were received in different ways since the separate parts of Germany supported different ideologies. This difference is very evident because, as Wolf Siegert rightly states, Brecht was 'a modern classic' in West Germany (Federal Republic of Germany, FDR) and 'a classic of socialist-realism' in East Germany (the German Democratic Republic, GDR) (176). Since East Germany was a socialist state, Brecht was received more with his socialist ideas there. In the GDR, Bertolt Brecht was perceived to be "the best representative of a well-developed socialist culture, namely its own" (Silberman 95). This explains the reason of four million copies and fifty titles in the edition of Brecht's works in the GDR and the opening of Chausseestraße for the sake of "*Pflege und Verbreitung der Werke Bertolt Brechts*" (the cultivation and dissemination of Brecht's works) (Silberman 95). Chausseestraße is the street where Brecht's house was located and this house was turned into the Brecht Centre in 1978 (Bradley 138). Thus, it is right to state that Bertolt Brecht was one of the most popular playwrights in East Germany. On the other hand, in West Germany, it became possible to digest Brecht's ideas only after "the economic miracle" that took place after the Second World War, when all the industry leaders, conformists and the fellows of Nazi Germany, or the Third Reich, were integrated (Siegert 177). Though it took time for the audience, especially of West Germany, to digest Brecht's ideas, Bertolt Brecht, now, stands as one of the most important figures that influenced today's theatre most all around the world.

The Berliner Ensemble was founded in 1949. This company became such a famous theatrical symbol in Germany that "[n]o Westerner [of the Berlin Wall] could visit Berlin without a pilgrimage across the border to what was hailed as the finest theatre in the world" (Mueller 203). The administrative head of the company, which was founded in the place of the *Theater am Schiffbauerdamm*, was Helene Weigel (Barranger 119).

As for Brecht, he was the artistic head of the organization (Fuegi 129). Joachim Tenschert in "The Origins, Aims, and Objectives of the Berliner Ensemble" contends that Brecht's plan with the Ensemble was to produce a kind of collective learning between the young actors who were not experienced enough or trained wrongly and the experienced anti-Fascist ones who had just returned from exile (42), after the fall of the Third Reich with the dictatorship of fascist Adolf Hitler. Hence, as John Fuegi states, the company would be a kind of show place for experienced figures, but what is more important is that the company was a sort of training program for beginners and amateurs (129), many of whom were previously trained "in East German conservatories" (Weber 176). Brecht's new company included Helene Weigel, Ernst Busch and Therese Giehse as actors and actresses; Casper Neher and Teo Otto as designers; Hans Eisler and Paul Dessau as composers; and Erich Engel as director. The first production of the company, *Mother Courage*, opened on 11 January 1949 (Eddershaw 34). The company became so successful that all the other countries, including Britain, took it as an example to form an exclusive company for the alternative theatrical movements. In the British post-war theatre, Brecht was shown as a good example to found a company of his own ideas.

According to Brecht, it is possible to describe basically two modes for the theatre, the first of which is the merry-go-round-type, or *K-Typus*, and the second one is the planetarium-type, or *P-Typus* (Rokem 118). The first one is based on the Ptolemaic conception of the universe, which posits that the earth is at the centre of the universe with everything left moving around it. This understanding is represented by the Aristotelian theatre, where the main aim is catharsis, through which the audience identifies itself with the events and the characters on the stage. In the Aristotelian sense the stage or more correctly the performance of the actors, just like the earth, is at the centre of the theatre, and the rest, namely the audience, surrounds the stage by being influenced and driven by the action. The second one is based on the model of the Copernican conception of the universe, which is also called *the heliocentric system*, where the earth is no longer at the centre of the universe, and where the centre needs redefining (Rokem 118). The second type is what Brecht sets forth as the best option for his theatre, in which there is no centre at all since all of the devices, which help to form the theatre and the play, are equally important. Accordingly, he puts much emphasis on

the use of music, scenery, action, theatrical devices, lighting, sometimes dance as well as the story itself.

As Jean-Paul Sartre argues, the main difference between the dramatic (Aristotelian) and the epic theatre is that in the first one the character speaks in his own name with his own interpretation, but in the second one the character remains demonstrative (56). In the epic theatre, instead of becoming and feeling the character or “living” the story, the actor just reads or quotes, simply narrates the event and shows the character “as a mere representation” (Sartilot 132). In one of his poems written on the condition of the theatre, “On Everyday Theatre,” Brecht openly shows the role of his actors:

Watch him
 Repeat now what he did just before. Hesitantly
 Calling on his memory for help, uncertain
 Whether his demonstration is good, interrupting himself
 And asking someone else to
 Correct him on a detail. This
 Observe with reverence!
 And with surprise
 Observe, if you will, one thing: that this imitator
 Never loses himself in his imitation. He never entirely
 Transforms himself into the man he is imitating. He always
 Remains the demonstrator, the one not involved. (177)

Just like this person who remains the demonstrator during the accident-telling process, the actors should also remain as demonstrators merely giving the conditions of those characters in an objective way, offering the audience a chance to make an intellectual decision. In this sense, the demonstrator, namely the actor, just re-enacts an event to the bystanders, namely the audience, so that it can make a critical judgement of it (Subiotto 201).

It can be pointed out that Brecht made use of the whole theatrical devices to remind the audience that what it is watching is a play, not a piece of life or the reality itself. Hence, it can be stated that in the epic theatre the Aristotelian illusionary and invisible fourth wall of the traditional stage is destroyed. Like the Chinese theatre he admired so much, in which there are stylized acting, masks and anti-illusionist staging, Brecht wanted to form an anti-illusionary theatre (Rollyson 107) through some devices which would produce an Alienation Effect (*Verfremdungseffekt*). Through A Effect, the epic theatre playwright helps the audience understand that it is experiencing a fictional play “in a

detached and critical spirit, [as a result of which] familiar things, attitudes and situations appear in a new and strange light and [...] through astonishment and wonder, a new understanding of the human situation" is produced (Esslin, *Brecht* 129). For this very reason, in the epic theatre, "placards, devices of stylization, even explicit statements from the stage [implying] that the play is a play and not "reality," do intrude between the audience and a continuum of action" (Busacca 193) as well as "episodic structure with emphasis on narrative, startling contrasts within and between scenes, film projections and other mechanical and electronic aids, songs" (H. Goodman 222), and "unpretentious use of undisguised materials" (Esslin, *Brecht* 135). Apart from these illusion-destroying staging devices of the epic theatre, the following devices are also used to create an anti-illusionary performance in plays:

[...] [T]he half-curtain which only partially hides the process of changing scenery, the brilliant flat white lighting which reveals the stagy falseness of the set, the operation of the stage turntable to skew the spectators' view of the action during a scene, the elimination of spotlights and footlights, and even the exposure of floodlighting fixtures. (Wulbern 71)

In relation to providing some lighting while changing the scenes, Brecht in his poem, "Theatre of Emotions" states:

Don't show him too much
 But show something. And let him observe
 That this is not magic but
 Work, my friends. (*Poems* 425)

So, Brecht used lighting in order not to create a proper atmosphere for the audience to feel the same way as the characters but to dispel any illusion of reality by making the sources of lighting visible to the audience (Esslin, *Brecht* 136). What Brecht aims at by making the audience aware of the sources of lighting is to make it realise that it is a play it watches and to prevent sole emotional identification with the action and especially with the characters. According to Brecht, an intellectual identification should be formed and the emotional one should not be in the foreground.

As in the case of lighting, masks are also used not to create a real atmosphere but to reveal that there is a human being, an actor, behind that mask. Peter Shaffer's *Equus* (1973) can be given as an example to the Brechtian usage of the masks since in the stage directions of this particular play, it is underlined that the horse mask should not be

used to make the audience think that it is a real horse, rather it is used to remind the audience that there is an actor wearing a mask. Thus, contrary to the use of the masks in the dramatic theatre, the audience is not fooled in the epic theatre by trying to hide the actors wearing masks.

Evidently, Bertolt Brecht uses all the theatrical devices visible to the audience to accomplish the distance required to remind the audience that the story presented on the stage is a fictional and theatrical performance as well as to reinforce his A Effect. He wants each theatrical element to comment on the action in a different and separate way. For instance, music in Brecht's plays is not used to strengthen the main action of the play but it is used to interrupt and disrupt the flow of the narration by making a different comment on it. Moreover, the source of the music, just like the source of the lighting, should be visible to the spectator, and for this reason generally the musicians are placed on the stage while producing their songs (Esslin, *Brecht* 137). As for the music itself, it was especially the genius of Weill that "brought the audience into the theatre and held it long enough to learn to accept Brecht, and, after Samuel Beckett's *Waiting for Godot*, the emerging new theatre of being" (Busacca 196). In Brecht's understanding,

[t]he musical numbers are no longer smuggled in at the point when the emotional charge of a scene rises to a climax and speech merges into song, but are introduced as entirely distinct ingredients of the play, which interrupt its flow, break the illusion, and thereby render the action "strange." [...] [T]he music does not merely express the mood of the words; it often stands in contradiction to them, comments on them, or reveals the falsity of the sentiments they express. (Esslin, *Brecht* 128)

Apart from this, music also helps produce *Gestus*, including the meaning of not only gesture but also all the signs that are expressed in social relationships in accordance with the social background and role of the character, which Brecht took from the techniques of Meyerhold and Tretyakov to whom he was introduced by Walter Benjamin (Thoss and Boussignac 101). Through his emphasis on *Gestus*, "whose aim is to expose the essential social attitude underlying any phrase" (Sartillot 128), by defining "the total persona the actor creates on stage by way of his physical demeanour, facial expression, vocal utterances, costume and so forth" (Weber 182), Brecht intentionally shifts the analysis of the character from its inner life to its social background in order to make the character behave in that particular way (Esslin, *Brecht* 134). By openly giving

the gestus of each character, the audience is forced to see the social formation affecting the attitudes of the characters.

Brecht also used the stage at times in a circular form just like a boxing ring. Previously, the stage was used in its circular form, as well. But prior to Brecht, the aim was to draw attention to the action. However, what Brecht aims at with the circular formation is to draw equal attention to all the theatrical devices, not only the action. With this new intention of the circular formation of the stage, it has been emphasised that “the intellectual and ideological conclusions which have to be drawn from this field of vision is not only the central theme, but also the underlying structural principle of the plays” (Rokem 115). Through this innovation, he draws attention to all the elements of the play on that circular stage, not just the story or the performance of the actors, itself. Moreover, the actors sometimes sit on the benches or chairs placed on the stage, watching the play with the audience and entering the performance and becoming the character when it is their turn. They take the necessary props from the stage where all the necessary props have already been placed. By making the actors prepare for their role in front of the audience, Brecht aims to keep the audience awake and make it see that this performance is not magic, but simply work. He himself clarifies this lack of Aristotelian magical and mysterious transformation of the actor in his concept of theatre in his poem entitled “On Everyday Theatre”:

The mysterious transformation
 That allegedly goes on in your theatres
 Between dressing room and stage – an actor
 Leaves the dressing room, a king
 Appears on stage: that magic
 Which I have often seen reduce the stagehands, beerbottles in hand
 To laughter –
 Does not occur here.
 Our demonstrator at the street corner
 In no sleepwalker who must not be addressed. He is
 No high priest holding divine service. At any moment
 You can interrupt him; he will answer you
 Quite calmly and when you have spoken with him
 Go on with his performance. (178)

Through different usage of these devices, what Brecht aims for is first to make the audience an active participant who makes judgement and intellectual decisions rather than being a passive consumer of the play. Secondly, he aims to prevent the emotional

identification and empathising between the actor and the character acted, and the character and the audience, since he believed that “this empathy, particularly when carried to the point of emotional catharsis by the spectator, dulled the latter’s critical faculty and consumed his capacity to act, to change the corrupt existing social and economic order” (Wulbern 74). In this sense, it can be claimed that “[t]he art of epic theatre consists in arousing astonishment rather than empathy” (Benjamin 18) so as to make the audience “participate actively in the construction of the meaning from a deliberately episodic and contradictory form contrived by the playwright and developed in the performance” (Eddershaw 159). Hence, by extending the usage and function of some theatrical devices, as mentioned above, Brecht automatically challenges the theatre of the past epoch in which the story is given the first place rather than the other devices of staging a play because the plays of the past epoch are essentially written for sensual enjoyment (Weill 61). It is observed that these plays of the past epoch are titillating, exciting, inciting, and upsetting the audience (Weill 61) in an opposed way to the epic theatre. Of course, the plays written in compliance with the epic theatre arouse emotions of the audience; however, it is guaranteed that these emotions are not parallel to the characters and the audience feels differently as it sees the alternative ways to better the lives of the characters. For example, whereas the audience laughs at a comic situation in the Aristotelian theatre, it thinks and maybe even feels resentment in the epic theatre since it observes the ideological wrongdoing behind that comic situation. Hence, it is right to claim that Brecht brought a revolutionary change not only to the events on the stage but also, beyond the stage, that is what is going on among the audience (Ewen 173; my translation).

Moreover, Brecht draws our attention to the difference between the audiences of the Aristotelian and the epic theatres in his essay “Theatre for Pleasure or Theatre for Instruction”:

The dramatic theatre’s spectator says: Yes, I have felt like that too – Just like me – It’s only natural – It’ll never change – The sufferings of this man appal me, because they are inescapable – That’s great art; it all seems the most obvious thing in the world – I weep when they weep, I laugh when they laugh.

The epic theatre’s spectator says: I’d never have thought it – That’s not the way – That’s extraordinary, hardly believable – It’s got to stop – The sufferings of this man appal me, because they are unnecessary – That’s great art; nothing obvious in it – I laugh when they weep, I weep when they laugh. (217)

Despite the fact that the techniques used in the epic theatre were particularly new to the world of theatre, Erwin Piscator (1893-1966) was the one who first coined the term ‘epic theatre’ (Innes, *Erwin* 193). However, according to Brecht, Piscator was using epic theatre as propaganda rather than as a means to start any rational argument among the audience (Eddershaw 11). Piscator was trying to turn the stage into a platform to illustrate his political ideas, and he was in a disagreement with Volksbühne, where he worked as a director, because of his Communist approaches. After leaving there, he opened his own theatre at Nollendorfplatz (Thoss and Boussignac 59). By simply breaking the traditional spell cast by the theatre (Wulbern 70), Brecht made many additions and changes on Piscator’s epic theatre and formed an original technique and approach for the new era, in which, instead of creating an illusion of reality with the aim of catharsis, the audience is made aware of watching a play. The aim is to make the audience think and try to find a solution to the problems presented on the stage.

As Basil Busacca notes, Brecht rejected the theatre which offers the audience “little holidays from the problems of their own lives” (197). In other words, Brecht opposed the understanding of a play which is performed primarily to entertain the audience. Instead, Brecht offered a theatre which pinpoints Marxism and the problems of bourgeois capitalism. Thus, his theatre must be, as Brecht himself also highlights in his *A Short Organum for the Theatre* (Tiyatro İçin Küçük Organon), productive (30) by directing its energies to the social problems and issues of the daily life (H. Goodman 222) and by forcing the audience to acquire a solution and to make a critical judgement on the reasons of the problems of the character. Hence, as Arrigo Subiotto states, Brecht’s theatre is not and should not be “thought of as an autonomous event giving gratuitous pleasure, rather it is intended to convey information and produce a result” (201). Unlike the Aristotelian theatre, epic theatre represents the reality in order not to create catharsis among the audience but to make it think and find a solution.

In the light of this information, the inner life of the character is the target of the Aristotelian theatre for the aim is “the audience’s absorption into a character and a plot that headed toward emotional climax” (Arlett 71). On the other hand, in the epic theatre the inner feelings of the characters are exposed only when it is expressed and seen in their outward actions (Esslin, *Brecht* 133). Jean-Paul Sartre, in relation to this, supports

Brecht's theatre as it "aims to show us the individual adventure in the measure that it expresses the social adventure" (55). Then, the audience would say "if I lived under that condition" instead of "I would do the same" (Brecht, *Tiyatro İçin* 42). With regard to this, Brecht posits that the reply that would be given by each person would be different according to the time, place and the class (*Tiyatro İçin* 43). Hence, the social formation of the character should be absolutely given in the plays. Therefore, epic theatre characters emerge "from the social function of the individual and changes with that function" (Esslin, *Brecht* 127). As a result, in contrast to the Aristotelian theatre, epic theatre does not produce fixed characters whose individuality can never change even when confronted with some social events that could change it otherwise.

Furthermore, the epic theatre actor shows a deliberateness of the action, emphasising that he/she is aware of being observed, not simply watched by the audience, which makes it different from the acting approach of Constantin Stanislavsky (1893-1938), according to whom the key role of the actor during the acting process is "to infuse a role with emotional and spiritual content" (Whyman 1) showing his psychology, similar to the Aristotelian acting. Stanislavsky wanted his actors to form an emotional and psychological link with the characters, and his actors "had to put themselves into the characters' circumstances" (Merlin 24) which provides an emotional or, in Stanislavsky's term, a psychological identification between the actor and the character; this was strongly rejected by Bertolt Brecht. Thus Eric Bentley was right when he described Brecht's actors as having gone "beyond Stanislavsky" ("Are Stanislavsky and Brecht" 39). A Brechtian actor should not form an identification, rather he/she should show the audience the alternatives:

'I have decided to go left rather than right. I could have gone to the right, but I am going to the left and *not* to the right.' This implies a deliberateness of action, a consciousness of the presence of the audience, which are diametrically opposed to Stanislavsky's ideal of an actor who is completely alone, completely wrapped up in himself and unaware of being observed. (Esslin, *Brecht* 132)

First of all, Brecht wants his actors to be objective and aware of the fact that he/she is acting in a role assigned to him/her and the audience is watching a play performed in order to show the wrongdoings around them. In this regard, he evidently mixes entertainment and instruction, or enlightenment, in his theatre. Brecht wants the audience to see not only the emotional sides of the characters related to who he/she is

but also the problems in the background that shape his/her individuality. Nevertheless, it should be clearly pointed out that Brecht's reaction against the emotional identification does not mean that he is against the formation of emotions among the audience; rather, he wants the audience to feel "different" emotions from the characters on the stage. For instance, if a character feels sadness, the audience should feel anger at the social causes behind the sadness of that character (Eddershaw 16). Brecht also wants the audience to come up with some solutions for the problems he shows in his plays. Since the aim of the epic theatre is not to make the audience lose themselves in the dramatic world created on the stage and to make it see the social formulation happening around the character, "[t]he central motivating force of his dramatic action is accordingly not the will and passion of the hero, but the outer world, man's political, social, and economic environment" (Steer 68). While the audience of the dramatic theatre feels pity for the character as it thinks that what it goes through is inescapable in its fate, the audience of the epic theatre gets surprised to see the agony of the character because it sees an alternative way to turn this agony to happiness, and puts the blame on the social injustices leading the character to that feeling and life style by drawing attention to the social forces behind the character.

Thus, epic theatre is exactly the opposite of dramatic theatre, which has been the dominant form since the time of Aristotle. However, it should be pointed out that Brecht's epic theatre is not a destruction of dramatic theatre, rather it is a kind of deconstruction and subversion of the dramatic theatre with plenty of distinctions, or usage of its devices to show the contradictions inside them (Sartilot 121). Brecht in his essay, "Theatre for Learning," shows the distinction between these two theatre forms:

Dramatic Form

- The stage "incarnates" an event.
- Involves the audience in an action, uses up its activity.
- Helps it to feel.
- Communicates experiences.
- The audience is projected into an event.
- Suggestion is used.
- Sensations are preserved.
- The character is a known quantity.

Epic Form

- It relates it.
- Makes the audience an observer but arouses its activity.
- Compels it to make decisions.
- Communicates insights.
- Is confronted with it.
- Arguments are used.
- Impelled to the level of perceptions.
- The character is subject to investigation.

Man unchangeable.	Man who can change and make changes.
His drives.	His motives.
Events move in a straight line.	In "irregular" curves.
Natura non facit saltus.	Facit saltus.
The world as it is.	The world as it is becoming.
(25)	

While *natura non facit saltus*, which had been a principle of natural philosophy since Aristotle and which means in Latin that nature can not make jumps, emphasising the unchangeable nature of the character is dominant in the dramatic form, *facit saltus*, the opposite of the above stated phrase, is dominant in the epic form. This is also related to the last sentence of the chart. In the dramatic form, the world is depicted as it is with events that can not change the fixed nature of the character. However, in the epic form, the world is depicted as it is becoming. So in epic theatre "the attention is focused not simply on the outcome, but on the process of portrayal itself" (Wulbern 70).

Moreover, while in the dramatic form the scenes follow each other in a cause-effect relationship, in the epic form "to enable the audience to pause and reflect upon what it sees" (Steer 641), the scenes are episodic. In other words, as also Martin Esslin highlights in *Brecht: The Man and His Work*, Brecht's scenes are like "‘montage’ of contrasting episodes. While the ‘Aristotelian’ drama can be understood only as a whole, the ‘epic’ drama can be cut into slices that will continue to make sense and give pleasure" (128). Thus, with Brecht, "the theatrical performance stops being a supposedly unified and integrated whole" (Sartiliot 126) because the intervals and interruptions are made so as to give the audience enough time to understand the situation and to make a critical judgement.

Bertolt Brecht came to be known in Britain in the 1930s. His ideas were primarily encouraged by such magazines as John Lehmann's *New Writing*, and then by some reports coming from America in mid 1941 after Brecht's arrival in California (Willett 76). W. H. Auden and Christopher Isherwood were impressed by his writings and Stephen Spender translated one of his poems. Yet the names who made Brecht, and, to a limited extent, his theatrical understanding more familiar to left-wing audiences were notably the actor Herbert Marshall, the actor and the theatre director André van Gyseghem, and the composer and pianist Alan Bush (Willett 77). In addition to these, through Hoffman Hays and Eric Bentley's articles and translations, information about

Brecht came to Britain after 1945 (Willett 77). Nonetheless, Kenneth Tynan “who became drama critic of the London *Observer* in 1954” (Esslin, “Brecht” 147) made Brecht most famous in Britain since, as John Willett notes, Tynan “[b]y his reactions to the Paris productions of *Mother Courage*, first by the Théâtre National Populaire under Jean Vilar with Germaine Montéro as Courage, then by the Berliner Ensemble with Helene Weigel at the 1954 International Festival” (77), put Brecht on the British theatrical scene for the first time. Although this kind of second-hand writing on Brecht was available in Britain, it was hard to read Brecht himself for those not knowing German; hence, as Esslin clarifies in “Brecht and the English Theatre,” Brecht’s theoretical writings were nearly unavailable until 1964, when the selection of John Willett, who is well known for his translation of the work of Brecht, was published (149). Bertolt Brecht’s ideas on theatre showed its influence on the British stage “dating from the first visit of the Berliner Ensemble in 1956 and the English publication in 1964 of John Willett’s compilation of the theoretical writings, *Brecht On Theatre*” (Reinelt, “Beyond Brecht” 154). In the first visit of the company, *Mother Courage*, *The Caucasian Chalk Circle*, and *Drums and Trumpets* were performed (Reinelt, *After Brecht* 7), later in 1965 in the second visit of the company, *Arturo Ui*, *Coriolanus*, *The Threepenny Opera*, *The Days of the Commune* and the company’s studio production of excerpts from *Mahogonny* (Esslin, “Brecht” 153) were staged.

A year after the critical review of Tynan, in 1955, the theatre director Joan Littlewood, who, just like Brecht, wanted to create a theatre for the working class rather than a middle-class theatre (Styan 185), had directed *Mother Courage* and played the mother role at Barnstaple in 1955, which is the first British production of the play (Styan 185) and also the first British production of any of Brecht’s plays. In fact, again in the same year but before Littlewood’s production, the Marxist director Eric Capon made an open reading of *Mother Courage* at the Institute of Contemporary Arts (Thomson 81); however, Littlewood’s production is accepted as the first Brecht production for the former was an open reading, not a performance. In 1965, at the National Theatre, *Mother Courage* was also produced by William Gaskill who “serves as an important focal point for the Brechtian legacy” (Reinelt, *After Brecht* 15). In 1956, *The Threepenny Opera* was directed by Sam Wanamaker at Aldwych Theatre in the Blitzstein version in which the composer Marc Blitzstein “softened the tone of the

original language [...], made a few judicious cuts in the dialogue, reordered some passages, and reinstated Gay's opening to the brothel scene" (Kowalke 108); however, this turned out to be "too cosy an attempt at turning this astringent work into sugar-coated musical" (Esslín, "Brecht" 151). George Devine's 1956 production of *Good Woman of Setzuan* at the Royal Court with Peggy Ashcroft in the leading part also failed, "largely because it missed a truly Brechtian style and emerged as a somewhat larmoyant melodrama" (Esslín, "Brecht" 151).

In 1962, the Royal Shakespeare Company made a relatively successful production of *The Caucasian Chalk Circle* (Esslín, "Brecht" 151). In the same year, Peter Brook made a Brechtian-style production of *King Lear* for the Royal Shakespeare Company. The set was stark and with rusted metallic sheets flanking a bare stage, and there was also a harsh white light. The costumes were heavy, worn leather, and there were few and simple props. The actor Paul Scofield played the King with cold detachment, giving us the tips of a Brechtian performance (Styan 184). A year later, *Baal* failed to be performed according to Brecht's representation under Gaskill's direction because the actor playing Baal, Peter O'Toole, had an appearance opposite to the representation of Brecht's Baal (Esslín, "Brecht" 151). In 1963, *Shveyk in the Second World War* was produced at the Mermaid Theatre, but there was a mistake in the acting part with regards to conveying the class struggle drawn by Brecht; Bernard Miles turned "Shveyk into a West Country yokel, while some of the other Czechs spoke standard English and the SS-men Cockney" (Esslín, "Brecht" 152). Another misunderstanding of Brecht was by Tony Richardson. In 1964, he made a production of *St Joan of the Stockyards* at the Royal Court; however, he "simply did not realize that the heroic blank verse passages in the play are a *parody* of Shakespeare, Schiller, and Goethe" (Esslín, "Brecht" 152). On the other hand, the production of *Happy End* which was first staged at the Edinburgh Festival of 1964, then transferred to the Royal Court in the spring of 1965 was, according to Martin Esslin, the most successful and satisfactory production of Brecht ("Brecht" 153).

Furthermore, on television, not only on the semi-official BBC but also on the commercial channels there were some productions such as *Mahagonny* directed by Philip Savile, *Arturo Ui* with Nicol Williamson in the title part, *The Caucasian Chalk*

Circle with Sara Kestelman who is one of the rare English actresses being able to sing the Brechtian songs, and the 1982 BBC *Baal* with David Bowie in the title role under the direction of Alan Clarke (Willett 82-83). In 1989, *The Good Person of Sichuan* opened at the National Theatre with the direction of Deborah Warner (Eddershaw 123). In 1990, *Mother Courage* opened at the Citizens Theatre, Glasgow with the direction of one of the theatre's three resident directors, Philip Prowse, and Glenda Jackson in the title role (Eddershaw 129). Jackson later became a Labour parliamentarian (Mumford 68). And in 1991, *The Resistible Rise of Arturo Ui* opened at the Olivier Theatre at the National with the direction of Di Trevis (Eddershaw 140). Furthermore, in 1994 a new version of *The Life of Galileo* was provided with a script of the socialist playwright David Hare (Eddershaw 153). In 1997, Frank McGuinness wrote a new version of *The Caucasian Chalk Circle* for the Olivier Theatre, and the play was directed by Simon McBurney. Apart from this play, the National Theatre also produced Tanika Gupta's version of *The Good Woman of Setzuan* with the direction of Stephen Powell in 2001, *The Threepenny Opera* with the direction of Tim Baker in 2003 and Tony Kushner's translation of *Mother Courage* in 2009 ("Bertolt Brecht Plays"). In the Splendid Productions, in 2004, *The Resistible Rise of Arturo Ui* and in 2007, *The Good Woman of Szechuan* went on tour. In 2011, *The Caucasian Chalk Circle* was produced and toured by the Blackeyed Theatre, which was founded in 2004, with the direction of Tom Neill ("The Caucasian" 7).

Shortly after the first recognition of Bertolt Brecht in Britain, the productions of his plays were not so successful primarily because of misunderstanding, misapplying and misinterpreting. For these unsuccessful productions, John Willett, in "Ups and Downs of British Brecht," states nine points which he himself sees as obstacles for the future Brechtian productions. The first two obstacles are giving more importance to the plays of British playwrights than the Brechtian productions and the love of spectacle. These are followed by strained topicality since Brecht's messages of his time is not topical enough for today's Britain. Another obstacle is Anglicisation, for instance making Brecht's soldiers act like British, as also explained above. Making the language more informal, dropping the standard Brecht setting and the status of singers for inferior ones and by treating the text as secondary through vibrato are the other mistakes made in the British productions. The following obstacle given by Willett is mangling the verse first

by ignoring the punctuation and the line breaks and speaking the intentionally used breaks as if they were written in prose, then by putting too much self-expression into the words. But the mistake that is made widely is having the translations of the plays done by well-known writers, but unaccustomed to Brecht's theatrical language (87-88). Though the translator knows German very well, the most important thing while making the translations is to know the theatrical language of Brecht in order to give the right sense of the epic theatre. The contemporary British playwrights should learn to adapt Brecht's plays into our world without falling into these mistakes.

In addition to the British theatres and companies stated above, one of the 'alternative' British companies that successfully produced Brecht, was Foco Novo whose name comes from a "Portuguese idiom meaning 'new starting point'" (Chambers 280). It "was founded in 1973 by the director Roland Rees, the writer Bernard Pomerance and the administrator David Aukin" (Eddershaw 74). Brecht's plays were also produced at the Everyman Theatre, which was "founded in 1964, [..., in Liverpool] under Peter James and Terry Hands" (Eddershaw 78); at Contact Theatre which was founded in Manchester in 1973 (Eddershaw 80); and at the Citizens Theatre in Glasgow (Willett 80).

As British directors directing Brecht's plays – apart from Peter Brook and Joan Littlewood – George Devine, John Dexter and William Gaskill were notable (Styan 185). Janelle Reinelt states that though Littlewood, Brook and Dexter were important Brechtian directors, it was actually William Gaskill "who most exemplifies the Brechtian legacy and whose work has in many ways been responsible for translating that legacy into British staging practices" (*After Brecht*, 12).

Among the writers having written under the influence of the Brechtian devices, Edward Bond is the first name Eric Bentley gives in "The Influence of Brecht" by asking "[w]ho knows what Edward Bond would have been without Brecht?" (193-194). Apart from Bond, Martin Esslin gives Arnold Wesker, who is claimed to employ Brechtian devices of story-telling especially in his *Chips with Everything* (1962), and in *Their Very Own and Golden City* (written 1964, first London performance 1966) ("Brecht" 153); John Osborne in his satirical music play, *The World of Paul Slickey* (1959), in *Luther* (1961) which bears an influence of *Mother Courage* especially in the Peasant War scene (Act

II, Scene 2), and in *A Patriot For Me* (1965) ("Brecht" 154); Robert Bolt in *A Man for All Seasons* (1960) ("Brecht" 154); John Whiting in *The Devils* (1961); Peter Shaffer in *The Royal Hunt of the Sun* (1964) ("Brecht" 155) as well as his *Equus* (1973) and *Amadeus* (1979); and above all John Arden with

the linking scenes by songs in *Live Like Pigs* (1958), the use of folk song in *Sergeant Musgrave's Dance* (1959), the masks in *Happy Haven* (1960) (not long after the Berliner Ensemble had used masks most tellingly in their 1956 appearance in *The Caucasian Chalk Circle*), the whole structure and technique of *The Workhouse Donkey* (1963) (with a narrator and copious musical interludes), the parable technique of *Armstrong's Last Goodnight*. ("Brecht" 155)

Furthermore, as epic playwrights, Janelle Reinelt in *After Brecht* gives the first generation of post-Brechtian playwrights, who are John Osborne, John Arden, Arnold Wesker, and Shelagh Delaney as well as the second generation playwrights, who are Howard Brenton, David Hare, Edward Bond, Trevor Griffiths, Caryl Churchill and John McGrath (16). In addition to these names, John Elsom in *Post-War British Theatre* states Alan Plater and Peter Barnes (123) as playwrights who used some epic theatre devices in some of their plays. Moreover, Brendan Behan, Christopher Logue, and John Whiting are acclaimed to be influenced by Brecht, as well (R. Gray 194).

Caryl Churchill is one of the British playwrights who takes up the principles of Brecht's epic theatre in her plays by combining epic theatre devices with her feminist discourse. Caryl Churchill displays her socialist feminist ideas through the foundations of the theatre which Brecht wanted to form (Diamond, *Unmaking* 54). Like Bertolt Brecht, "Churchill placed her characters as social subjects at the intersection of economic, religious, and political forces which disciplined their sexuality and prescribed their gender" (Reinelt, "Caryl Churchill" 175). Churchill uses the stage as a platform to give her ideas with an understanding of giving pleasure as well as making the audience gain an intellectual and critical perspective, especially about the social status of women, by employing the Brechtian devices. Like Brecht, Churchill puts equal importance on all the devices of the theatre forming the performance and she absolutely reacts against a pure emotional identification between the character and the audience, and between the actor and the character. In order to prevent this identification and to create an A Effect, Caryl Churchill employs such epic theatre devices as multiple role, cross-gender and

cross-race casting, the epic use of dance, music, lighting and scenery, and episodic structure.

Although epic theatre has also brought theatrical innovations in relation to the content, in this thesis technical epic theatre devices, such as the use of a narrator, episodic structure, multiple role and cross-gender casting, and the epic theatre usage of music and dance, will be analysed in Caryl Churchill's selected plays. However, it should also be noted that apart from these epic theatre techniques, there are also other techniques which Churchill makes use of. For instance, in *Light Shining in Buckinghamshire*, in the Production Note of the play, Churchill states that

[t]he play was performed with a table and six chairs, which were used as needed in each scene. When any chairs were not used they were put on either side of the stage, and actors who were not in a scene sat at the side and watched the action. They moved the furniture themselves. (185)

By making the actors sit on the chairs watching the play with the audience, and becoming the character in front of it, Churchill generates an A Effect, which forces the audience to observe the fictional formation of the play, thereby preventing any emotional identification and any cathartic effect. As another example, in *Fen*, Churchill makes the props necessary for each scene ready on the stage throughout the performance. Whenever an actor needs any prop to become a character, that prop is taken in front of the audience, which, similar to *Light Shining in Buckinghamshire*, alienates the audience. This consequently alerts the audience towards realising that it is watching a play, and it automatically watches the play with an intellectual and critical perspective. Though these two examples are to be marked as epic theatre devices Churchill makes use of in some of her plays, there will not be a chapter on the use of props or staging in this thesis because Churchill employs them in few plays. In the chapters of this thesis, the use and function of narrator, episodic structure, multiple role and cross-gender/race casting, and music and dance will be analysed respectively in accordance with the epic theatre principle within the context of Churchill's related and selected plays.

CHAPTER 1. THE USE AND FUNCTION OF NARRATOR

One of the epic theatre devices which can be frequently observed in Caryl Churchill's plays is the use of a narrator. Martin Harrison describes the figure of the narrator in traditional (Aristotelian) theatrical terms as such: “[A] *narrator* is that person on stage, (not always a *character* or active participant in events), whose function is to fill in details of the plot, (the narrative), not described by the play's action, or to comment on events in the way a *chorus* might” (168). But, in the epic theatre, the narrator most importantly “signif[ies] [...] [the play's] status as artifice” (Counsell 95). The use of a narrator in accordance with the epic theatre ensures the playwright to make the audience aware of the fact that what it is experiencing in the theatre is just a performance and a representation. This, as a consequence, generates an A Effect, and the audience is directed to make intellectual judgements related to the events presented in a play. Therefore, it can be noted that the narrator in the epic theatre interrupts the flow of the action so as to “pinpoint social attitudes and injustices” (Barranger 189) affecting the lives of a number of people illustrated in the play. In the epic theatre, the narrator figure is an effective way to destroy the illusionary and magical transformation of a fictional play to a real life experience and adventure in the eyes of the audience because the narrators are constantly used to remind the audience of the fictionality of the performance. By means of this, A Effect is seen, alienating the audience from the identification with the story and rupturing any possible cathartic ending in the play.

Apart from making use of the narrator figure as actually narrating the events in the epic theatre, the projections or announcement of the scene titles, and the characters talking about themselves in the third person also function in the same way. Some of the characters step out of their roles directly addressing the audience, and sometimes the actors read stage directions or scene titles in order to rupture the magical illusion of the Aristotelian theatre (Rapaport 148). This makes the audience the participator in the play rather than the invisible witness of the events, since the actors directly talk to them. In addition, scene titles may also be projected on a screen to make the fictional formation of the action more explicit before the eyes of the audience. As well as the scene titles, whole texts are sometimes projected on a screen, “superimposing the individual act of reading on the communal” (Wehrmann 249). Additionally, in some of the plays, the

narrator may appear telling the story as in a method of story-within-story, and sometimes the stories narrated by the narrators may be performed as well, double exposing the fictionality of the performance. In this method, since the characters in a play watch a scene prepared for them in parallel to the narration of the narrator, the audience is awakened in the sense that it now becomes aware of the fact that it is watching a previously prepared play. The aim of bringing these previously hidden theatrical devices to the light is to urge the audience to observe and to raise questions at the prevalent situation (Rawi 968-969). Therefore, the narrator in the epic theatre does not exist to move the story forward, but to put the emphasis on the political and social issues being discussed (Pinchbeck 405) and to underline the fictionality of the story and the characters.

In the Aristotelian theatre, there is also a narrator figure; however, this figure is outside the play. In other words, the Aristotelian narrator just conveys the background information, relates the story and prepares the audience for the upcoming scenes. On the other hand, the Brechtian narrator is inside the play, not a god-like (omniscient) figure that knows everything related to the story heretofore and that simply informs the audience. In the epic theatre, the actors generally talk about themselves in third person narration, giving the background information of the characters they are acting. Hence, the emotional identification of the audience is ruptured by reminding them that they are watching a fictional theatrical piece. The metafictional awareness of the actors, by turning to narrators in some parts of the play, automatically and effectively produces an *A Effect*. Moreover, the narrators of the epic theatre, just like the epic theatre actors, do not associate themselves with the events in the play since they aim to unfold a social wrongdoing or to criticise certain institutions and social formations (Steer 637). Similarly, most of the Aristotelian narrators also do not associate themselves with the events in the play and become some sort of reporters just giving background information. Yet still, the aim of the Aristotelian theatre in employing a narrator figure in the theatrical pieces is different from that of the epic theatre. The Aristotelian narrator is not involved in the acting part and he/she just tells the background story because an external power should not rupture the magic-like transformation of the actors to characters, and the emotional identification of the audience with the characters and the action. On the other hand, the reason why epic theatre requires the narrators as well as

the actors not to associate their inner feelings with the characters or figures they act is its goal to produce an A Effect in order to provide the audience with a more intellectual outlook throughout the performance. Accordingly, the existence of a narrator figure in the epic theatre “has a metatheatrical function and exposes or openly thematises the fictionality of the performance” (Wehrmann 248). The narrators, and the actors, should be aware of their fictionality, and not identify themselves with the characters they represent, and consequently find ways of commenting on or quoting the characters rather than becoming the character in question.

In *Light Shining in Buckinghamshire* (1976), Caryl Churchill portrays the Civil War in the seventeenth century Britain not as an outcome of desire to gain monarchical power but as competing discourses (racial, religious, economic, royalist and parliamentarian ideologies) on the way towards the political ascendancy (Middleton and Woods 174). In this play, Churchill questions the idea that war brings “glory” as she illustrates the excuses used by the authorities for drawing men into war. Religious reasons are one of these excuses since men, who believe that this war is “to have heaven on earth” (*Light Shining* 192), are persuaded by the parliament through religion to join the army. Joining the army with the holy faith in defeating the Antichrist is described as a way of satisfying the will of Jesus Christ. Royalists are seen as Antichrist, and the Parliament aims to draw men to defeat them. The other reason is economic since men joining the army are paid eight pence a day. This is considered better than labouring by Star, one of the characters: “The pay is eightpence a day. Better than labouring. And it’s every day. Not day labour. Not just the days you fight. Every day” (196). So, explicitly, hard conditions of people are manipulated to persuade them to fight. Apart from religious and economic reasons, race issues are also dealt with. Representatives of Antichrist are Normans, and the followers of the Parliament are Saxons; thus, the Parliament uses being a Saxon as a good excuse to invite men to fight the war on their behalf.

In this play, Caryl Churchill depicts the desire of the people who were committed to different causes to bring revolution to their lives and their failure to make this dream real. Thus, it can be noted that the censorship of history in terms of misrepresentations, in which the Civil War is shown as a glorious revolution taken place for the benefits of the public, is also dealt with in the play. Churchill illustrates that ordinary people have

barely benefited from the revolution which actually served to other people's profits than the public's. In order to make the audience see the alternative outlooks and perspectives related to a historical event, Caryl Churchill makes use of the epic theatre narrator in this play. Churchill ensures that different characters will suddenly become narrators in the play, whereby the audience is allowed with a variety of point of views.

First of all, it is observed that the dates of the important historical events such as of the Putney Debates are announced by certain characters throughout the scenes. In the scene entitled "The Putney Debates," Churchill portrays specific historical figures and a historical event in the civil war. From 28 October to 11 November 1647, members of the General Council of Oliver Cromwell's New Model Army met at Putney Church to debate and discuss specifically a document, called *the Agreement of the People*, which was a draft of a new constitution proposed by Leveller leaders (Lincoln 15). The scene, "The Putney Debates," covers all the days of the debate; however, there is not any change in the scenery and the audience understands the passing time with a narrator who occasionally announces the dates changing. Besides, there is not a fixed narrator figure, and it is of significance that the narrator should be one of the actors, who emanates from his role, which further emphasises and clarifies the fictionality of the play in the eyes of the audience.

Moreover, at the beginning of the aforementioned scene, "The Putney Debates," each character introduces himself both to remind the audience of the history of the civil war, as the characters are drawn from the historical figures, and to alienate the audience with the aim of breaking any possibility of emotional identification which would lead to catharsis. The introductions are as such:

RAINBOROUGH. The Putney Debates, October the twenty-eighth, sixteen forty-seven. I am Colonel Thomas Rainborough, a Leveller.

SEXBY. Edward Sexby, private soldier, elected representative or agitator from Fairfax's regiment of horse.

RICH. Colonel Nathaniel Rich.

WILDMAN. John Wildman, civilian, writer of Leveller pamphlets who has assisted the agitators in drawing up their proposals.

CROMWELL. Oliver Cromwell.

IRETON. Commissary General Henry Ireton. (208-209)

After this brief background information about the characters, the real story of the play assigned to that scene starts to take place. As the conversation and debate go on, the dates are announced by the actors stepping out of their roles.

In addition, the scene at the beginning of Act Two, “Diggers,” also employs a narrator figure to awaken the audience. Before Gerald Winstanley reads the true Levellers’ standard advanced, which is a kind of “manifesto defining the fundamental principles of socialism and promotes communal interests over individual interests vested in property” (Morelli 62), one of the actors, who has taken up the role of the narrator for that scene, appears and gives the background information:

ONE OF THE ACTORS [*announces*]: Information of Henry Sanders, Walton-upon-Thames, April the sixteenth, sixteen hundred and forty-nine. (219)

Later on, the narrator briefly tells the story of how the Diggers started to dig up for the poor people with Gerald Winstanley on St George’s Hill in Surrey and how they got plentiful in number. In this scene, Winstanley talks about his ideas about how to be free in England, and he strongly supports the view that “[t]rue freedom lies where a man receives his nourishment and that is in the use of the earth” (219). Since the poor people do not have land to dig up to attain food from, they are not counted free, and they are bound to serve the rich people by digging the land of the rich people on their behalf.

Similarly, in “Lockyer’s Funeral” in Act Two, one of the actors announces the funeral of a Leveller leader, Mr Robert Lockyer, but this account of the funeral is read from a seventeenth century Leveller newspaper, which the narrator makes clear before starting to read the account of the funeral: “From *The Moderate*, a Leveller newspaper, April the twenty-ninth, sixteen forty-nine” (228). Besides, when the narrator finishes reading the account, he/she also informs the audience about the end of the Levellers: “A few weeks later at Burford, the Levellers were finally crushed” (219). By using a real newspaper account from the same century, namely around the seventeenth century, Churchill officially illustrates that people were not unified for one cause to fight in the Civil War; rather, they were separated according to their discourses.

Softcops (1984), in which Churchill tells the shift in the social control and the punishment from the festival-like exposition of the criminals to the surveillance, is one of Churchill’s plays that has a narrator figure. The play gives Jeremy Bentham’s

Panopticon model as a rationalised way of social control, which Churchill learned from Michel Foucault's *Discipline and Punish* (1975). The Panopticon model presupposes that “[i]nstead of thousands of people [employed as guardians] watching one prisoner, one person can watch thousands of prisoners” (*Softcops* 40). People would behave conscious of being watched by someone else, and even if there is nobody watching them, the people watched would not know if there is really a person or not because the effect of Panopticon is affiliated with maintaining the presumption of the prisoners under constant surveillance (McKinlay and Taylor 182). Bentham appears as a character in Churchill's *Softcops* inoculating his ideal of Panopticon on Pierre, who finds the model of Panopticon “an excellent means of control. Without chains, without pain” (*Softcops* 39). Pierre agrees with Bentham on the fact that rather than spectacle, which supports the idea that the people found guilty should be exhibited in the crowd expressing their regret to dissuade people from committing the same crime, the best social control takes place through surveillance, which “satisfies Pierre's longing for 'rationalized' society” (Reinelt, *After Brecht* 94). Prisoners would automatically be careful with their behaviours because of the Panopticon model as they would think that they are always being watched, day and night. They would regulate their behaviours themselves by gradually beginning to watch themselves. Since the prisoners would not know where the warden is focused on watching, or if the warden is actually watching or not, they would behave as if they are constantly being watched (Davis 46).

Moreover, to make the shift in the social control from the festival-like exposition to the surveillance more clear, Churchill depicts two criminals, Vidocq and Lacenaire. As Caryl Churchill herself notes in the “Author's Note,”

Vidocq and Lacenaire are the original cop and robber, Vidocq, the criminal who became chief of police using the same skills of disguise and cunning, and Lacenaire, the glamorous and ineffectual murderer and petty thief, who was briefly a romantic hero. (3)

Furthermore, Churchill also informs us about the fact that both Vidocq and Lacenaire wrote their memoirs. The background information about Vidocq is narrated by himself via his memoirs. Lacenaire and Vidocq are contrasted as criminals since the latter is chief of police now, whereas Lacenaire, “is executed at his own request as an act of profane martyrdom” (Dean 97). Moreover, Churchill also questions and deconstructs

the attitudes of rich people towards the criminals through Lacenaire, who is celebrated by rich men although he steals from them. Before execution, Lacenaire is displayed as respected by the rich people and he even gets the chance to criticise them:

LACENAIRE. Don't you eat meat? Don't you hunt? You have designed ways of torturing animals as delicate as your furnishings. And you call me a murderer. (25)

The rich men even agree with him by telling an anecdote about how a rich man killed his kitten by hitting it against the wall and how he cried for hours later (25). Besides, when Lacenaire swears and insults the rich men, they laugh and applaud him. They can even tolerate and applaud his spitting in their faces.

Churchill also makes a critique of certain institutions through Lacenaire:

LACENAIRE. I'm such a thief your Majesty, I'm such a villain you'll agree I'd make a great policeman. I spend cash that's not my own, never hear the victim groan – I'd make a great minister. I'm cunning, greedy, really bad, a lot of people think I'm really mad – I'd make a great king.

Laughter, applause, cheers. (26)

Caryl Churchill “sees the boundaries between the activities of the police [or of the other official authorities] and those of the criminal fraternity as somewhat blurred” (Dean 97) and questions the idea of social control and related power relations.

The narrator in the play acts like telling a story-within-a story, or a performance-within-performance, since Vidocq's memoirs are performed as new scenes within another scene. Three different Vidocqs are observed in Vidocq's three different memoirs. Each memoir displays Vidocq's success in both disguising himself and achieving to become an “archetype of the modern detective” (Begley 145). The second Vidocq, who is narrated by Vidocq himself, comes out of the memoir with a robber called Antin. Prior to the tableau of Vidocq 2 arresting Antin, it is observed that Vidocq 2 is disguised as a robber who helps Antin with a robbery plan. Through this disguise, Vidocq 2 obtains enough evidence to arrest Antin for robbery. Secondly, Vidocq 3 appears shortly after Vidocq 2 arrests Antin. As the content of the memoirs becomes clear through the first memoir, that is in all the memoirs it is ensured that Vidocq will be narrated as disguising himself with the aim of arresting certain criminals, the performances resulting from the memoirs of the narrator, Vidocq, become shorter and only the arresting part is acted out for the characters in the play. Vidocq 3 is shown with a

criminal, Pons Gerard, and Vidocq 4, with another criminal, Colombat. When stories-within-story ends, quotations from Vidocq's memoirs are read by Pierre and Vidocq. Thus, the narrator makes the characters watch the memoirs, as if watching a theatrical piece. Therefore, it is of importance to note that in this play Churchill employs the narrator figure to make the audience understand the fictional formation of the play in order to force it to make critical judgements.

As for *A Mouthful of Birds* (1986), the play makes use of direct address to the audience by the characters. Seven unrelated characters directly talk to the audience at the beginning of each scene they appear. Lena, who is possessed by a Spirit that urges her to kill her baby, tells the audience to “[I]ook at the hole in its stomach” (3) in all the scenes she exists. This sentence openly underlines the change in Lena from a passive woman who is afraid of skinning a rabbit to a murderer who drowns her own baby. Although on the surface it seems that the Spirit which possesses her body forces her to murder her baby, it is actually her own self and her suppressed thoughts about her husband behind all of her seemingly “irrational” behaviours. It appears that her hatred for her husband is the motive behind her monstrous act since she considers the baby linked by blood to her husband. Killing the baby would mean killing her husband for her.

Marcia, a switchboard operator who uses her body as a means of communicating with dead people, says to the audience: “In fact I am desperate” (3). This puts the emphasis on the helplessness of Marcia as a Trinidadian citizen in a postcolonial period as “a spirit in the shape of a white upper-class woman [...] inhabits her, steals her West Indian accent and rejects her gods” (Diamond, *Unmaking* 96). Marcia is the embodiment of the colonised countries which have been inhabited by the colonisers and which have lost their unique cultural values to the discourses of the colonisers. Similar to Marcia whose gods are rejected by the white upper-class woman, the gods of the colonised people are rejected by the colonisers and this is apparent in the so-called mission assumed by the colonisers underlying the necessity to bring civilisation, and one way of being civilised is imposed as believing in Christianity.

Derek, an unemployed person, addresses the audience at the beginning of every scene he appears as such: “He thought he wasn’t a man without a job” (4). Through this

sentence, the discursive formation of “masculinity” is clearly indicated. Derek states that his father thought that he was not a man if he did not have a job (5) to earn enough money to take care of the house, his wife, and his children. Similarly, Derek pays great attention to look masculine since he is portrayed as a body-builder. However, his suppressed self uncovers his homosexual inclinations and he is turned into a sort of travesty, by means of which Churchill criticises and deconstructs the masculine and feminine identity.

Yvonne, an acupuncturist, is represented as trying “to get a client to face the anger that prevents him from sleeping” (Kritzer, *The Plays* 175), and correspondingly starts every one of her scenes asking: “What is it makes you so angry?” (5), when she appears. Similar to the other six characters in the play, Yvonne is possessed by her suppressed self and alter ego, as well. In her case, Yvonne “is possessed by her addiction to alcohol” (Nuttent 4), and she is portrayed as behaving in a listless manner. Her problems about addiction to alcohol are understood evidently by her mother’s complaining about her: “You losing control of yourself again? Don’t look to me for help. You’ve worn me out, out, out. I’m finished with your crying, your howling” (42).

Paul, a businessman, begins every scene saying to the audience: “The way we make more profit” (6). This parallels with his job, since he is in a competitive area as a result of the capitalist order, and the way his company makes more profit is of great importance for him due to monetary reasons. On the one hand, he works for the company which slaughters animals under capitalism with the aim of attaining food for people; on the other hand, his alter ego reacts against this understanding which is that animals have instrumental value serving humans, and that they do not have intrinsic value and they can be easily killed in mass numbers for the so-called benefits (monetary benefits related to capitalism) of people. His counter reaction comes to the light since he passionately but desperately falls in love with a pig that is about to be killed to produce pork. He even defends the pig in order to persuade one of his friends that pigs are intelligent and clean and they are just like human beings. Yet, it should be noted that this approach is also anthropocentric, not very different from the idea that Paul opposes, since human features are attributed to a nonhuman being, which automatically leads to

the idea that nonhuman beings that resemble human beings in some ways should be valued. But the rest of the beings can be treated in any way people want.

Dan, a vicar, commences his scenes by addressing the audience as such: "I don't believe God is necessarily male" (7). This sentence strongly opposes the hetero-patriarchal formation of the Christian faith. By making a vicar say this sentence, Churchill openly criticises the religious approach to women since they are categorised into the second place coming after men. Caryl Churchill makes a critique of the patriarchal discourse labelling men as authorities and women as either evils or angelic figures, both of which are in the service of men.

Lastly, Doreen, a secretary, begins all of her scenes by saying: "All I wanted was peace and quiet" (8). This signifies her search for a quiet and peaceful atmosphere at home after a busy and stressful day at work. But she is constantly disturbed by her neighbours, so, she goes mad after being possessed by Agave, the mother of the King of Thebes, Pentheus. She tries to kill Tony, one of her neighbours who comes to her house many times to ask Doreen for something such as salad cream. By the end of the play, she even becomes capable of flying objects and bouncing Tony off the wall. Thus, it can be noted that the possessions of the characters by various spirits reveal their hidden dark sides and the spirits become the mouthpiece of their suppressed selves.

In addition to direct address to the audience, the characters talk about themselves at the end of the play. The duty to give the thoughts of the characters generally belongs to the narrators in the Aristotelian theatre; however, in this play, actors talk about characters themselves, and each actor becomes a narrator of his/her own role. For instance, Lena states: "It's nice to make someone alive and it's nice to make someone dead" (51), making a reference to the fact that she killed her daughter in order to make herself be reborn by getting rid of "something" that has a blood relation with her husband. Another instance is Derek, who talks about his body and his old and new habits:

DEREK. My breasts aren't big but I like them. My waist isn't small but it makes me smile. My shoulders are still strong. [...] My skin used to wrap me up, now it lets the world in. Was I this all the time? I've almost forgotten the man who possessed this body. [...] Every day when I wake up, I'm comfortable. (52)

Derek signifies the fact that after being possessed, he has broken away from the social expectations. When he disposes himself of society's efforts to make him look more "masculine," he admits that he has become comfortable every time he wakes up. Hence, it is clear that Churchill deeply criticises the strict social rules and expectations according to the gender divisions.

As the last example from the play, Doreen admits that she is suffocated under her social condition. She says: "It seems that my mouth is full of birds which I crunch between my teeth. Their feathers, their blood and broken bones are choking me. I carry on my work as a secretary" (53). "Significantly birds, common symbols of flight and liberty, are what smother her" (Nutt 8), and as she still works as a secretary, which makes her stressful, she misses her chance to feel free and happy. Working as such is what chokes her and makes her feel that her mouth is full of birds. She is annihilating her chances to be set free by still working like that. Thus, Churchill points to the fact that existing institutions suppress people.

In also *Serious Money* (1987), which is a "political theatre" (Reinelt, *After Brecht* 98) representing people "who are lost to the mechanisms of the money-making industry" (L. Goodman, *Contemporary* 208), Caryl Churchill employs the narrator figure in terms of epic theatre. With the deregulation of the stock markets, the so-called Big Bang, a number of changes occurred in trading arrangements. As a result of this, financial markets got much more competitive (Buckle and Thompson 52) than before. By starting the play with one of the scenes from Thomas Shadwell's *The Volunteers or the Stockjobbers* (1693), Churchill draws parallels between the financial situations in the past and in the present. "[A] revolution in banking and monetary policy" (Reinelt, *After Brecht* 97) is in part a shared feature between the turn of the eighteenth century which saw the rise of the merchant class and our time which saw the rise of the capitalist system. In *Serious Money*, the centre of money is in the City, "a small geographical area of London which is the centre of the British financial and banking system" (Deeney 153). The reason of the use of the City may also result from reminding one of the conflicts between the Whigs (City) and the Tories (Court) in the Restoration period when Shadwell wrote. Using the Restoration period in order to highlight the present situations related to the fiscal movements is a tactic to alienate the audience from any

possible emotional identification with the events. Another reason for using a scene from *The Volunteers or the Stockjobbers* is that the roots of the financial organisation in the city of London is generally based on “the establishment of the Bank of England as an institution providing credit for the wars with France” (Kintz 253) in 1694 (Elgie and Thompson 35), a year after the publication of Shadwell’s play.

The business of “takeovers” and the functions of “arbitrageurs,” “brokers” and “jobbers” through the story of Scilla Todd’s search for her brother’s murderer are displayed and within the story it is sensed that all of the events unveil the corruption of the institutions and people working in the money-making industry (Deeney 153). Even Scilla gives up her search when she is financially involved in the industry. Earning serious money is so important for people that they do not care about their honour on this path going towards money. Also, people can murder others in order to protect their benefits, which supports the belief that Jake Todd, Scilla’s brother, “seems to have been snuffed out as part of a conspiracy to take over a company” (Hischak 284). Hence, in *Serious Money*, Churchill depicts the corruption and the complexities of the money-making industry after the rise of capitalism.

There are many flashbacks in the play and these flashbacks are performed like performances-within-performance, just as in *Softcops*. The first flashback is when Scilla remembers the first time Jake told her that he may be in some kind of danger. Jake says: “They’ve taken my passport. I just wanted to let you know in case anything – . I haven’t mentioned any of this to Dad / but when the shit hits –” (219). So, it is clear that Jake tries to warn Scilla about something, yet Scilla does not understand exactly and ends the conversation between her and her brother having breakfast by saying that “[s]o you haven’t got Aids. That’s great” (220).

Secondly, Zac, a banker, becomes the narrator and his flashback is also set as a new scene, which is told by Zac himself. The characters are watching the flashback as if watching a performance. This reminds the audience of the fictionality of the play it is watching:

ZAC. When I left Scilla I rushed back to work because Corman’s bid for Albion was just reaching its peak. [...] It started like this:

CORMAN *a corporate raider*. BROWN and SMITH, *industrial spies*. ZAC. MRS ETHERINGTON, *a stockbroker*. (224)

After the scene-within-scene ends, Zac starts a new narration, with a scene information as such: “ZAC and JAKE *drinking in champagne bar. Late night. Both drunk*” (230). But the end of Zac’s first narration is remarkable because when everybody in this scene of Zac’s flashback leaves the stage, only Zac is left and he starts a new narration without stepping out of the role from the narration, and in the same mood that he was in the previous narration. Hence, this lays the fictional formation of the theatrical pieces bare in front of the audience. The audience understands that what it is watching is just fiction since it is confronting the setting up of the scenes performed as a result of the flashbacks. This also gives the clues of the metafictional feature of the epic theatre. Apparently seeing the fictionality, the audience avoids any emotional identification, as a result of which it starts to watch the play by making intellectual and critical judgements of the situations portrayed on stage. Therefore, these flashbacks or narrations generate an A Effect, which is the primary aim of the epic theatre.

Furthermore, some of the background information is also given by the characters themselves. For instance, before the scene in which Scilla and Zac talk about who could have been the murderer of Jake outside Corman’s office, Zac gives brief information about the situation:

ZAC. That afternoon things were going from bad to worse. Jake was dead and I’d just as soon it was me they’d taken off in a hearse. I’d just discovered Jacinta and Ajibala were no fucking help at all, And I find Scilla hanging about in the hall. (284)

After this, the actors begin to act in the previously set-up scene. Likewise, how Scilla’s story ends is given by Zac at the end of the play. The audience learns that Scilla never learned who was Jake’s murderer, that she sent a postcard of the Statue of Liberty to Zac, and that she never came back from the USA. Zac ends his informing with a comment: “There’s bound to be endless scandals in the city” (305) which hints at Churchill’s criticism of the capitalist system. Hence, it is right to state that the play apparently “makes an attack on greed and money” (Lichtenfels and Hunter 39) under capitalism. As capitalism goes on like this, filling all the institutions with greedy workers, scandals are likely to continue.

More importantly, though, at the end of the play, each performer comments on his/her character in third person narration by stepping out of his/her role, informing the audience about the future of the characters in one sentence:

SCILLA. Scilla's been named by Business Week as Wall Street's rising star.
 GREVILLE. Greville walked out of the open prison but didn't get very far.
 GRIMES. Grimes does insider dealing for Scilla and Marylou (and he bought Greville's house).

JAKE. Jake's ghost appeared to Jacinta one midnight in Peru.

JACINTA. Jacinta marries Zac next week and they honeymoon in Shanghai. (Good business to be done in China now)

[...]

TK. TK ended up in jail because of some funny tricks.

MARYLOU. Marylou Baines ran for president in 1996.

MERRISON. Merrison's been ambassador to London, Paris, Rome.

[...]

TERRY. Terry went to Chicago and did a lot of coke.

VINCE. Vince spent every penny he earned and thought it was a joke.

[...] (306-07)

The aim of this ending is to produce an A Effect in order to avoid emotional identification of both the performers with the characters and the audience with the characters. By making the characters talk about themselves in the third person, Churchill aims to underline the fact that these characters are acted by actors. So, it is not a magical and mystical transformation, but just the work of the actors. Thus, any possibility to generate a cathartic effect at the end of the play is ruptured by reminding the audience of the fictionality of the characters. Consequently, the audience, who is now aware that it is watching a play, not a piece of reality, watches the performance alerted to the ideological points that are emphasised in the play.

Mad Forest (1990) pictures “the personal and political ‘silencing’ of the [Romanian] Ceausescu regime” (Reinelt, “Is the British” 218) and the confusion and complexity people went through during the revolution. In the play, Churchill made use of not only history books but also the lived experience of the citizens because when she arrived in Romania it had only been a month since the trial and murder of Ceausescu and his wife. Churchill went to Romania with the students of Mark Wing-Davey, the director of the Central School of Speech and Drama in London, to write this play about the recent chaos and confusion which ensued the fall of Ceausescu (Peacock, *Thatcher's Theatre* 109). In the second act of the play, there is a diary part through which Churchill demonstrates the real confusion following this revolution. In this part, Romanian

citizens talk about their experience related to the revolution and the chaos, and the events depicted in the second act cover the front-page news in the Romanian newspapers including

the demonstrations on 16-17 December in Timisoara in support of the Hungarian priest Laszlo Tokes and the subsequent shooting of the demonstrators; the 21 December shooting down of Nicolae Ceausescu's speech in Bucharest and the ensuing shooting of the demonstrators, among them students; the 22 December reversals when the army changed over to the side of the demonstrators; the occupation of the TV station by the resistance; the escape of the Ceausescus; the formation of the National Salvation Front; the 25 December capture, trial, and execution by a military tribunal of both Nicolae and Elena Ceausescu. (Kiebuzinska 234)

The play tells the stories of two Romanian families, one working class, the Vladu Family, the other upper-middle class, the Antonescu Family, who "existed under the totalitarian regime of dictator Ceausescu, [along with the story of] how they reacted to his overthrow, and then their strained new life under non-Communist leadership" (Hischak 330). The play is composed of three acts, which tells the life in Romania before, during, and after the revolution.

At the beginning of the first scene, Churchill ensures that "*[e]ach scene is announced by one of the company reading from a phrasebook as if an English tourist, first in Romanian, then in English, and again in Romanian*" (107). The aim of announcing titles is both to illustrate how the dominant discourses and ideologies are inscribed on and incorporated in the lives of people and how they change under various social incidents and to emphasise that people do not even understand if this is a real revolution or not (Reinelt, "Is the English" 218). The titles also hint at the life conditions of people before, during and after the revolution. For example, in Act One, which is before the revolution, most of the titles reveal the harsh economic conditions the country is experiencing. The first scene starts with this sentence: "Lucia are patru ouă. Lucia has four eggs" (107). This clearly "points to our limited 'vocabulary' in understanding the luxury of these eggs in a country overwhelmed with economic deprivations" (Kiebuzinska 232). In such a hard condition, having four eggs is accepted to be a sign of economic privilege. The title of the fifth scene in Act One, which is "Cumpărăm carne. We are buying meat" (111) with Radu waiting in the queue, gives a similar message.

Moreover, in Part Two, entitled December, which tells what has happened during the revolution, different characters tell their experiences related to the revolution directly to the audience. Each character behaves as if he/she is alone on the stage, and tells what he/she saw. The characters start their monologues by introducing themselves to the audience, and the audience learns that a painter, Valentin Bărbăt, three students, Natalia Moraru, Cornel Drăgan and Stefan Rusu, a translator, Dimitru Constantinescu, a bulldozer driver, Ilie Barbu, a student doctor, Ileana Chirita, an officer in Securitate, Claudiu Brad, a soldier, Gheorghe Marin, a housepainter, Margareta Antoniu, and a flowerseller, Cornelia Dediliuc, experience similar feelings and thoughts, and yet none of these people know exactly what happened and how the revolution took place. In order to show the confusion of the people on a large scale, Churchill represents different people from different economic backgrounds. Also, by having the characters directly tell the audience their experiences, the illusion of the theatre is broken and the audience is invited to intellectually and critically watch the play and judge the reality of the revolution.

In *This is a Chair* (1997), which posits that “political events exist only as an irrelevant distraction to personal lives, or as dreams projected over the fears and neuroses of individuals” (Innes, *Modern* 524), Caryl Churchill states: “The title of each scene must be clearly displayed or announced” (40). Although a political issue is flashed upon a projection screen at the beginning of each scene, the scenes are irrelevant to these political issues and the personal lives of the characters are displayed in the scenes (Worpel 376). Through this, Churchill illustrates the fact that people are not aware of the political and social incidents affecting their lives. For instance, under the title of “Animal Conservation and Third World Economies: the Ivory Trade,” two people, Deirdre and Polly, are portrayed as talking about Deirdre’s experience of swallowing a tube.

The most important way of preventing emotional identification in this play is by constantly stopping the flow of the action by changing the scenes. “The minute the audience could potentially connect with the characters, they are thrust into a new scene” (Worpel 378). The main reason for this is that the play is a relatively short one and the change of scenery lasts a shorter time than in most of the other plays. In eight short

scenes, which are “The War in Bosnia,” “Pornography and Censorship,” “The Labour Party’s Slide to the Right,” “Animal Conversation and Third World Economies: the Ivory Trade,” “Hong Kong,” “The Northern Ireland Peace Process,” “Genetic Engineering,” and “The Impact of Capitalism on the Former Soviet Union,” Churchill “creates a disjunction between private lives [...] and [...] the political and social issues on an international scale” (Aston, “A License” 176-177).

In relation to the title of the play, Lori Worpel states:

The title of the play itself is noteworthy. This is a Chair is a reference to Magritte’s art piece “This is Not a Pipe.” The idea behind Magritte’s painting lies in the very suggestion that although the painting is of a pipe, it is only a representation. For as Magritte comments, “Could you stuff my pipe? If I had written “This is a pipe,” I’d have been lying.” Churchill mirrors this similar idea as the titles and scenes do not match up with one another. (380)

Thus, it is clear that even the title does not suit the play. Also, since the titles and the scenes do not match with one another, Churchill underlines the fictional composition of the play by illustrating that these scenes are merely representation, not reality.

In conclusion, although not as plentiful as the other epic theatre devices dealt with in this thesis, Caryl Churchill also makes use of a narrator figure, and projected and announced titles along with the performance-within-performance technique, in order to remind the audience that it is experiencing a play so the audience should not identify itself with any of the characters. Agreeing with Brecht on the idea that the narrator figure should not vanish into the fourth wall in the illusion of the theatre any longer (Brecht, “Theatre for Learning” 24), Churchill exposes the narrator figure and melts him/her inside the play to make the audience aware of the fictional formation of the theatrical piece it is watching. Thus, the narrators, including projected, displayed or announced scenes and titles as well as the actors talking about their characters in the third person narration, constitute a vital part of Brecht’s theory of epic theatre and A Effect (Harrison 168). It is observed in the analysis in this chapter that Caryl Churchill makes use of the narrator figure in some of her plays with the aim of breaking the illusionary and magical identification of the audience with the characters and the action and to enable a critical outlook and intellectual judgements related to the ideologies criticised in the play. Thus, the existence of a narrator figure, or actors’ becoming a narrator both in their roles and outside their roles, functions to indicate the

metatheatrical feature of the epic theatre. Because if the audience becomes aware that what it is experiencing in the theatre is a play, not a reality, the aim of epic theatre, which is to produce an A Effect, is accomplished. By generating A Effect, Churchill provides the audience with a possibility to judge the prevalent existing institutions, which are shaped according to certain dominant ideologies.

CHAPTER 2. THE USE AND FUNCTION OF EPISODIC STRUCTURE

JACK. [...] Do we want to eat the chickens or just the eggs?

(Caryl Churchill, *Traps* 107)

Episodic structure is one of the epic theatre devices which is utilised with the aim of producing Alienation Effect, and Caryl Churchill makes use of this distancing epic theatre device in some of her plays. The continuous linear plot leading towards the cathartic effect at the end of the play is absent in the episodic structure since the episodic structure puts the emphasis on the narrative, not on the plot, contrary to the Aristotelian theatre. The episodic structure takes the attention of the audience upheld throughout the performance by enabling it to judge the course of the narration which is composed of different episodes with different characters under different circumstances, yet related to the same theme. In the composition of the scenes, the traditional structure, which aims at a cathartic effect, is not targeted. The scenes are not linked to each other with a cause-effect relationship; on the contrary, each scene has its own power of dramatisation. Hence, it can be contended that an episodic play is “made up of a number of stories that all contribute to some overreaching theme or purpose” (Scott 30).

As explicitly stressed in the above quotation, the episodic structure does not mean that the play is composed of irrelevant scenes; conversely, it is composed of relevant scenes but not leading the audience towards the conclusion. In other words, “[t]he episodes must not succeed one another indistinguishably but must give us a chance to interpose our judgement” (Morelli 61) on the fact that, rather than the concept of the inevitability of people’s fate, the dominant discursive formations determine the lives of people. As people are exposed to certain discourses throughout their lives, their life conditions are shaped accordingly. By not giving “an incremental storyline” (Mackey and Cooper 93), the episodic structure makes the audience to intellectually judge each scene, where the characters suffer not because of their individualities, but because of the ideologies of a particular system that apparently oppress them. The same situation is portrayed within different episodes with a montage-method, which presupposes that each episode can be

easily cut into slices and still make sense in relation to the message and theme wanted to be conveyed. It still makes sense because in all the episodes the same issue is dealt with through different characters, and when one of them is taken away, the message will not be disrupted. Thus, the audience is left with a plurality of possible meanings (Bennett 27) and forced to think what would happen if the characters were not under the impositions of a particular system causing their sufferings. By this way, the audience starts to inquire critically the main reason of the characters' feelings instead of purging its emotions by trying to feel the same as the characters do, and this significantly differentiates the episodic structure from that of the Aristotelian theatre in which the scenes are set up with a cause-effect relationship. Through this, the function of the theatre also shifts in principle from aiming primarily at entertainment (the Aristotelian theatre) to trying to enlighten the audience along with the entertainment (the epic theatre).

Since each episode has its own conclusion, it can be stated that there are not any unnecessary inter-linkings (R. Gray 20) in an episodic play, and each scene serves an underlying idea of the play with the aim of keeping the intellectual outlook of the audience awake throughout the performance. Within the episodic structure, this aim can be achieved either through giving different scenes with different characters supporting the same theme underlined in the play or through giving different time lines displaying the same situations throughout history. Although an Aristotelian theatre is a whole in itself, epic theatre can be taken to pieces just like "montages" and can still give the same pleasure and sense (Essl, *Brecht* 128) mainly because the scenes are not built upon each other. Thus, it can be rightly stated that epic theatre is composed of "a series of loosely knit scenes, each complete in itself" (Barranger 120) whereas in the Aristotelian theatre the play is a whole, and it cannot be broken into pieces since the scenes are tied to each other with a cause-effect relationship.

Moreover, in the Aristotelian theatre, "works of art can have what is known as organic form, by which is meant the properties of a closed system whose parts by necessity serve to reinforce one another for the sake of a final end" (Rapaport 171). So, in the Aristotelian theatre, there should be a proper beginning, rising action, climax which is generally in the middle of the play, falling action, and a proper end, all of which should

be set according to a chronological order, which provides us with a triangular plot structure. On the other hand, in the epic theatre, this kind of adopting and resembling a living organism to the play does not emerge, since it is observed that every episode in a play starts and ends in its terms not necessarily related to the whole of the play.

Aristotle (384 BC-322 BC), who set the roots of the traditional theatre, claims that bad poets and playwrights apply episodic structure to their works because of their incapability (18) as poets. He states, “[o]f all plots and actions the epeisodic are the worst. I call a plot ‘epeisodic’ in which the episodes and acts succeed one another without probable or necessary sequence” (18). Thus, it is clear that using this structure is accepted as a deficiency of the poet in the Aristotelian theatre. However, the epic theatre, using the episodic structure by displaying the same situations through different scenes, time lines and characters, enables the playwright to prove that the sufferings of the characters do not arise from their own deficient individuality, but rather from systems such as capitalism, colonialism, and patriarchy. These systems expose every individual to the ideologies of a particular discourse, which consequently makes them interiorly weak, helpless and deficient. Yet, in the Aristotelian theatre, each scene and each word as well as the climax, where the suspense reaches its peak, must prepare the audience towards the conclusion of the play where everything, which is linked to the fate and moral deficiency of the character, is resolved. As a result, a cleansing and purging of emotions takes place through catharsis. Since the cathartic effect arrests the intellectual and the critical capacity of the audience, epic theatre strongly opposes this purely emotional identification. On the other hand, in the episodic structure the underlying formation that urges the character to perform the action is more important than portraying the inner feelings of the characters, thus preventing a cathartic impact. So, by means of the episodic structure, the formation of a cathartic illusion is ruptured, and the audience is forced to intellectually think on and respond to the events staged.

Caryl Churchill makes use of epic theatre device of episodic structure in some of her plays, by displaying “a well-developed social gestus for each scene, or unit, and a strong critique” (Reinelt, *After Brecht* 207-208) of especially patriarchal and postcolonial discourse and capitalist understanding with parallels to her socialist feminist thinking. However, it should be noted that Churchill does not abandon the unity of plot because

the epic theatre device of the episodic structure requires a unity of theme or plot arrangement. Even if the situations of different characters are portrayed through different actions on stage, there is always a unity in the themes portrayed, even if this unity is different from the traditional theatre, in which each scene rests upon the other, leading the audience towards the final cathartic purging of the emotions. So, the episodic structure does not lead towards a climatic moment and a cathartic ending in a play. Every scene has its own conclusion and *gestus* related to the problems of the characters dependent upon the social formulations.

Brecht used this structure of juxtaposing unrelated scenes and montage-like approach to show that there is no fixed self, that the individual is shaped according to shifting forces, and that the individual also has the capacity and potential to change those forces which change his/her personality (Mumford 81). As to Caryl Churchill, she “refuse[s] the logic of social narratives in which women are inevitably constrained and [she also] refuse[s] to perpetuate a romanticized female who transcends all constraints” (Diamond, “Refusing” 285). Hence, it is of importance to note that Churchill adds one more perspective to this episodic approach by displaying her feminist point of view, since through the episodic structure, Churchill illustrates that there is no fixed gender in addition to Brecht’s aim to show that there is no fixed self. With the usage of the episodic structure, like Bertolt Brecht, Churchill also aims to allow “readings of drama that highlight social context over individual error as the source of suffering in our society” (Curran 302). She directs her criticism at the formations of class identities, race, and gender in accordance with her socialist feminist discourse as well as her anti-capitalist stance. Since in the episodic structure “the individual scenes and the relationships linking them with each other are more important than the relationships between them and the ending” (Pfister 69), Churchill prefers to use this structure to display the oppression of the hetero-patriarchal and capitalist system on the people through different episodes and characters portraying the same suffering as a result of these systems.

Episodic structure as an epic theatre device can be seen (Merrill 66) in *Vinegar Tom* (1976), in which Churchill highlights the patriarchal construction behind the accusations of women as witches by setting the play in the seventeenth century. In *Vinegar Tom*, the

audience is exposed to many short episodes that are not necessarily linked to the ending of the play, and these episodes unravel the impact of the patriarchal system on the lives of both ordinary and marginalised people. The scenes in this play can be cut into slices as opposed to the Aristotelian theatre, and each scene is independent in giving the social message underlying the lives of the characters. Instead of using the linear story line of the traditional drama, Churchill makes use of the episodic structure in this particular play. Since different characters are portrayed as undergoing the same circumstances in the episodic structure, Churchill underlines the fact that the sufferings occur because of the impositions of a specific discursive formation, not because of the inevitability of their fates or any defect in their characters. For instance, by imposing the accusation of witchcraft on four women, Alice, Alice's mother Joan, Alice's friend Susan, and Ellen, Caryl Churchill points to the fact that these women are not found guilty of witchcraft because of their defective individuality, but because they are marginalised women who can easily be blamed. Furthermore, in *Vinegar Tom*, a historical openness is also emphasised in which history can be reinterpreted (Khozaei 575) through the episodic structure with non-consecutive and non-incremental scenes.

In *Vinegar Tom*, “which explores the violent scapegoating diagnoses of seventeenth-century witch-hunting” (Kelleher 134), three different issues are handled throughout the scenes which are shaped in accordance with the episodic structure. The first social delinquency Churchill draws attention to is the accusing of marginalised women of being witches. Joan and Alice are blamed by Margery and Jack for committing witchcraft. Joan is condemned simply because Margery thinks that she, her cat Vinegar Tom that is thought to be one of her imps, and Joan’s curses are the main reason for the temporary poverty in Margery’s house. As for Alice, she is accused by Jack since she does not respond positively to Jack’s sexual desire. Ellen is inculpated for her practises of herbal curing, which belongs to the old matriarchal social traditions. With the technological upheaval in the medical arena, a number of medical improvements were introduced into the social practices, which made herbal treatment of women out of date. Thus, the old woman figure that practices herbal curing fell into discredit, and after the full transition from the matriarchal order (in which women who cure people through herbs were the authorities in medical treatment) to the patriarchal order (in which men who cure people through technological devices are the authorities in medical treatment)

in the medical arena, people, especially women, who still consulted the old herbal medical practises were blamed for bringing the new image of the professional doctors into disrepute. As a result, they were marginalised by the new medical authorities, namely doctors, and like all the other marginalised women, they were also blamed for being witches, and hanged. Through Ellen, Churchill lays stress upon the consequences of the impositions of the patriarchal system for women. This idea is further elaborated in the play when Betty tells Ellen, one of the women who are accused of witchcraft since she uses herbs to cure people, that “[t]he doctor says people like you don’t know anything” (156). As for the last character, Susan, that is hanged for being a witch, she is also a marginalised woman who is friend to Alice and she believes to be cursed as a witch because any normal mother would not have as many miscarriages as she has had. In Scene Twenty, Susan proves the claims of her being a witch true with these words:

SUSAN. I was a witch and never knew it. I killed my babies. I never meant it. I didn’t know I was so wicked. I didn’t know I had that mark on me. I’m so wicked. [...] If we’re hanged, we’re saved, Alice, so we mustn’t be frightened. It’s done to help us. [...] I repent I never knew that but now I know and please forgive me and don’t make me go to hell and be burnt forever – (174-175)

It is clear from Susan’s reaction that the accused women are also persuaded to believe that they are wicked sinners because of what they have done as witches. As for Alice, she just says: “I’m not a witch. But I wish I was. [...] If I only did have magic, I’d make them feel it” (175). Standing weakly in front of the accusations since she does not have any right to defend herself because of her gender, Alice wishes to have the power of a witch in order to feel stronger. The witch hunters find a way to blame the women in any way they can. For instance Packer, the witchfinder, says that “[t]hough a mark is a sure sign of a witch’s guilt having no mark is no sign of innocence for the devil can take marks off” (173). Hence, there is no other way for the accused women than to accept to be hanged, whereby Churchill becomes the critique of the patriarchy.

Moreover, the religious categorisation of women into two rigid groups as Evil, denoting Eve, and Angelic Figures, denoting Virgin Mary, is also underlined in the play. Alice, the mother of an illegitimate son, is accepted to be a witch by Packer. Yet this surprises even Packer because mothers are thought to be like Virgin Mary. However, Packer also draws the attention of the people to the fact that Alice is a different mother whose child is illegitimate, so it is easy to label her as Evil, and there is nothing to be surprised about

blaming such a mother who has sex with every man she sees. Nevertheless, Packer reveals his confusion with this question: “How could a mother be a filthy witch and put her child in danger?” (171). Thus, it is underlined that women should be like Virgin Mary who tries to protect her child, Jesus Christ, and all the mothers should avoid committing sins by taking Mary as their model. This illustrates the fact that women are fitted into a category according to the hetero-patriarchal system, and this category is justified by religion. This issue related to the witchcraft accusations of women displays Churchill’s criticism of power relations in the patriarchal system which links power with gender and justifies it through religion.

Apart from the patriarchal understanding behind the accusations of women as witches, Churchill also deals with the class problem, which is directly related to gender, through the episodic structure. With Betty, who is believed to be sick simply because she does not want to marry the man her family has chosen for her, Churchill underlines the fact that since Betty is not a poor woman unlike Alice or Susan, she is not condemned to be a witch, rather she is treated by a professional doctor. So, it is clear that the accusations are not formed only by the patriarchal understanding because if there were only the patriarchy behind the hangings, Betty would also be blamed and hanged for resisting her parents, just like Alice who resists Jack. By excluding Betty from the accusations, Churchill highlights the relationship between class and gender. Hence, it is right to state that the witchcraft accusations are partly because of the patriarchal system and partly because of the class oppression. Because it is evidently observed that in order for a woman to be accused of witchcraft, she needs to be of the lower class to make her marginalisation easier. Nonetheless, Betty is also oppressed within the social system because of her gender although not as much as Alice, Joan, Susan and Ellen. Therefore, it can be noted that through the episodes which give the stories of different women who are exposed to the same ideology, Churchill tries to make the audience see the noteworthy influence of the discourses on the lives of various people.

The reason why the main supporter of the witch hunting is depicted as a woman, namely Margery, in the play, is again based on the class system that differentiates between women. As Janelle Reinelt states, “the isolation of the women from one another because of class made [...] collective action impossible” (“Beyond Brecht”

162). The obstacle in front of forming a collective action among women is doubled by patriarchal thinking which has shaped the individuality of many people, including women. As a consequence, women are also urged to believe that they bear an evil side in themselves, which comes from Eve. All of these ideas and issues, in relation to the oppression of women under social institutions by the hetero-patriarchal ideologies, are illustrated in the episodic structure of *Vinegar Tom*.

Light Shining in Buckinghamshire (1976), again set in the seventeenth century, is an episodic play; the play is composed of twenty one independent scenes. Churchill underlines in the production note that “[e]ach scene can be taken as a separate event rather than part of a story” (184). The aim of Caryl Churchill in this play is not to dramatise a character by showing its mistakes or sufferings, rather she wants to depict the influence of an on-going revolution on the lives of people. Hence, she prefers to make use of the episodic structure, and by using a montage-like structure, she displays her multi-layered criticism of what the civil war actually brings to ordinary people, unlike what is written in history books. Behind all the glory and magnificence of fighting for one’s ideals, Churchill presents women and children along with men, suffering because of hunger. Besides, in the production note Churchill also draws attention to the fact that the civil war between the Cavaliers and the Roundheads is glorified because of its being “a step forward to today’s democracy” (183). Nevertheless, in *Light Shining in Buckinghamshire*, Churchill represents the hidden part of the revolution that is not taught in the history books, which is the story of the ordinary people and their failure in terms of bringing a revolutionary change to their lives. So, by means of fragmentation and the use of episodes, Churchill “demonstrates the volatility of the period, its susceptibility to a genuinely revolutionary consciousness” (Diamond, *Unmaking* 88).

Light Shining in Buckinghamshire “explore[s] the millennial movement in the civil war: the utopian desires of those oppressed people who fought to overthrow the monarchy” (Cody and Sprinchorn 265). Through episodic structure that juxtaposes independent episodes related to the same theme in the play, Caryl Churchill criticises the capitalist and patriarchal system, and she portrays what people really go through during a glorified revolution. Churchill supports that although the civil war is shown as a huge

step, the revolution actually did not change people's life styles as the systems, mainly the patriarchal and capitalist systems, did not change with the revolution.

Furthermore, her criticism of the capitalist oppression of women and children before, during and after the civil war is obvious in some of the episodes, especially in "A Woman Leaves Her Baby," in which a mother is forced to leave her baby because she does not want it to die with her, and in "A Butcher Talks to His Customers," in which a butcher revolts against the fact that while some people can afford to buy meat, chicken or pork every day, the others are left to die of hunger.

Moreover, Churchill's criticism of the patriarchal oppression of the women, basing the discrimination against women on the religious doctrines, is also obvious in some of the episodes, but especially in the scenes in which the Hoskins character appears, for instance in "Hoskins Interrupts the Preacher." Women are believed not to have enough intellectual capacity to speak up in such a holy place as a church and forced to pray in silence, and since they are thought to have only the emotional side of a human being, not the intelligent side, they remain in the house, doing the housework, which does not require too much intelligence whereas their husbands do the mental work. This idea is criticised by Caryl Churchill in this scene through Hoskins with these words:

PREACHER. Why are you speaking? I let it pass but you are too loud. Women can't speak in church.

HOSKINS. God speaks in me. (201)

Through Hoskins, Churchill questions the religious doctrines which leave women in silence. Nevertheless, Hoskins breaks the rule and speaks up in a church although it is forbidden to a woman. Hoskins is depicted as a brave and extraordinary (in the sense that she does not submit to patriarchal and religious norms) woman in that she even challenges the preaching of the preacher:

PREACHER. [...] Sin is the cause of damnation, but the reason God does not choose to save some people from sin and damnation is his free will and pleasure, not our own. ALL. Amen.

HOSKINS. God's pleasure? that we burn? what sort of God takes pleasure in pain? (202)

As a result of speaking freely, Hoskins is beaten severely. The idea that women cannot talk about their opinions freely is so embodied in people's minds that women also start

to think about themselves as wicked and evil. In the next episode, “Claxton Brings Hoskins Home,” Wife finds Hoskins guilty of speaking up in church:

WIFE. But women can't preach. We bear child in pain, that's why. And they die. For our sin, Eve's sin. That's why we have pain. We're not clean. We have to obey. The man, whatever he's like. If he beat us that's why. We have blood, we're shameful, our bodies are worse than a man's. All bodies are evil but ours is worst. That's why we can't speak. (204)

Churchill, through these episodes of the play, criticises this rooted idea of humiliating women by associating them with Eve's sin. Since all the institutions are shaped in accordance with the patriarchal understanding, religion also favours men over women.

In *Cloud Nine* (1979), a play tracing different historical periods, we can observe a Brechtian “choice of an episodic plot or montage of isolated incidents occurring years and countries apart [...] [,which] reminds the audience that they are watching a stage play” (Morelli 33). The first act of the play is set in Victorian Africa, and the second act is set in London in 1979, which clarifies the usage of the episodic structure since the play is constructed in a non-linear manner. Each scene bears its own message serving the general theme of the play, revealing the contrast between gender and race norms of these two different historical periods. In the introduction to the play, Churchill states that the first act, which locks the characters in their Victorian pretenses (Bermel 185), is “male dominated and firmly structured” (246). However, the second act displays social changes in terms of freedom of gender, sex and race issues since now the women and homosexuals are depicted as more powerful and as being given more voice than in the first act, in which a gay and a lesbian are forced to marry each other in order to have a “normal” life and to erase the shame they bring to themselves, which is valid especially for the man, Harry. To further elaborate on this social change from a stiff heteropatriarchal system to a more broadminded understanding which also embraces homosexuality and gives women more freedom, Churchill ends *Cloud Nine* with two lesbians and one gay man sharing the same bed. Nevertheless, with the reappearance of Betty from the first act at the end of the play, Caryl Churchill also displays that the traditional models of sexual and cultural behaviour are still persistent to an extent (Carlson 237-38). Because even though homosexuals are more welcomed in the second act, they are still marginalised, thereby the stable impositions of the patriarchal order, although not as rigid as in the Victorian times, are still observed. Nevertheless,

Churchill portrays Betty as more powerful in the second act in which she is represented as getting divorced from Clive, and for this reason getting freed from the patriarchal impositions on her. In the first act, through Clive's words we observe that women were less respected in the Victorian times: "Women are irrational, demanding, inconsistent, treacherous, lustful, and they smell different from us" (282). In addition to this, Clive thinks that women were created by God only to complete men in the reproduction process. With the episodic structure she employs in *Cloud Nine*, Churchill aims to make the audience see the ideologies which evidently affect formation of race and gender roles throughout history.

In the first act of the play, Harry, who is a homosexual, is found contaminated by his friend Clive when he says that he has sexual feelings for men. Harry is also ashamed of himself because he thinks he is deficient as a man, unlike Clive, who is perceived to be a full man by society since he has a family and he looks masculine:

HARRY. I struggle against it. You cannot imagine the shame. I have tried everything to save myself.

CLIVE. The most revolting perversion. Rome fell, Harry, and this sin can destroy an empire.

HARRY. It is not a sin, it is a disease.

CLIVE. A disease more dangerous than diphtheria. Effeminacy is contagious. [...] (283)

Churchill very professionally inosculates gender politics with race issues in this conversation through Clive asking Harry the following question: "You don't do it with the natives, Harry? My God, what a betrayal of the Queen" (283). Funnily enough, Clive thinks that for a homosexual to be honourable, he should not have any sexual relations with black people. Since black people are considered contaminated like homosexuals, being with a black man makes a white homosexual contaminated twice. However, unlike in the first act, in the second act, the characters announce their sexual inclinations publicly without feeling any shame. Hence, it can be claimed that Churchill makes use of the episodic structure in this play to underline the patriarchal, colonialist, and sexual politics marking the characters in a specific historical time.

In *Top Girls* (1982), Caryl Churchill employs the epic theatre technique of the episodic structure through a non-linear progression since although the story is completed at the end of the second act, the play actually ends at the end of the third act. The last act takes

place prior to the previous scenes in a sequel (Firdaus 59). In this particular play, through the usage of the episodic structure, Churchill aims to display her socialist feminist discourse to the audience. First of all, Churchill desires the audience to draw intellectual conclusions from the “capitalist greed that underwrites bourgeois feminism in *Top Girls*” (Diamond, “(In)Visible” 260). By portraying Marlene as a capitalist authority as powerful as men, Churchill also makes a criticism of Margaret Thatcher, the first woman British Prime Minister, known as “The Iron lady” or “Thatcher, the Milk Snatcher.” After being elected as the Prime Minister, women in the country hoped to live under better economic conditions as now there was a woman to understand their feelings and sufferings. The existence of a strong and powerful woman image brought women hope to believe that now they, too, would be leaders in society (Parlak and Biçer 121); however, Thatcher proved to be much more merciless than many of the male Prime Ministers preceding her, by not displaying a woman’s caring side in contrast to what society expected from her (Patterson 155). By the enforcements she brought, she even made the lives of the working-class women worse. The reflections of Thatcher in this play are seen through Marlene, who has no sense of sisterhood for other women. For instance, when Mrs Kidd, Howard’s wife, comes to her begging to let Howard be the managing director of the agency in her place, Marlene does not show any empathy and treats her mercilessly. Mrs Kidd begs Marlene to give up the promotion and hand it over to Howard since he has a family and three children to support and he is the “bread winner” of the family according to the dominant ideology of the patriarchal society. She even claims that Howard can not bear working for a woman, and it would be all right if Marlene did not work since society does not demand women to work while they have their husbands or fathers:

MRS KIDD. What’s it going to do to him working for a woman? I think if it was a man he’d get over it as something normal.

[...]

I think it is different, because he’s a man.

[...]

But he’s got a family to support. He’s got three children. It’s only fair.

[...]

You’re one of these ballbreakers / that’s what you are. You’ll end up miserable and lonely. You’re not natural. (112-13)

This scene alone is enough to observe Churchill’s criticism of the constructed gender roles in accordance with the social expectations.

Apart from this, with the “internationally acclaimed critique of the Thatcherite ‘Superwoman’” (Aston, *Feminist Theatre* 128) in Marlene, who even sacrifices her womanhood to have financial power, Churchill seriously questions the abandoning of womanhood and motherhood to be financially successful in an area where there is almost no room for women. Hence, it can be stated that through Marlene at the Top Girls Agency, Churchill draws a portrait of a microcosm of Thatcherite England, where success is achieved on an isolated level (Kramer 249). For a woman to be successful at work, she has to leave her woman and mother side, because unlike men, being a parent is seen as an obstacle for a woman to get successful.

Furthermore, through the distancing device of episodic structure which produces an “A” effect, the audience is awakened to see that all the women characters represented in the first scene, including Marlene, are seen to have made extraordinary achievements despite their gender; yet still, they are marginalised in society since such a success that five historical and fictional figures Churchill introduces at the beginning of the play together with Marlene have achieved, can not be accomplished by a “feminine” woman according to the social and ideological, that is patriarchal, norms. Isabella Bird, a woman traveller who was taught Latin while she was a little girl by her father, lived between 1831 and 1904. She was blamed to be “other than feminine” (*Top Girls* 62) because of travelling as a lady. Lady Nijo, who was born in 1258, was a Japanese Emperor’s courtesan; however, after falling from favour, she chose to be a nun and walked on foot through Japan (*Top Girls* 52). Pope Joan, disguised as a man, is claimed to have been Pope between 854-856, after Pope Leo died. Her true gender was discovered while she gave birth during a ceremony and she was stoned to death. Dull Gret is a fictional character of a Brueghel painting in which women fight the devil. As for Patient Griselda, she is also a fictional character in Chaucer’s *Canterbury Tales*, portrayed as an obedient wife in The Clerk’s Tale (*Top Girls* 52).

Hence, it should be underlined that *Top Girls* conveys the “achievements” of “extraordinary” women in a man’s world. In the first scene, each figure “represents a woman who overcame a particular set of extraordinary obstacles in her historic period or social milieu” (Merrill 69). Nonetheless, Churchill also draws attention to the fact that Marlene gets a promotion and has a very successful career, yet she sacrifices her

feminine side to be “a success in a man’s world,” just like the other five women figures that Churchill introduces in the first scene. Marlene sacrifices her motherhood by abandoning her daughter to her sister, who is a house wife and is from the working class. Marlene’s rejection and sacrifice of her motherhood is accepted to be “an act of betrayal of her status as a woman” (Wyllie 31). Nevertheless, the main aim of Churchill is to emphasise that thinking of Marlene as betraying her motherhood and womanhood is directly shaped by the patriarchal orders, and this is illustrated through the episodic structure. Thus, it is ensured that Marlene has not gone through what is inevitable in her fate since her life style and the society she lives in are shaped through the patriarchal discourses. By also giving the other five historical and fictional women characters, who are Isabella Bird, Lady Nijo, Pope Joan, Dull Gret, and Patient Griselda, Churchill points to the timelessness of the marginalising of man-like women because of the rigid categorisation which sees women as only belonging to the house, serving their husbands. *Top Girls*, as an “illustration of the subjugation of women through time” (Kramer 232), emphasises that although there are new systems which see women more privileged than before, they are still oppressed.

A Mouthful of Birds (1986) is a co-authored play which Caryl Churchill wrote with David Lan on “the issues of possession, psychic transformation, and projection” (Whitaker 11), and *The Bacchae* (405 BC) of Euripides is reinterpreted in this play. However, Geraldine Cousin asserts that there was never an intention of repeating Euripides; on the contrary, Euripides’ play was taken as a reference point towards staging their own ideas (Churchill 56). Between these two plays, there are significant differences. For instance, in *The Bacchae*, the Bacchantes come down from the mountain to maintain their normal lives since they are terrified after discovering that they have torn Pentheus into pieces as a result of being possessed by Dionysus. On the other hand, in *A Mouthful of Birds*, the characters prefer to stay on the mountain, because they feel powerful after possession (F. Gray 57).

The episodic structure in the play is observed as Churchill and Lan represent seven unrelated characters; Lena, a housewife and a mother; Derek, an unemployed person who tries hard to look masculine; Paul, a businessman; Marcia, a switchboard operator who uses her body for conversation with dead people in return for money; Yvonne, an

acupuncturist and a female butcher; Dan, a vicar who does not believe that God is necessarily male; and Doreen, a secretary, who is possessed by Agave, and at the end of the play although her mouth is full of birds, she stands choked by their feathers, bones and blood while at the same time going on working as a secretary. Each scene stands for itself, and since the play tells the stories of seven independent people, the general idea of the play would not change if one of the stories were pulled out. In order to preserve the unity of the general theme of the play in accordance with the usage of the episodic structure, these seven characters are linked to each other in terms of revealing their alternative and suppressed contradictory selves after being possessed by various spirits.

Churchill's discursive reflection in the play is that she deconstructs the dominant image of the "female" in society by portraying women characters capable of violent actions. According to the dominant ideology, women are believed to be more inclined to be emotional. However, especially with Lena, Caryl Churchill challenges this idea since Lena is represented as having the potential of killing her own baby, as opposed to the figure of "caring mother," coming from religion which exemplifies Virgin Mary as the ideal mother who took care of his son, Jesus Christ. Hence, it is pointed out that every person, male or female, is the same basically and there is no essential difference; thereby it is obvious that categorising genders as emotional, intelligent, or violent, is wrong. Churchill's portrayal of women characters in the play opposes the general idea which establishes women as "the peaceful sex" (Cousin, *Churchill* 59). For instance, after possession, Lena transforms into a violent mother, who does not care about the life of her baby, whereby the reflections of Lan's studies are seen. The characters are staged as possessed by their suppressed selves (Reinelt, *After Brecht* 91), and, as Geraldine Cousin remarks, David Lan's "study of spirit medium in Zimbabwe, entitled *Guns and Rain* [1985], had been published the previous autumn, [so he] was interested in the play from the point of view of possession" (*Churchill* 56).

In the case of Derek, who is an unemployed man and does body-building to appear more masculine, Churchill underlines the social expectations from gender roles. Although Derek tries hard to be as "masculine" as society demands from him, after being possessed, some differences occur in his personality. He is displayed with Herculine Barbin, "a French hermaphrodite living in the nineteenth century whose

ambiguously sexed body ultimately led to suicide" (Lorraine 261). By making Herculine Barbin, who was thought to be a woman by everybody while he was actually a man, played by a woman dressed in the clothes of a nineteenth-century Frenchman, and by transforming Derek, who cares for looking masculine at the beginning of the play, into Herculine Barbin towards the end of his episode, Churchill challenges the dominant ideology of masculinity, in which there should be no trace of femininity with the fear of bringing shame onto the masculine look of men.

As another example from the episodes of the play, the monetary problems related to the capitalism and the clear division made by people between nature and culture are highlighted in the episodes in which Paul is displayed. Paul is a businessman who works in a company which sells pork; however, he passionately falls in love with a pig he sees in a slaughter house. Paul defends the pig at every opportunity he has:

PAUL. But really they are very clean animals.

FRIEND. They lie about in the mud. Filthy pig.

PAUL. It depends how they're kept. Sometimes they lie in mud to get cool. That must be nice.

FRIEND. Nice?

PAUL. Like a swimming pool or a sauna. All together in a jacuzzi.

FRIEND. In mud?

PAUL. Women put mud packs on their faces. Children like it. There's a tribe in New Guinea who put mud – No? No. Anyway they don't go in the mud very much. They are very clean. They don't smell if they're kept properly. (29)

In the light of Paul's words, it should be emphasised that the anthropocentric point of view is obvious here since Paul wants to make the pig he loves resemble a human being by comparing the pig's habit of lying in the mud with the love of mud in women and children (29). Hence, it is clear that instead of accepting the intrinsic value of the pig, Paul internalises an anthropocentric, that is human-centered, point of view. On the other hand, another point that should be made clear here is that Paul resembles the mud-love of the pig to the mud-love of children and women, which proves that according to the hetero-patriarchal and anthropocentric order, women and children are accepted to be like animals, more inclined towards nature, which is accepted to be waiting to be loaded with meaning by civilisation and cultural impositions in the light of patriarchal ideologies. David Lan and Caryl Churchill, though indirectly, criticise this idea in addition to exhibiting an anti-capitalist stance by means of the absurd love relationship between Paul and the pig through Paul's following words:

PAUL. [...] They are not fat.

FRIEND. Of course they're fat. Fat pig. / Pig ignorant.

PAUL. They are not fat. They are fattened. They are made fat. We could be fat.

FRIEND. Some of us are.

PAUL. There you are.

FRIEND. But pigs are fat. (30)

Through the enforcements of capitalism on the mass production of meat, pork and chicken, animals are fattened before being killed so as to acquire more pork. Hence, the human intervention in the natural and biological development of animals as a result of the capitalist ambition is underlined in the episodes in which Paul and the pig are portrayed.

Mad Forest (1990), “interweaving the lives of two fictional families [the Vladu Family and the Antonescu Family] (proletarian and middle-class) with ‘eye-witness’ accounts of what happened in December 1989” (Diamond, *Unmaking* 99), is also episodic especially in Part Two, in which Romanians, speaking English with Romanian accents, tell about their experiences of the revolution. However, in Part One and Three, the story of the two above-mentioned families are represented, and it can be sensed that the scenes are bound to each other for the continuation of the story. But, in Part Two, there are twelve unrelated and independent characters talking about the difficulties and the chaos they have experienced during and after the revolution. Each character behaves as if alone on stage, and each completes the other’s speech chronologically starting with the day the revolution literally began and finished. Nonetheless, it should be stated that the scenes cannot be split without rupturing the flow of the narration since the information from the characters go parallel to the chronological order.

Yet still, the play is episodic because it does not support the inevitability of fate by portraying different characters having gone through the same situations, and the events staged do not lead the audience towards the cathartic effect of the final scenes. What is going to happen in relation to the experiences of people with the revolution is already completely displayed in Part Two, by summarising the revolution through the experiences of different people. The uncertainty of people about whether the revolution actually happened or not is illustrated in Part Two; however, the confusion of the public in relation to the revolution, as well as the sudden moving in of the army overnight, is made more evident through the Patient in Part Three:

PATIENT. Did we have a revolution or a putsch? Who was shooting on the 21st? And who was shooting on the 22nd? Was the army shooting on the 21st or did some shoot and some not shoot or were the Securitate disguised in army uniforms? [...] Most important of all, were the terrorists and the army really fighting or were they only pretending to fight? And for whose benefits? And by whose orders? Where did the flags come from? Who put loudhailers in the square? How could they publish a newspaper so soon? (143)

The characters are shocked because of the revolution since it has occurred without a preparation phase. Moreover, the army's changing sides in favour of the public in one night makes the doubts about the reality of the revolution more visible.

The name of the play is also deliberately chosen by Churchill in order to reflect upon the difficulties experienced by people before, during, and after the revolution. In the Preface of the play (103), Churchill makes quotes from *A Concise History of Romania* (1985) by Otetea and MacKenzie, explaining that on the plain which is now occupied by the capital of Romania, Bucharest, there used to be a large forest with muddy streams. This forest could only be crossed on foot, and people who did not know the path to take would most probably get lost. The title of the play alludes to the name of this forest, which is Teleorman, that is Mad Forest. The use of this name for the play is also "an appropriate metaphor for the confusion [and uncertainty] felt by the Romanians over the events taking place around them" (Peacock, *Thatcher's Theatre* 109).

Churchill's opera libretto, *Hotel* (1997), is composed of two parts, which are *Eight Rooms*, including fourteen episodes entitled differently, and *Two Nights*, including nine episodes again entitled differently. In *Hotel*, there is not any dominant main character and the play does not contain a climatic scene or a cathartic final. *Hotel* is an episodic play in the sense that the characters are not related to each other. What is represented on stage is like a piece of reality, objectively reflecting upon the criticism of the created urban isolation (Aston, *Feminist Views* 33) through the 'hotel' image. Elaine Aston further elaborates this comment by stating that between the characters, there is a link of "the anonymous, the impersonal feeling that characterises urban hotel life" (*Feminist Views* 87). This point also demonstrates that the play is an episodic play and it includes independent and unrelated characters and events which are linked to each other to draw attention to the urban isolation shared by all people; hence, as Churchill herself notes in the introduction to the play, the play is composed of "ordinary and unambiguous activities but collected together" (6) events.

The silent couple, the ‘us’ couple, the affair couple, the old French couple, the gay couple, the drunk couple, the birdbook woman and the businessman are all placed on stage simultaneously and they act as if they are alone. Caryl Churchill explains in the introduction that “[t]he potential for enormous traffic jams in such an intimate space seemed huge and fascinating” (6). This strengthens Churchill’s point towards urban isolation by placing all the characters together on stage with eight separate rooms superimposed; however, it is known that each character is actually alone in his/her room. This is further elaborated in the third episode entitled “TV”:

By now many people are lying on the bed watching TV, often changing channels.

TV. your mother’s very upset .. further consultation .. returns to feed her young ..
in London ..

VIEWERS. turn over turn over. (17)

Through these words, it is also underlined that since the extensive use of technological devices such as the TV, in this case, or a personal computer, there has been a decline in engaging in collective ways of having fun, such as talking, inventing stories or some other activities which require more than one person. On the other hand, TV has brought a way of having fun alone; thus, it can be said that TV has accelerated the process of urban isolation for people.

In addition to this, Churchill also presents the monotonous routine of everyday life, which makes people much more alienated and isolated from one another:

BUSINESSMAN *phones home.*

BUSINESSMAN

Hi darling .. no really .. yeh .. yeh .. put him on.
Hi darling .. you did? .. big kiss, bye bye.
Hi darling .. you did? .. big kiss, bye bye.
Darling .. bye bye .. big kiss, bye bye. (15)

This conversation on the phone is recapitulated throughout the play through the Businessman character. By means of this, Churchill draws attention to the urban construction, which, with the rapid rise of technology, has made people get accustomed blindly to living alone with technological devices. This routine has made their lives more monotonous and tedious than before.

This is a Chair (1997) is “a short, Brechtian styled critique of personal lives divorced from major political and social issues” (Aston, *Feminist Views* 33). The titles of the scenes reveal certain political and social incidents such as the War in Bosnia, Pornography and Censorship, the Labour Party’s Slide to the Right, Animal Conversation and Third World Economies: the Ivory Trade, Hong Kong, The Northern Ireland Peace Process, Genetic Engineering, and the Impact of Capitalism on the Former Soviet Union, respectively. As can be observed, the play can be easily cut into slices without rupturing the flow of the importance of the theme or message aimed at, and each scene, or more properly each episode, has its own distinct *gestus* and message to deliver.

In *This is a Chair*, the scenes that are played out under these titles implying some political inclinations in the play do not have any connection with the titles (Rebellato 255). For instance, under the title of “The War in Bosnia” the audience is introduced to a woman who seems to be double-booked by having made two arrangements for the same night. As another instance, under the title of “Animal Conversation and Third World Economics: the Ivory Trade,” the conversation of two people, Deirdre and Polly, about the experience of swallowing a tube is displayed. At first it is thought that “important political and social changes, [as illustrated with the title of each scene] seem[...] not to affect people at all” (Korte 19). However, through this no-connection tactic between the title and the scene played out under that title, Churchill demonstrates and criticises the fact that people do not catch up with the major political and social issues and incidents in their personal and social lives. By not preferring a traditional style of an incremental story-line, Churchill shows how large-scaled is people’s ignorance of current events throughout the world while leading their personal lives. *This is a Chair* is an episodic play in accordance with Bertolt Brecht’s epic theatre since Churchill makes this point through a number of different stories with different characters, by means of which it is justified that people’s ignorance of current events does not result from a personal deficiency or mistake.

Moreover, Churchill also portrays the same scene with two different titles; “Pornography and Censorship,” and “The Northern Ireland Peace Process.” In these two scenes, a father, a mother, and their child, Muriel, are shown having their dinner. The

parents try to persuade Muriel to eat her dinner. Here, it is highlighted and criticised that modern parents are worried more about daily problems such as nutrition than about their children's future in such an uncertain world, where huge social and political changes can possibly occur.

Drunk Enough to Say I Love You? (2006) is Churchill's other play which has been written with no cause-effect relationship and without interlinkings between the scenes. The play has only two characters; Sam, whose name has been derived from Uncle Sam, which is the representative of the United States of America, and Jack, an individual of any nationality. However, the name of the Jack character was later changed because a number of people have mistaken the character with the Union Jack, the popular name of the national flag of Britain, and taken Jack to be British. Caryl Churchill herself explains this misunderstanding in the note part she wrote at the beginning of the play:

Sam was always called Sam, because of Uncle Sam. I gave the other character the name Jack, thinking of it as just a name, but some people understandably thought it referred to Union Jack, and that Jack was Britain in the same way that Sam was America. But I always meant that character to be an individual, a man who falls in love with America, so I have changed his name to Guy. (269)

Sam and Guy have a kind of protracted love relationship; however, Guy can not break up with Sam. The play offers a historical background of America, with references to global warming and Kyoto Protocol, conflict with Iran, hurricanes hitting America, fear caused in America because of terror, first human landing on space, and so on. This survey-like outlook provides the play with an episodic structure which links the play to Brecht's epic theatre. For instance, while talking about family and love issues, the next scene suddenly involves a new and unrelated conversation about music with such names as Bessie Smith, Eminem, and Bing Crosby (273).

In relation to the play, it should also be noted that although at the end of each scene Guy reveals his deep love for Sam, the final scene marks no revelation of love. Rather, Sam begs to be loved because he thinks that Guy has to love him:

SAM	don't let them in
GUY	no water
SAM	be ok
GUY	catastrophe
SAM	so fucking negative. (309)

Here, America's efforts to make everything look normal and positive, although it is not, is criticised deeply. Due to the fact that America is also involved in the events that bring agony to people, Sam tries to cover himself up, and he calls Guy "so fucking negative" by talking about the bad experiences of people, which Sam is also responsible for; however, Guy keeps on to tell the truth about the negative events in the lives of people, for instance by saying "no water." When Guy starts to understand Sam's role in the bad events hitting all parts of the world, he gradually falls out of love with Sam:

GUY	frightened
SAM	leave me if you don't
GUY	done that
SAM	stay then and be some
GUY	hopeless
SAM	and try to smile
GUY	dead
SAM	because you have to love me
GUY	can't
SAM	love me love me, you have to love me, you

End. (309)

It is obvious that Guy, who blindly loves Sam at first, feels hopeless when he realises that Sam is also behind some of the agonising and torturous events. And Sam desperately insists on being loved by Guy. Through these two characters, Churchill conveys a general view on the history of the United States by means of different episodes unrelated to one another in terms of time periods.

Caryl Churchill's last play, *Seven Jewish Children – A Play for Gaza* (2009), is a ten-minute play which is about the endeavour of the Jewish adults to convey their superiority while at the same time they make their children feel and think that the Arabs are the other. The play contains seven short episodes which summarise significant social, political, and economical events in relation to the Jewish and Israeli history, including the "Holocaust, its aftermath in Europe, the creation of the State of Israel, the Six-Day War, the rise of the settlements in the West Bank and Gaza, the Second Intifada and Operation Cast Lead" (Phillips 198) as well as the expulsion of the Arabs, the death of an American woman, Rachel Corrie, the death of 12-year-old Muhammad al-Durrah, and Hamas rockets. Churchill, by portraying such an overall and extensive historical background, makes use of the episodic structure, which makes it easy to jump,

for instance, from the times of the Holocaust to the modern times, to the death of Muhammad al-Durrah.

Melaine Phillips thinks that this play provokes Jewish-hatred because the underlying message of this play is that although the Jewish started out as victims of Nazism, which supports the idea that the German race is “superior,” they themselves turned out to be a Nazi, in a sense, by claiming Israel because they thought they were superior and chosen. They killed the rightful inhabitants of Israel and disposed them (Phillips 198) as they thought that Israel was their home and God gave her to them. In the fourth episode, the adults try to make children think that their occupation of Israel is a rightful action:

Tell her they’re Bedouin, they travel about
 Tell her about camels in the desert and dates
 Tell her they live in tents
 Tell her this wasn’t their home
 [...]
 Don’t tell her who used to live in this house
 [...]
 No but don’t tell her Arabs used to sleep in her bedroom. (2)

The Jewish adults want to persuade their daughters that since Arabs used to live in tents, these houses and this land did not belong to them. The adults also try to cover their own blameworthy occupation of the Arabs’ land by not telling the reality to their children. The fact that these houses were owned by Arabs previously is preferred not to be told.

The Jews believe, or more properly want to believe, that they are chosen to have a life on this land which has been previously “occupied” by terrorists and filthy people, namely Arabs. The comment related to the reversal of the roles for Jews from the victim to the oppressor is seen in these lines:

Tell her I’m not sorry for them, tell her not to be sorry for them,
 tell her we’re the ones to be sorry for, tell her they can’t talk
 suffering to us. Tell her we’re the iron fist now, tell her it’s the fog
 of war. (4)

The allusion to “the iron fist” reminds of Hitler Nazism, and the Jewish adults accept that they have taken over the ideologies related to Nazism and they suppose that they are now the chosen and superior race just like the Germans who once claimed to be superior. However, it is also ironic that as the Jewish people were once portrayed as “victims,” in relation to the times of the Holocaust, the Jewish adults firmly believe that

they are to be sorry for because they know about suffering and agony more than the Arabs whom they perceive simply as terrorists.

Moreover, the Jewish adults, who try to decide what to tell or not to tell about their history to their children, are also portrayed as justifying their bad treatment towards Arabs, by insulting Arabs and glorifying themselves, especially in the seventh episode:

Tell her they're attacking with rockets
 Don't frighten her
 [...]
 Tell her the Hamas fighters have been killed
 Tell her they're terrorists
 Tell her they're filth. (4)

Apart from being insulted as terrorists, Arabs are also labelled as "filth" by Jews in order to make their children see themselves and their cause as "right". In addition to this, the Jewish adults also tell why they killed little Arab babies. At first, they desire to tell the children that they killed the babies by mistake since they do not want to be misunderstood by their daughters. However, then the adults change their mind and decide to tell the girls about the real reason because they think that while the whole world knows the truth, it is not a wise action to hide it from their children. Eventually they will uncover the truth about their historical background:

[...] tell her she's got
 nothing to be ashamed of. Tell her they did it to themselves. Tell
 her they want their children killed to make people sorry for them,
 [...]
 [...] tell her we won't stop killing till we're safe. (4)

In *Seven Jewish Children*, Churchill illustrates the Jewish history by revealing the opinions of the Jewish people through the episodic structure as the play is obviously composed of seven independent episodes.

In conclusion, the episodic structure of the epic theatre is employed in a number of Churchill's plays. The usage of the episodic structure requires the play to be composed of montage-like scenes which can be cut into slices without spoiling the flow of thought. These episodes, namely scenes, in the play, should be unrelated to each other; however, they should not have irrelevant messages from one another. Although the scenes are perceived as independent, it is also of importance that all the independent scenes should give or support similar messages throughout the play. By means of this

kind of usage, the aim is to make the audience observe that, unlike the Aristotelian theatre, it is not the personal fault or deficiency, but the oppressing systems, such as patriarchy or capitalism, which causes suffering and agony for people. This point is quite obvious since different characters, which are not related to each other, are portrayed as feeling the same suffering and anxiety as a result of their oppression by the dominant ideological systems. Furthermore, in the episodic structure it is also essential that the play not be incremental, and that the scenes not be bound to each other through a cause-effect relationship. Each scene, or episode, should have its own conclusion and social gestus related to the characters portrayed. When examined throughout her career, it is seen that Churchill has made use of the epic theatre device of the episodic structure equally in all the phases of her career. There has been no increase or decrease in her usage of the narrator figure in compliance with the epic theatre.

CHAPTER 3. THE USE AND FUNCTION OF MULTIPLE ROLE AND CROSS-GENDER/RACE CASTING

B2 I'm just a copy. I'm not the real one.
(Caryl Churchill, *A Number* 174)

Among epic theatre elements, the device which Caryl Churchill often makes use of in most of her plays is multiple role casting, by means of which she uses the technique of “fragmenting the actor’s presentation into multiple, inconsistent, and sometimes conflicting, roles” (Kritzer, “Theatricality” 129). In multiple role casting, the actors are supposed to play different roles by not identifying themselves with any of the characters. The same characters are also played by different actors in order to prevent the audience from forming an emotional link with a character that, according to the Aristotelian theatre, would be acted by the same actor throughout the play. The most important thing in multiple role casting is that the doubling of the actors must be done without disguise (Kritzer, “Theatricality” 129) in order to make the audience aware of the fact that the actors play more than one role. In other words, the epic theatre actor is made to jump into his multiple roles in front of the audience without any attempt to hide his transformation to any character, by preparing for his acting wearing some sorts of costumes and props specific to his role. As stated above, this technique is stressed by Brecht himself in his poem “On Everyday Theatre”:

The mysterious transformation
That allegedly goes on in your theatres
Between dressing room and stage – an actor
Leaves the dressing room, a king
Appears on stage: that magic
Which I have often seen reduce the stagehands, beerbottles in hand
To laughter –
Does not occur here. (178)

Whereas in the Aristotelian theatre the transformation of the actors is disguised and covered in order not to break the magical and illusionary atmosphere created, in the epic theatre, this transformation unveils that it is just work, not any magical touch that occurs in the actors while becoming any character. So, by means of multiple role casting, the audience watches the play without being prepossessed by the influence of the catharsis, which locks the intellectual capacity of the audience. Moreover, this technique also

helps to preserve the intellectual and critical distance in the actors as well as in the audience.

In addition to multiple role casting, Churchill uses cross-gender casting in which a female character is played by a male actor or a male character is played by a female actress. Through the cross-gender technique, Churchill aims to deconstruct the identity seen as “an unchanging gendered essence” (Reinelt, *After Brecht* 89) and to show the construction of gender according to the patriarchal system by dismantling the patriarchal notions of fixed gender (Ravari and Naidu 159). Cross-gender technique ensures that Churchill displays her socialist feminist discourse, by criticising the fixed gender understanding. The hetero-patriarchal gender understanding strictly categorises human beings as male and female, and accordingly attributes some social roles in compliance with the gender. For instance, the male is supposed to be the bread-winner of the family while the female should take care of the children and the house. This categorisation directly simplifies the female in the social expectations since she is seen as lacking the necessary mental capacity to work. Furthermore, through this firm and fixed categorisation, there stays no space for the homosexuals in society. Consequently, they are labelled “extraordinary” and marginalised; this is completely criticised by Caryl Churchill, who makes her critique visible with her usage of cross-gender casting.

In addition, an adult actor may also perform a child character or a child actor may perform an adult character in some of Churchill’s plays, which can be named “cross-age” casting. More importantly, in some of her plays, Churchill also employs cross-race casting in which, for instance, a black character is played by a white actor or a white character is played by a black actor. Similar to cross-gender casting, cross-race casting provides the audience with an outlook on the fixed notion of “race” in which the white race is supposed to be supremacist and superior. By cross-race technique, Churchill underlines the fact that the inferior-superior relationship according to the races is formed only in the Western ideology, which sees non-white races as savage and needing to be civilised. Just like women come after men in importance according to the social expectations, non-westerners also come second after the westerners in the dominant race (colonial) understanding, which is deconstructed by Churchill by means of cross-race casting.

According to the Brechtian theatre, the actor should not impersonate the character, rather he/she should alienate it (Betzien 52). By means of both multiple role and cross-gender/race casting, the audience is distanced from the characters, which provides it with the capacity of making an intellectual judgement on the action. Through these casting techniques, Brecht achieved to change the role of the audience from passive receivers and consumers to active thinkers as it is forced to think upon the events after seeing that there is not any magical transformation that it is supposed to be magnified. These epic theatre devices related to the casting alienate the audience from the characters, so it is right to state that they are effective ways of producing Alienation Effect. Brecht used this technique to make the audience understand the social background of the problems in the characters' lives represented on stage by preventing the audience from forming an emotional link with a particular character, which would get ahead of its critical attitude and judgement about the problems of the characters related to the bourgeoisie. However, Churchill added another layer to this technique and used both multiple role and cross-gender casting in accordance with her socialist feminist discourse as well as her anti-capitalist content. By means of these epic theatre techniques of casting, Caryl Churchill created "a veritable primer for the ways in which woman, homosexuality and race are constructed within patriarchy" (Wilson 153). Hence, through these casting techniques, Churchill represented the problems of her characters resulting both from the Western ideologies which presuppose that the white race is superior to the other races and from the patriarchal understanding which makes a rigid categorisation between "male" and "female," as a result of which there is no place for homosexuals. Furthermore, she also made use of these techniques to display and support her anti-capitalist stance by depicting citizens and workers, especially women workers, harshly oppressed under the capitalist order.

In Caryl Churchill's first professional play, *Owners* (1972), partial multiple role casting can be observed although the play is not an example of epic theatre in its fullest form. *Owners* is an important play in Churchill's career because, as she also states herself in the introduction part, it was the first play of the second part of her life (xi). Before *Owners*, most of Churchill's plays were student productions and radio plays; however, with this play Churchill entered the professional theatrical world for the first time. *Owners* explicitly represents Churchill's standing up for her feminist discourse. In the

play two different types of women are represented: Marion, who is married to a butcher, Clegg; and Lisa, who is married to Marion's ex-lover, Alec. The relationship between Marion and Clegg is exactly the opposite of the ordinary husband-wife relationship according to the patriarchal order. In their relation, Marion acts more like a husband, and Clegg acts more like a wife contrary to the expected pattern of behaviour in society. Even the shop Clegg owns and works in has been bought by Marion, so the financially powerful one in their marriage is the woman, which contradicts with the patriarchal portrait of males as bread-winners. In contrast to her financially unsuccessful husband, Marion is represented as "the embodiment of an upwardly mobile capitalist [and] [a] financially successful real estate entrepreneur" (Merrill 61). Even though Marion becomes successful in an area which is thought to belong to men, she only achieves to be successful by sacrificing her female side since she is portrayed as an infertile woman. On the other hand, Lisa and Alec have a traditional marriage in which the woman does not have financial freedom since Lisa, as opposed to Marion, can not stand on her two feet financially and has to obey her husband to whom she is financially bound.

Additionally, Churchill also points to the wrongdoings of capitalism through Marion and Lisa. When Worsely, who is Marion's employee, and Marion, buy the house, in which Lisa's family lives, as a property to sell, Worsely offers money to Lisa and Alec by claiming that nobody would want a property with tenants inside. However, as Alec behaves like not as masculine as he is supposed to be in decision making, all the decisions about moving or staying in the house are left to Lisa, who thereby decides to stay partly because of Alec's being unemployed for six months. As a result of the hard economic conditions, Lisa gives her new born baby to Marion in return for staying in the house. At first, Lisa is happy about this decision as she thinks the baby will lead a happy and rich life, contrary to the possible imminent unhappiness and poverty which would meet her in this very house Lisa and her family live. Yet, this feeling is replaced by the instinct of motherhood, and when she cries in front of Marion begging to see her baby, Marion does not show any mercy despite Lisa's tears and agony. Churchill combines capitalist and feminist criticism and shows this through these lines:

MARION: [...] Every one of you thinks I will give in. Because I'm a woman, is it? I'm meant to be kind. I'm meant to understand a woman's feelings wanting her baby back. I don't. I won't. I can be as terrible as anyone. [...] I can massacre too. Why shouldn't I be Genghis Khan? (63)

By portraying Marion as the capitalist authority in *Owners*, Churchill also criticises the patriarchal shaping of the female identity, which is that women are supposed to be kind, understanding, and not as intelligent as men in the professional area. Apart from this criticism, Churchill also shows no existence of sisterhood among women under the capitalist order as the financially powerful woman, Marion, can easily oppress and agonise another woman who is not as successful as herself. Thus, by portraying Marion more powerful in the financial and professional area than her husband, Churchill apparently challenges the dominant image of the “female” in society.

The main characters in *Owners* are played by only one actor, which is the traditional model of casting. However, in the production note of the play, Churchill ensures that the roles of two customers are to “be played by the same actress, but as two different customers, not one” (5). Hence, multiple role casting is evident only in two characters, which are the two customers, who come to Clegg’s shop to buy some meat. The first customer appears in Act One, Scene One, and the second customer appears in Act Two, Scene Eight. The purpose of assigning these two roles of women customers to one actress is first to put emphasis on the social perception of the duties of housewives. While men work to earn money, women cook and do the housework. Therefore, the duty to buy meat, mince, chicken, or pork to make the meal more delicious, belongs to women. Moreover, through this multiple role casting, Churchill points to an illusion of society which supposes that women have a lazy life, doing nothing actually, whereas men always work, and get tired, which, consequently, provokes the simplification of women’s role in society. Clegg asks the same question to two different women customers, which is “[b]een sitting in the park in the sun?” (7). Furthermore, Clegg states: “[I] [w]ish I could get away myself and have the lazy day you housewives have” (*Owners* 64). Hence, it is clear that in *Owners*, Churchill applies multiple role casting in order to reveal and underline the illusions of society, which supports the notion of “lazy housewives” doing nothing at home whereas their husbands labour in order to make these women’s lives more comfortable.

As for *Vinegar Tom* (1976), Churchill’s first cooperation with feminist company, the Monstrous Regiment whose members Churchill first encountered “through political activism, at an abortion rally” (Cody and Sprinchor 264), it is a play “about witches

with no witches in it; a play not about evil, hysteria and possession by the devil but about poverty, humiliation and prejudice, and how the women accused of witchcraft saw themselves" (*Vinegar Tom* 130) as Churchill herself notes in her introduction to the play. Women found guilty of witchcraft in seventeenth century England were generally "old, poor, single, [and] sexually unconventional" (*Vinegar Tom* 130) women. Apart from these marginalised women, those who practised the old herbal medical curing were also blamed for witchcraft, which is the direct result of the transition to the patriarchal order. With the transition to the patriarchal system from the matriarchal order in which women were the heads of medicine with their herbal medical curing, "the old herbal medical tradition of the cunning woman was suppressed by the rising professionalism of the male doctor" (*Vinegar Tom* 130). With the rise of the medical profession through technological improvements, the old matriarchal system of curing with herbs was abandoned and the male doctors replaced the female "witches."

In relation to the play, it should be noted that *Vinegar Tom* is one of Churchill's most important plays because it visibly shifts the focus from the analysis of the private suffering of the characters to the political and social reasons behind the suffering (F. Gray 49). Just like Bertolt Brecht, Caryl Churchill provides the audience with a new outlook on the characters and events by using epic theatre devices. Churchill wanted the audience to see the reason behind the private events rather than watching the play only for a cathartic influence. For instance, instead of feeling pity for what Alice goes through after being accused of witchcraft, the audience is expected to intellectually judge the patriarchal system which blames an innocent woman for being a witch.

Joan, the so-called Mother Noakes, a poor, old widow, is accused of witchcraft by her neighbour, Margery, because Margery believes that when Joan comes to her house in order to ask for some yeast, she also steals many things from her by using her cat, Vinegar Tom, which is thought to be one of her imps. And after Margery repels and insults Joan, who has come to ask for some yeast to do a little baking and brew a little beer, in Margery's barn, Joan says:

JOAN: Devil take you and your man and your fields and your cows and your butter and your yeast and your beer and your bread and your cider and your cold face...
(144)

Margery thinks that, these words are the curse of the old witch, who brings the economic difficulties for her household. Alice, Joan's daughter, is accused of witchcraft by Margery's husband, Jack, because she rejects his offer to have sex. However, what is ironic is that although Alice and Joan are insulted as witches by Margery and Jack, the husband and wife themselves consult Ellen to practise witchcraft in order to discard the spells of Joan and her daughter, because they simply think that they should "meet cunning with cunning" (*Vinegar Tom* 153). Margery and Jack blame Alice and her mother for every bad thing they experience, and Jack even claims that Alice has bewitched his organ. At the end of the play, Ellen, Joan, Alice, and her friend Susan are found guilty and hanged.

As for the usage of multiple role casting in *Vinegar Tom*, this epic theatre technique is observed in only four characters. Man at the beginning of the play; Doctor who tries to cure Betty; Bellringer, a local person; and Packer, a witch finder (*Vinegar Tom* 133) are to be performed by the same actor. Multiple role casting in the play takes place with the aim of forcing the audience to draw "intellectual and ideological conclusions" (Rokem 115) from the events represented on stage. Through these conclusions, the audience is made to understand the patriarchal reason behind blaming the marginalised women for committing witchcraft. The aim of using multiple role casting in especially these four characters is to display the fact that men are the real "witches" because of making up such an excuse to hang the marginalised women by blaming them for being a witch. The character Man apparently claims to be the Devil, and asks Alice if she will do anything, "like a witch with the devil her master" (*Vinegar Tom* 136). Here it is explicitly underlined that behind all the executions of witches, people whose source of power comes from the patriarchy, or whose individuality and self are formed according to the patriarchal order, are to be blamed for. With the Doctor character, the ideas in the Man character are further developed by pointing to the fact that unless a woman accepts her role as a "woman" in society, she will be seen as sick, here in the case of Betty, who seeks cure from the Doctor. If that woman who does not accept her role is not a member of a respectable and rich family, unlike Betty and like Alice or Susan, she is blamed quickly to be a witch. The Doctor ties Betty, who does not want to marry the man her family has chosen for her, and cures her to lead her towards the marriage. Thus, it can be stated that the play "presents the demonization of women as an ongoing cultural

activity, one that is rationalized and perpetuated by the very definition of women" (Khozaei 574). The third character exposed to multiple role casting, Bellringer, is a local person who fully supports a woman to be judged by the famous witch finder, Packer, and his assistant, Goody, to find out whether she is a real witch or not. As for Packer, he is behind all the executions of women, thereby at the heart of the patriarchal order which puts the blame on women. The ideas of these four characters are parallel to each other, which supports the idea of the "witches" in the patriarchal system. Therefore, these four characters are played by the same actor as stated by Churchill in the production note of *Vinegar Tom*.

In addition to multiple role casting, cross-gender casting is also observed in *Vinegar Tom*. The actress who plays Joan, and the actress who plays Ellen, reappear at the end of the play as Kramer and Sprenger in top hats and tails as performers in a music hall (*Vinegar Tom* 132). Heinrich Kramer and James Sprenger are the authors of the *Malleus Maleficarum, The Hammer of Witches* which was first printed in the fifteenth century, about 1486 (Klaits 44). Churchill treats historical material as if an Edwardian music hall performance as the actresses reappear dressed as men in top hats and tails, which ruptures any possible emotional identification among the audience (Reinelt, *After Brecht* 90). Moreover, by making two actresses, who played two women accused of witchcraft, play Kramer and Sprenger, executioners in the trial of the witchcraft cases, Churchill underlines the fact that women who conform to the impositions of patriarchal order may also blame marginalised women for practising witchcraft, here in the case of Margery, who is depicted as "the main supporter of the cruel Witchfinder" (Patterson 162). Through this cross-gender casting, Churchill points to the patriarchal order behind the accusations of the witches by blurring the boundary of the differences in gender brought forward in the patriarchal society.

Light Shining in Buckinghamshire (1976), set in the seventeenth century and telling the story of the civil war between the followers of Charles I and Oliver Cromwell, employs multiple role casting, too. Through this technique, Churchill tries to underline her criticism rather than giving mere pleasure. For instance, Churchill illustrates her criticism of the capitalist order especially in the scene entitled "A Woman Leaves Her Baby" in Act Two. Since the characters are not performed by the fixed actors, it

becomes easier for the audience to observe and judge the criticised ideologies. In this very scene, a mother is shown having to leave her baby because of the bad economic conditions. She does not have any money to buy some milk for her baby or to buy something to eat, which would make milk in return. At the end of the scene, the woman leaves her baby and the scene closes with her wish: "If she was still inside me" (227). Because if the baby was inside her as a fetus, it would get some calcium and vitamins required for its health from the mother's bones even if the mother did not have a healthy diet. This wish tells the desperation of the mother; thus, Churchill shows the background of the seventeenth century, when people had to fight against hunger along with the fight in the civil war, with a helpless mother who wishes the baby to be inside her again due to not being able to find or buy any food to feed it. Behind all the glorifications in history of the civil war, women and children are observed to be left to die of hunger, a woman who speaks up in a church is beaten severely, and a butcher gives up selling meat to his usual customers by claiming that the customers eat the others' meat, the meat of the dead children and they should give the meat they buy to the poor people. The Butcher scene comes soon after the scene in which the baby is abandoned because of lack of food, which further highlights Churchill's criticism of capitalist system.

The use of multiple role casting in *Light Shining in Buckinghamshire* is different from Churchill's other plays analysed in this chapter, in the sense that, in this play, the performers act multiple roles in different scenes, and a particular character is not performed by the same performer unlike in her other plays. In other words, apart from assigning multiple roles to the actors as in her other plays in which the multiple role casting technique is employed, Churchill illustrates that a character who may appear in more than one scene might be played by different actors. For instance, although Brotherton, who is perceived as a vagrant in the play, is performed by a particular performer in the previous scenes, in "The Meeting" scene, another performer plays Brotherton. As another example, the actress who plays Hoskins in the sixth scene, "Hoskins Interrupts the Preacher," plays Wife in the seventh scene, "Claxton Brings Hoskins Home," and the character of Hoskins in the latter scene is played by another actress. Every character is played by different performers throughout the play. As Caryl Churchill herself clarifies in her "A Note on the Production" by making the same

character be performed by different performers, she aims to “reflect better the reality of large events like war and revolution where many people share the same kind of experience” (184). Hence, the function of multiple role casting is to distance the audience from the characters in order to put the emphasis on the experiences of people related to the revolution.

In *Light Shining in Buckinghamshire*, Caryl Churchill makes use of multiple role casting, which avoids the emotional identification of the audience, in order to underline the background comments on the civil war and revolution as historical facts by providing the audience with a new historical perspective which depicts “a revolution that didn’t happen” (Churchill, *Light Shining*, Intro. 183) actually in the lives of ordinary people. Although the civil war is told as a glorious event which is thought to be a step forward for the contemporary democratic formation, the reality is that poor people, trying to change their lives, failed in their attempt for a real revolution.

Additionally, Churchill overturns the acceptance of social structures as natural, along with the gender images, especially with Hoskins, who subverts the general idea that women can not speak in public by speaking loudly and talking about her opinions in church (Kritzer, *The Plays* 102). In other words, Churchill, just like Brecht, made the audience understand that the oppression of the characters is not related to themselves, rather it is related to the system and the dominant ideology of the time. This is in direct opposition with the Aristotelian theatre, in which the inevitability of the oppression of the characters, as a result of their own decisions, is felt among the audience during the performance.

Cloud Nine (1979), which compares and represents the sexual, racial and gender understandings of Victorian Africa and contemporary London, is one of Churchill’s most Brechtian plays in the sense that it employs most of the epic theatre devices to produce an “A” Effect. For instance, the first act of the play is set in Victorian Africa to draw a parallel “between colonial and sexual oppression” (*Cloud Nine* 245). The second act is set in 1979 in London to illustrate the changing understanding of sexuality in modern times. The same characters are represented in these two acts; however, although a hundred years have passed chronologically between these two acts, the characters from Act One are portrayed only twenty five years older in the second act. By rupturing

the Aristotelian theatrical tradition that “character time will be coterminous with the time frame of the text” (Diamond, “Refusing” 278), *Cloud Nine* serves the Brecht’s notion of “A” Effect by distancing the audience from any emotional identification that is possible to occur, as well as allowing possible intellectual conclusions from the illustration of past and present at the same time (Scott 214).

Furthermore, by means of this time jump, Caryl Churchill demonstrates her feminist discourse by subverting the dominant gender concepts of the patriarchal order (Harding 260) through her homosexual characters in both acts. In Act One, Harry finds being a homosexual as sickness parallel to the understanding of the Victorian age. Another homosexual figure in the play is Ellen, who looks after Edward and she is desperately in love with Betty, Edward’s mother. At the end of Act One, these two characters are forced to get married with an attempt to save them from their homosexual inclinations. In Act Two, the homosexuality of the characters is not hidden, and Edward, Victoria and Lin experience their homosexuality explicitly and freely. Through “a gender critique of familial and sexual norms” (Diamond, *Unmaking* 46), Churchill compares and contrasts the gender-role expectations of the Victorian and modern societies.

Cross-race casting is obvious in Act One in Joshua, the black servant of the family, who is played by a white man to illustrate his efforts to resemble a white man as a result of the colonial impositions on him. Joshua is portrayed even rejecting his people in order to be accepted by white society. He openly states: “Their people is not my people. I do not visit my people” (266). He even sings a Christmas carol song, which reflects that he has adopted the Christian ideology and faith of the white colonisers. He explicitly accepts the superiority of the white people and envies them due to their privileged skin colour because he thinks that “God made man white like him” (*Cloud Nine* 280).

Additionally, in *Cloud Nine*, cross-gender casting is observed and this epic theatre device identifies “strain between an expressive, experiential self, on the one hand, and the conditioning of social role and dominant ideology, on the other” (Reinelt, *After Brecht* 89). In the first act, Clive’s wife, Betty, is played by a man, in order to underline Betty’s desire to be what the patriarchal society wants her to be. Hence, she is portrayed as the “female patriarch” (Carlson 189) who does not want to disappoint her husband in terms of his expectations from a woman. Though inside her she does not wish to be

what her husband expects her to be, she, in a sense, has to pretend to be a good and obedient wife. Clive's son, Edward, is played by an adult woman to highlight Edward's homosexual inclinations as he always wants to play with his sister's doll despite Clive's impositions on him about what men are supposed to be like according to the dominant patriarchal discourse. In addition, it is observed that the actor who performs Clive in Act One performs Cathy in Act Two, so as to criticise the concept of "normal" girl in society. Thus, Cathy, a girl who likes to play with guns as opposed to a "normal" girl, is played by a man. Besides, through cross-gender casting, Churchill displays "a continually arresting visual counterpoint to expected deeds and conventional household relations" (Storm 219) by making a contrast between the Victorian England and the modern England.

In Act Two, most of the characters are played in accordance with their gender, with the exception of Cathy, who is played by a man. The reason for this casting in conformity with the sex of the characters is the aim of illustrating the changing sexual and gender-related expectations in the modern society. For instance, Betty is played by a woman since she now becomes independent from the expectations of her husband by getting divorced. Edward, a homosexual, is played by a man, and Victoria, a lesbian, is played by a woman because homosexuality is gradually beginning to be accepted as "natural" by the modern society, as opposed to the Victorian society. Moreover, in order to further elaborate this, Churchill suppresses homosexuality by showing heterosexuality as "natural" and "normal" in Act One through Harry and Ellen, who are made to marry each other even though they are not heterosexual, so as to underline the social gender roles of the Victorian era. Through this forced marriage Churchill displays her "gender critique of the familial and sexual roles in Victorian colonial society" (Diamond, "Brechtian" 85). In contrast, in Act Two, homosexuality is openly stated by the characters to highlight the changing sexual politics in the twentieth century. In *Cloud Nine*, multiple role casting is mainly employed to "show a dichotomy between whom they are and who they want to be, or who they are supposed to be and who they are" (Khozaei 577). By means of the doubling of the characters heading towards discovering who they really are (Jenkyns 114), Churchill indicates the social constructions of gender, sex, individuality, class and race.

Top Girls (1982), just like *Cloud Nine*, offers judgement on the illustration of past and present at the same time since the play starts with five historical or fictional women characters with Churchill's own fictional present-day character, Marlene. These characters celebrate Marlene's current promotion at the agency as an extraordinary achievement despite her gender, and all these women tell their agony and sufferings as a result of their genders in the first scene. By drawing parallels between past and present in terms of the condition of women in society, Churchill forces the audience to make a critical judgement by comparing the past and present situations of women and she conditions the audience to have a critical distance by means of some past characters, then forces it to judge upon the condition of women in the present-day in the light of the representation of women figures from the past, to emphasise her socialist feminist discourse (Reinelt, *After Brecht* 87). In addition to representing past and present at the same time, multiple role casting, or the doubling of characters, is also used to remove any feeling of "the inevitability of fate." In order to achieve this, she questions "the constrictions of gender stereotyping and the division of labour according to sex, sometimes illustrating the absurdity of any attempt to dissolve the difference in sexual identity" (Khozaei 579). So in this play, Churchill wants "the audience to read against their normal patterns, those of the patriarchal social system, to see this play from within a different framework" (Burk 67).

In the play, multiple role casting is observed as such: Isabella Bird, Joyce, and Mrs Kidd are performed by the same actress. Despite the fact that Joyce does not live with her husband any more, both Joyce and Mrs Kidd are women who see making a proper marriage as a prestigious thing in a woman's life, which Isabella Bird finds as "the ordinary drudgery of life" (*Top Girls* 65). Unlike them, Bird gets married at the age of fifty, and has her own identity independent on a husband. Besides, the class differences are also examined in this doubling because the same actress is assigned to the roles of Isabella Bird, who is an educated upper class woman, and Joyce, who is illiterate lower class women (Khozaei 579). Lady Nijo and Win are played by the same actress because similar to Lady Nijo, a courtesan to the Emperor, who is married to another woman, Win has an affair with a married man, too. Dull Gret and Angie are played by the same actress, through which Churchill highlights the fact that Angie, who decides to have a life style similar to her aunt-mother, Marlene's, has to try hard because if she succeeds

in following Marlene's path, and she will accomplish a task, which is considered almost "impossible" for women in society. Being successful in the professional area as a woman is resembled to fighting with the devils in hell. Pope Joan and Louise are acted by one actress, which puts the emphasis on the fact that both characters have to make a change in their life styles in order to make their capacities be noticed in a man's world regardless of their genders. Joan changes her appearance into a man; and Louise changes her job simply because she remains unnoticed, despite her success, and younger men attract more attention in the professional area. Patient Griselda, Nell, and Jeanine are performed by one actress. Griselda is the obedient wife portrayed in *Canterbury Tales*, confronting the difficult tests of her husband. Her daughter and her son are taken from her by her husband as soon as she gives birth to them in order to test her obedience. Moreover, she is abandoned by her husband and ordered to be sent back to her village. However, as a consequence of her ex-husband's request, when she comes back to prepare the feast for her ex-husband's wedding, she is surprised to learn that the sixteen-year-old girl, with whom she thinks her ex-husband wants to get married, is actually her daughter, and the boy, standing next to her, is her son, and all these have been a test her husband has prepared for her. The obedient wife passes the test, and lives happily after. Griselda is forced to understand the feelings of her husband, who is testing her loyalty. Just like Griselda, who was oppressed by her husband, Nell and Jeannie are now oppressed in the financial sphere. This reflects the idea that although there has been a change in the situation of women in society since now women are allowed to work and stand on their own feet economically, their oppression by someone or something, by their husbands in the past and by the capitalist order now, remains stable.

The aforementioned multiple role casting examples illustrate that these doublings of roles are carefully chosen to parallel the characters themselves, and through this casting technique the audience is alienated from the characters in order to further expose "the role of women in both in an historical and contemporary context" (Betzen 59). As a result of this exposition, Churchill achieves to foreground and reflect the social formation (Reinelt, *After Brecht* 90) behind each character depicted in *Top Girls*. The crucial point in using this epic theatre technique in this play is to demonstrate "that actually women's place – after all those feminist movements – has no[t] changed much

during history, and the modern women are still being oppressed by the patriarchal society" (Khozaei 575).

Fen (1983) tells the story of fenland workers, especially women workers, who under harsh conditions cultivate the land "for fenland communities in the English region of East Anglia" (Aston, "A License" 165). Fenland is a wet type of land cultivated, resembling Marshland (Thirsk 22). The play demonstrates Churchill's criticism and comment on both the bourgeoisie feminism and capitalism, as the fen workers, who are generally depicted as women, try to live under very bad economic conditions. To emphasise this unfair organisation rooted in the capitalist and patriarchal order, Churchill makes use of multiple role casting to produce an "A" Effect. The characters, Shirley, who is a fen worker, Shona, who is Val's daughter, Miss Cade, who belongs to the bourgeoisie and Margaret are performed by the same actress to strengthen Churchill's criticism on the exploitation of women and children under the capitalist order surrounding fenland communities. Churchill aims to show that although the capitalist system supports that the workers and the employees are too "different" from each other, thereby they should be differentiated according to their income, this difference is formed only by the capitalist system, and not by birth. As for Margaret, a member of the congregation, Churchill uses this character to display the fact that this oppression of women and children have been as such throughout history, because Margaret feels desperate, just like her parents, grandparents, and grand-grandparents. Shirley at the end of the play is seen as ironing the field, as if trying to erase the disparities by smoothing the very place the capitalist disparity is evident.

The same actress is to play Boy, Angela, Deb, who is Val's other daughter, and Mrs Finch, which shows Churchill's merging socialist feminist discourse together with anti-capitalist content. Boy from the last century is seen at the beginning of the play to remind the past exploitations of children in the financial sphere. Like Boy, Angela, a woman fen worker, shows her frustration very openly. Boy is depicted as scaring crows in a field, and Angela scares and scolds her step daughter, Becky, all the time, to suppress her thinking that she has been exploited in the capitalist order. She wants to exercise her power on Becky, just like Boy, who wants to prove his power by scaring crows, which are inferior to him. Thus, by assigning the same role, one from the past,

the other from the present, to the same actress, as Elaine Aston states, *Fen* demonstrates “historical perspectives that demonstrate the risk to ‘future histories’” (“A License” 165). Mrs Finch is the minister’s wife, and Churchill uses her to point to the fact that although she has a better place in society than Angela or the other fen workers, she still has to clean her house or weed the garden because this is what society expects her to do as a woman. However, unlike her, Angela is oppressed in two ways since she has to do both the fen working and the house work, hence she is exploited twice, both at home and at work.

The character group of Japanese Businessman, Nell, who is a fen worker, May, who is Val’s mother, and Mavis, who is a member of congregation, is supposed to be performed by one actress. Japanese Businessman aims to draw the attention of the good investors by explaining the advantages of having a share in the fenland community. However, the fact that fen workers, such as Nell, actually cause the fenland to be such an advantageous investment by constantly cultivating it is ignored by the businessman. May again underlines the continuity of the capitalist oppression on the women workers from the past to the present.

The roles of Mrs Hassett, Becky, Alice, and Ivy are performed by the same actress as stated by Caryl Churchill in the production note. Mrs Hassett is the gangmaster watching the workers doing their duties, and work in the field. She is the representative of the capitalist authority, Mr Coleman, and she urges women to work till their work is completed. Becky, Angela’s step daughter, is forced to face the scorning and rebuking of her step mother. Alice is the woman worker who seeks happiness and privilege in religion because although women are still inferior to men in the Christian faith, at least there is no questioning or oppression and unreturned love, as she herself states “[w]e are all rubbish but Jesus still loves us so it’s all right” (176). In the capitalist system the women workers are felt to be ready for exploitation and without meaningful existence; however, religion erases this feeling according to Alice. Ivy, May’s mother, is again the character through which Churchill gives the continuity of the oppression of these workers.

The same actress performs the roles of Val and Ghost to highlight the fact that the oppression of women workers in the fenland is timeless. Just like the present oppression, women workers were oppressed and agonised in the past, as well.

GHOST. We are starving, we will not stand this no longer. Rather than starve we are torment to set you on fire. You bloody farmers could not live if it was not for the poor, tis them that keep you bloody rascals alive [...]

[...]

TEWSON. Are you angry because I'm selling the farm?

GHOST. What difference will it make?

TEWSON. None, none, everything will go on the same.

GHOST. That's why I'm angry. (163)

By representing the Ghost figure, Churchill ensures that the exploitation of women workers was the same in the past and this system which exploits the fen workers is unlikely to change as Tewson, a fifty-five-year-old farmer, himself states (163).

Wilson, Frank, Mr Tewson, and Geoffrey are performed by the same actor. Frank, Val's lover for whom Val leaves her daughters and husband, is a tractor driver, and is also oppressed by the capitalist order, just like the women fen workers. Geoffrey is Shirley's husband, who also has a lower place in society, trying and working hard to earn money. Mr Tewson is the authority in the fenland, trying to sell the fen to a company which will give the best money, without taking notice of the conditions of fen workers. The only thing he thinks of is to earn money, not the situations of the workers. Wilson is again the oppressed fen worker. Hence, through this character grouping, Churchill points to the oppression of men workers along with women.

The aim of making use of multiple role casting in this play is to demonstrate "how the hardships of the fen are passed down through the generations and that no hope of a better life exists for the children" (Gabriel 1). In addition to multiple role casting, cross-gender casting is obvious in the casting of an actress as a boy, portrayed as barefoot and in rags at the beginning of the play, which underlines the oppression of both women and children under the capitalist system. As another example of cross-gender casting, the role of the Japanese Businessman is to be played by an actress, dressed as a man, which highlights the fact that "some women are instrumental in the maintenance of the capitalist system although they themselves and their 'sisters' are oppressed by it" (Bozer "Lecture Notes"). Cross-race casting is also evident in this example because a Japanese character is not played by a Japanese actor, which further alienates the

audience from the representation. In *Fen*, the dramatisation “of transnational capitalism” (Aston, *Feminist Views* 18), Churchill, just like Brecht, helps the audience employ its intellectual faculty to see the social circulation around the fen workers by preserving its critical and intellectual distance rather than simply forming an emotional identification with the characters.

As for *Softcops* (1984), set in the nineteenth-century Paris, the play is Churchill’s response to Michel Foucault’s *Discipline and Punish* (1975) in which Foucault adopts Jeremy Bentham’s ideas of Panopticon for the shift in the control and punishment “from tearing the victim apart with horses to simply watching him” (*Softcops* 3). Bentham’s Panopticon presupposes to build a tower where one person can control many people only by watching them (Dumm 105). Churchill also exhibits the failure of the previous system, the festival-like exposition of the criminals in front of the public, before the introduction of the Panopticon model. In the previous system, the condemned guilty men were displayed before the crowd in order to frighten the audience by showing the punishment that would be given to them. To make this more like a show, or even a festival, the prisoner would speak with regret and tell the audience to take him as a dreadful example. For instance, in the play, the hand of a thief, Duval, is cut off and displayed to the crowd so as to dissuade them from practising theft. However, when Lafayette, a murderer, is forced to speak with regret, he does the opposite and indicates his satisfaction with killing his boss: “I really did shit on my boss. Do you shit on your boss? You didn’t kill him though, did you, I’m the killer. [...] I’m not sorry, I’m glad. It wasn’t easy but I did it. Lafayette did it” (*Softcops* 13). Through these words, half of the crowd joins in the rebellion of Lafayette and even finds him rightful in killing his boss. After the riot as a result of Lafayette’s words, Pierre looks for more rationalised means of punishment, which turns out to be Panopticon through the end of the play.

Though cross-gender casting can not be observed in *Softcops*, Churchill employs multiple role casting in the play. The roles of Magistrate, Bentham, and Conspirator are to be assigned to one actor. Through this multiple role casting, the shift in the social control is emphasised within a story about “patriarchal culture and its power relations” (Reinelt, *After Brecht* 96). Magistrate is the representative of the old system of regulation where the spectacle is of great importance, and Bentham brings an innovation

with his concept of Panopticon to the social system of prisons. Through Magistrate, Churchill also shows that certain images are filled with meanings according to the ideology of the powerful groups through the manipulation of spectacle (Reinelt, *After Brecht* 96). Schoolboy, Older Brother, and Warder are assigned to one actor because these three characters regulate their behaviours according to the power-control system imposed on them. Headmaster and Holidaymaker are to be performed by one actor, which indicates the transition in the power control from the spectacle, with Headmaster, to surveillance, with Holidaymaker. In general, through this epic theatre technique, Churchill ensures the audience to exercise its intellectual capacity to judge the patriarchal manipulation of social regulation and systematic power relations.

Serious Money (1987), a political play directing its criticism at the Thatcher government, is Churchill's response to "the Thatcher campaign for 1987 and the deregulation of the stock market and associated scandals of 1986" (Reinelt, *After Brecht* 97). As in most of Churchill's other plays, here multiple role casting is employed as an Alienation Effect, too. Durkfeld (a trader), Greville Tood (a stockbroker), Duckett (chairman of a company, Albion), Soat (president of another company, Missouri Gumballs), and Gleason (a Cabinet Minister); Jake Todd (a commercial paper dealer), Frosby (a jobber), and Grevett (a DTI inspector); Scilla Todd (a LIFFE dealer) and Ms Biddulph (a white knight); Grimes (a gilts dealer) and Billy Corman (a corporate reader); Merrison (a banker), T.K. (personal assistant), and Nigel Abjibala (an importer from Ghana); Marylou Baines (an American arbitrageur), Mrs Etherington (a stockbroker) and Dolcie Starr (a PR consultant) are the character groupings acted according to the multiple role casting (*Serious Money* 194).

By means of this distancing device, Churchill puts forward the corruptions of the financial market of the city of London, scattered to all the areas of making serious money. Through the creation of the critical distance by means of multiple role casting, Churchill forces the audience to observe that "stock prices are illegally manipulated, a brokerage collapses, third world dictators misappropriate money directed toward their people, and the profit motive rules supreme" (Sternlicht, *A Reader's* 199). In *Serious Money*, Churchill illustrates the shift in the control of money and property as well as the corruption of the City, which "represent[s] the concretization of a new class alignment,

in terms of both income and spatial polarization" (Kintz 254). The corruption in the financial sphere is further underlined with a plot involving the murdering of Jake Todd for serious money. Jake's sister, Scilla, tries to find Jake's murderer; however, when she finds out that Jake has got a lot of money and property earned illegally, she forgets about the murderer and chases after Jake's property.

With regard to *Icecream* (1989), the play tells the story of a couple, Lance and Vera, who go to the United Kingdom from the United States of America, looking for Lance's relatives. In the UK, they find Lance's third cousins, Phil, and his sister Jaq. As Lance meets his relatives for the first time in his life, he does not know them much, and as a result, Lance and Vera unintentionally witness a murder committed by Phil in Jaq's flat. Instead of informing the police, they help Phil and Jaq to discard the body dumping it in Epping Forest. This event makes them illegally connected to one another as the four of them share a secret from then on. After Lance and Vera return to the USA, Phil and Jaq visit them without informing prior to their arrival. In the USA, Phil dies in a car accident and after this incident, Jaq, very mournful for her brother's death, steals Lance and Vera's car, takes a hitch hiker, called hitcher in the play, into the car by not taking the risks of this action into consideration, goes to the hitcher's house to meet his mother, and finally has a picnic with a professor, whose wife has died of cancer. After being sexually harassed by the professor, Jaq pushes him over the edge. Finding about this, Lance and Vera agree to give Jaq enough money to buy a return ticket to the UK simply because they want to get rid of her and the problems that have started the moment they met Phil and Jaq. Their fear of genetic heritage is reflected in these words:

LANCE. You are some kind of monster, I opened my heart. Are you my family? your brother, you're both, I was so happy to find – You are nothing to do with me, I won't be involved / in – You sicken, inhuman, how
 VERA. It's better if she goes home before anything ...
 LANCE. can you sit, vile, you are – . Hate you hate you, how – ? (100)

As understood from his words, Lance subconsciously fears having the same intrinsic inhumanity and ruthlessness as his third cousins, since he can not see himself as monstrous as his relatives.

In *Icecream*, Caryl Churchill employs multiple role casting in order to posit her criticism of "cultural values" (Aston, *Feminist Views* 18) by underlining the corruption

of the characters, who even consider witnessing a murder as an adventure. The main characters are performed by one actor since they appear in nearly all of the scenes of the play. Yet, the minor roles are distributed between two actors: Man in Devon, Shrink, Fellow Guest, Hitcher, and Professor are to be performed by one actor; and Waitress, Drunk Woman, Hitcher's Mother, and South American Woman Passenger are to be performed by one actress. Through this casting technique, Churchill provides the audience with an open mind by rupturing possible emotional identifications and leads it towards seeing the corruption of social and cultural values.

Mad Forest (1990), in which Churchill worked with a group of students from England and Romania, is a response to the chaos and terror before, during, and after the fall of the dictator leader Nicolae Ceausescu (1918-1989) in the December of 1989. Apart from reflecting the actual terror and confusion behind the revolution, Churchill takes up the distancing epic theatre device of multiple role casting to highlight the social formulation and personal background of the characters. Moreover, the ethnic hatred through Lucia, who first gets married to an American man, and then has an affair with a Hungarian man, Ianoș; the political and social chaos and uncertainty following a revolution; and the class prejudice through the strange relationship heading for marriage between Radu and Florina are the points Churchill underlines by means of the "A" Effect created through multiple role casting. Even if Radu and Florina do not want to get married, they accept marriage as a social dictation parallel to the ideologies of the dominant social system, which is patriarchy.

Bogdan, Toma, and Boy Student are to be performed by the same actor. Bogdan is the father of Lucia, who has unconventional inter-racial love affairs, first with an American, then with a Hungarian. Toma, an eight-year-old child who loves Ianoș as a parent, is also played by the same actor. By means of this casting, Churchill illustrates that ethnic hatred is futile and senseless. Boy Student is one of the characters from whom we learn the realities of revolution, and by multiple role casting, Churchill underlines the common fear and shock people felt during the revolution. The roles of Irina, Flovia's Grandmother who is actually dead, and Girl Student are to be performed by the same performer, which underlines the collapse of a dictatorship that has continued throughout years. Although Ceausescu had been the president of Romania for twenty years, the

presidents preceding him were also communist, during the life time of Flovia's grandmother, thereby the continuation of the dictatorship is revealed in this character grouping. Lucia-Student Doctor; Radu-Securitate Officer; Gabriel-Bulldozer Driver; and Florina-Flowerseller are three character doublings which are supposed to be played by the same performers, which illustrate that the chaotic atmosphere changed the lives of many people in the same way during the revolution. In addition, the characters of Rodica, Grandmother, Flavia, and Housepainter are performed by one performer. Rodica, Gabriel's wife; Flavia, Mihai's wife; and Grandmother, Bogdan's mother, prove to be loyal wives who support their husbands in every decision making. By assigning the Housepainter role, which tells her experiences of revolution in the diary part of the play, Part Two, to the same performer, Churchill links the characters, from the first and third parts, to the revolution.

Moreover, as an example of cross-race casting, by not making Wayne, the American man with whom Lucia gets married, be acted by an American actor, Churchill also subverts the race understanding, by implying that all races are equal. This idea is further underlined in the casting of Ianoș and Painter to the same actor. Although Hungarians are hated and even blamed by the Romanian citizens for being the cause of people's sufferings during the revolution, in this character grouping, Churchill underlines that they have been threatened in the atmosphere of the revolution, as well.

Lives of the Great Poisoners (1991) is also one of Churchill's plays in which multiple role casting has been used. The play consists of three parts. The first part is devoted to Dr Crippen (1862-1910), who was tried in 1910 for, by using a kind of poison, the murder of his wife Cora, famous for being a music hall singer with the stage name Belle Elmore (Parry 170). In the second part, Medea, a mythical figure, is depicted as killing the princess Creusa for whom Jason, the father of Medea's children and the mythical hero achieving to take the golden fleece, leaves Medea, by means of a poisonous dress in the play. And in the third part there is Mme De Brinvilliers (1630-1676), who kills her husband through a method of poisoning which she learns from her lover, Sainte-Croix (*Lives of Great Poisoners* 185). Churchill also bases one of her characters, Midgley, on a real person, Thomas Midgley (1889-1944), infamous for "having invented two of the most environmentally destructive chemical agents ever produced by

humans – leaded gasoline and CFCs" (Vesilind 62). By drawing characters from multiple historical lines, Churchill, just in some of her other plays such as *Cloud Nine* and *Top Girls*, underlines her desire to make the audience see the usage of poison throughout history from the vantage point of multiple stories, characters and timelines.

Churchill makes the roles of Dr Crippen, Jason, and Sainte-Croix performed by the same actor. By casting Dr Crippen and Sainte-Croix to one actor, Churchill aims to illustrate the manipulation of medicine in the patriarchal order since these two characters use poisoning as a safe and secret way of murdering. As for Jason, although he seems to be a victim of Medea's revenge, he is the actual one who makes Medea suffer, as a result of which she makes use of poison to murder the woman for whom she and her children have been left. Hence, Jason is not more innocent than Dr Crippen, Sainte-Croix, or Medea herself.

The roles of Cora, Medea, and Mme De Brinvilliers are to be performed by one soprano. This grouping is composed of the partners of the abovementioned character group. Cora is poisoned by her husband who wants to be with another woman, Ethel. At the end of the first episode dedicated to Dr Crippen, we observe the change of Cora into Medea since both Cora and Medea have been betrayed by their husbands. However, while Cora is a murder victim, Medea becomes the murderer. Yet behind the poisoning of Medea, there is the desire to take revenge on a man, Jason. Similarly, Mme De Brinvilliers also poisons people but through the methods she has learned from her lover, Sainte-Croix. So, this grouping is used to underline the patriarchal manipulation of medicine, which either poisons the women or teaches women to poison people. Sainte-Croix makes Mme De Brinvilliers believe that poisoning people would give her a kind of power which is absent in the ordinary patriarchal society.

Ethel, Creusa, and Mme Sainte-Croix are to be performed by one dancer. In the changing of Cora into Medea, the woman with whom her husband cheats her is Ethel, and in the case of Medea Jason leaves her for Creusa. And just like Creusa who has been killed and whose happiness has been taken away from her by Medea, Mme Sainte-Croix's happiness is taken away by Mme De Brinvilliers, who poisons her husband, Sainte-Croix, with whom Mme De Brinvilliers was having an affair. With this epic theatre device of multiple casting used through "the multiple story-lines and fractured

characters" (L. Goodman, *Contemporary* 236), Churchill distances the audience from the characters in order to make her criticism on the manipulation of science more explicit. Science, by means of the scientific developments, is manipulated to prepare poisons in the hands of human beings whose greed for money and lust pulses them to murder by using poison.

The Skriker (1994) deals with both current and timeless issues, in the sense that it represents an unmarried pregnant woman, Lily, and her emotionally and mentally disturbed friend, Josie (Levitt 136). Churchill tells the story of a hundreds-year-old shape shifter, who can turn into anything she desires. The shape shifter's name is given as the Skriker, who is after Josie, Lily, and Lily's imminent baby. Through the plot Churchill introduces in *The Skriker*, she creates an atmosphere of a fairy tale with fairies, goblins, spirits, and a shape shifter at the heart of the events. Hence, it can be stated that Churchill combines every day life with another realm, which seems magical and frightening to the contemporary characters (Reinelt, "Caryl Churchill" 188). The anxiety and fear of every day people are conveyed through usage of another realm to which the Skriker, and the other supernatural beings represented in the play, belong. Furthermore, through Lily, Churchill emphasises that though a mother is supposed to protect her baby, the mother should be protected first (Aston, "A License" 174) in order to release her from the rigid expectations of the patriarchal system. The women are subjected to the patriarchal system, which does not protect their identities as women, and which tries to make them conform to the dominant concept of "feminine" simply by oppressing them. In the play, the Skriker wants Lily and Josie to be in the service of her all the time. In this respect, the Skriker may be resembled to the patriarchal system, which tries to make Josie and Lily whatever she wants them to be. The Skriker wants them to accept her desire to draw them into her underworld, just like the patriarchal system which imposes the ideologies to draw women into the desired concept of "female." Hence, compatibly with her socialist feminist ideas, in *The Skriker*, Churchill points to her uncertainty about the future generations who are to be brought up by mothers whose identity is shaped by the patriarchal ideology that apparently oppresses them.

The multiple role casting technique in the play is observed as such: The characters of Kelpie and Fair Fairy, the characters of Green Lady and Jennie Greenteeth, the characters of Girl With Telescope and Lost Girl, the characters of Hag and Woman With Kelpie, the characters of Bogle, Rawheadandbloodybones, and Dark Fairy, the characters of Brownie and Radiant Boy, the characters of Man With Bucket and Nellie Longarms, the characters of Granddaughter and Black Annis, and the characters of Great-Great-Granddaughter and Dead Child are the character groupings used in accordance with the multiple role casting technique. The function of this technique is to awaken the audience to Churchill's underlying criticism of the patriarchal system. Since Lily is an unmarried pregnant woman, the Skriker, namely the representative of the patriarchy in the play, tries to change and fit her into the normal "feminine" concept, which supports a woman to have children from her legitimate husband and to be loyal and obedient to him. Trying to steal her baby, the Skriker fits Lily into the accepted role of woman who can not have a baby without marrying. Moreover, through portraying the representative of the patriarchy as a woman, Churchill specifies that women are putting themselves into this inferior position in the patriarchal system by admitting their predetermined social roles. This reminds of *Vinegar Tom*, because in both of these plays, the marginalised women are accused by other women whose mentalities are restricted with the patriarchal system. Here, Lily and her mentally unstable friend Josie, just like Alice in *Vinegar Tom*, fight for themselves against the impositions of a patriarchal world.

In 1994, Churchill translated *Thyestes*, Seneca's tragedy focusing on the revenge of Atreus on his brother, Thyestes, due to his seducing Atreus's wife. The family line of Atreus and Thyestes is based on Tantalus, a rich king, who is a mythological figure infamous for killing and later serving his son Pelops to the gods. After this horrible event comes to light, the gods bring Pelops back to life and punish Tantalus by putting him in the underworld with water and food at a distance he can not reach with his touch so as to leave his hunger and thirst incessant (Grote 215). Atreus and Thyestes are the sons of Pelops. Atreus, the father of Agamemnon and Menelaus, does exactly what his grandfather did, and seeming to be well-intentioned by inviting his brother from exile to rule the country together, Atreus kills his three nephews and serves them to Thyestes to take his revenge on him; however, contrary to the Tantalus-Pelops issue, Thyestes

confronts an “unstoppable human cruelty” (Woolland 183) in which the gods do not appear to save the innocent ones. Thyestes grieves because he can not bury his children as he has eaten all parts of their bodies, and drunk their blood. So he begs the gods to send his body a burning arrow so that he would complete his duty as a father to cremate the bodies of his dead sons:

THYESTES. [...] gods, wherever you've run,
[...]

Aim at me, send a flaming
brand forked like an arrow through
this body. To bury my
sons as a father should and
give them to the last fire, I
must be cremated. (342-343)

Caryl Churchill makes a difference in the casting technique of Seneca's play adopting the epic theatre device of multiple role casting. First of all, in order to underline the “claustrophobic repetition across generations” (Wallace 35), the same actor performs both the Ghost of Tantalus and Thyestes. Hence, the continuity of serving sons as a meal is made explicit. Apart from this casting, Thyestes's two younger sons are variously played by six actors. The aim of this multiple role casting is to prevent the audience from feeling pity for the sons who have been served as a meal to their fathers, hence preventing emotional identification that would hinder the audience from making a critical judgement on the action and characters.

Among her latest plays, Churchill makes use of multiple role casting in *A Dream Play* (2005), an adaptation of August Strindberg's 1902 play, in which the minds of the characters are exposed through a dream. All the characters are connected to one another by means of the desire for unlocking a closed door, which is opened by the daughter of a god, Agnes, who has come to earth with the aim of discovering what it means to live as a human being. Behind the locked door, there turns out to be nothing though everyone expects the door to reveal the secret of life. After seeing the emptiness behind the door, a discussion on the meaning of emptiness in order to connect it with the meaning of life is reflected in an absurd way in the play with an actual chair leading the discussion. The Bishop thinks that nothing behind the door means “God created everything out of nothing” (*A Dream Play* 258), whereas Psych thinks this feeling of nothingness can be a symptom of some mental illnesses. Additionally, the Scientist says

“[t]here is simply nothing there” (258) while the Barrister approaches this nothingness with doubt. This theme echoes existentialism, which is made use of in the absurd theatre, especially in Samuel Beckett’s (1906-1989) plays. According to the absurd theatre, to investigate the secret meaning of life is futile since human beings are simply thrown into this illogical world.

Apart from the epic theatre casting technique Churchill brought to the play, she also “tighten[ed] the dialogue and cut out a few chunks” (*A Dream Play* 209) as she herself explains in the introduction to the play. *A Dream Play* pushes the limits of reason, and because it is a dream play, every normally-impossible thing is possible here. The multiple role casting is obviously made use of in the play because although there are thirty-eight characters, the cast is composed of only ten actors. The aim and function of multiple role casting in this play is to underline that in different ways, every person tries to load their lives with meanings.

To conclude, even though cross-gender and cross-racial casting is an epic theatre device which Churchill employs in some of her plays, the multiple role casting is an element which she extensively utilises in most of her plays. Looking at the plays analysed in this chapter, it is observed that Churchill has used multiple role casting, which produces an “A” Effect mostly throughout her career. Using the multiple role casting, Churchill aims to alienate the audience from the action, but primarily from the characters, in order to make it see and judge the social background of the character by preventing any possible emotional identification as a result of which there would be the Aristotelian sense of catharsis. Moreover, emotional identification is prevented in not only the audience but also the actors since in order to achieve acting in compliance with the epic theatre, the actors also need to be emotionally alienated from their characters, by means of multiple role, cross-gender, and cross-race casting. Whereas cross-race casting aims to deconstruct the idea of fixed race, with cross-gender casting Churchill aims “to represent woman as subject [of patriarchal, capitalist, and religious systems] through her innovative theatrical devices” (Khozaei 581) which she borrows from Bertolt Brecht. Different from Brecht, who used these devices especially to point to the capitalist order which oppresses the characters in his plays, Caryl Churchill displays her socialist feminist discourse as well as her criticism of the capitalist system. These epic theatre

techniques of multiple role, cross-race and cross-gender casting prevent the audience from losing its intellectual distance that would provide it with constant judgement of the events, the characters, and the social formulation around the characters represented on stage. Churchill wants the audience to openly see the social and political ideologies behind the construction of the characters' individualities.

CHAPTER 4. THE USE AND FUNCTION OF MUSIC AND DANCE

“Music should not accompany the text if it is without a comment.”

(Bertolt Brecht, *Tiyatro İçin Küçük Organon* 66; my translation)

“[M]usic has one faculty which is of decisive importance for the presentation of man in the theatre: it can produce the *Gestus* which illustrates the action on stage.”

(Kurt Weill, “Gestus in Music” 62)

Apart from the other epic theatre techniques dealt with in the previous chapters, the usage of dance and music as independent theatrical devices, not supporting and reinforcing the main theme of the play, but bringing a new perspective and comment, is another element which differentiates epic theatre from the Aristotelian theatre. In addition to such theatrical and stage devices as the “dialogue, actors’ movement and placement, scenography, costumes, objects, sound, [and] lighting” (Bryant-Bertail 14), music and dance are two other “active ingredient[s]” (Calico 37) of the plays written in accordance with the epic theatre principles. In Brecht’s epic theatre, the use of music and dance is anti-illusionary contrary to the Aristotelian theatre, which “enhance[s] stage illusion and captures emotion” (Ilic 107); hence, these two stage devices, namely music and dance, are not employed to create the proper mood (Bryant-Bertail 21) but to contrast and to make its own existence as a theatrical tool as powerful as the action, the dialogue or the actor. With regard to the epic theatre, music, or dance, is no longer restrained as opposed to the Aristotelian theatre, in which music is used only when there is a possible climax of emotional purgation as well as with the aim of supporting the text. Furthermore, in the epic theatre, speech no longer merges with the songs, but the songs and the dance figures break the illusion of the play, interrupt the flow, and are performed independently from the dialogue of the actors (Esslin, *Brecht* 128). To further rupture and break the illusionary feature of the Aristotelian theatre, Brecht ensures that the sources of the music, just as in lighting, be made visible to the audience by generally putting the musicians on stage in full light (Bryant-Bertail 21) so that the audience can easily see where the source of music comes from.

In the Aristotelian theatre, music or dance “can play a role as mood setter or bridge between scenes” (Chambers 631). It can be stated that in the traditional theatre, the primary theatrical force to convey the message of the play is text and actor, which helps to produce the cathartic effect among the audience, and that the other components of stage, such as lighting, décor, or music, has been made secondary. Thus, the sources of these secondary devices, which is labelled as “non-literary elements of production” (Barranger 120), have been invisible in order not to disrupt the magical emotional identification of the audience with one of the characters, which is the main aim of the traditional theatre. However, in the epic theatre, all the theatrical devices, including music and dance, have been given priority. Firstly, the fact that the sources of all the theatrical devices should be made visible, which consequently produces Alienation Effect, ensures the rupturing of any possible cathartic identification of the audience. By constantly reminding that what is going on is not a piece of reality but a theatrical performance, each device has its own separate and independent identity to employ A Effect.

Secondly, in terms of illuminating the audience towards the wrongdoings of the social discursive formations, Brecht makes use of music and dance in accordance with his epic theatre principles. Especially through Brecht’s work with the famous composer Kurt Weill, “songs were introduced not only to interrupt the plot, but to bring out the tawdriness and vulgarity of mass produced culture, which serves as the context for lived experience” (Rapaport 149). The reason why Brecht uses specifically music in order to put forward his criticism on the social orders and to “transport[...] the teachings of the play” (Rotimi 256) is music’s power and potential to produce the gestic meaning, or Gestus in Brecht’s term. Kurt Weill himself states that in the epic theatre, contrary to the theatre of the past epoch, music is indispensable “because of its ability to clarify the action by gestic means” (64). Martin Esslin describes Gestus as “the clear and stylized expression of the social behaviour of human beings towards each other” (Brecht 134) and deduces that through the insistence on Gestus, Brecht primarily aims to shift the analysis of a character from the inner feeling, as in the Aristotelian theatre, to the outer factors that determine the behaviours of the characters towards each other. Consequently, it can be stated that the equation of gesture only with the personal feelings and expression is prevented in the usage of epic theatre music and dance

(Hinton 33). Gestus, in the epic theatre, means that all the behaviours, gesture, words, including all the signs and symbols determining the individuality of the characters should expose social formations as efficient factors influencing who they really are.

Caryl Churchill is one of the British playwrights who fertilised her plays with music and dance (Aston, *Feminist Views* 19) in compliance with the epic theatre. In some of Churchill's plays it can be observed that some scenes are composed of only music and dance, not of dialogue; thereby it is obvious that Churchill, just like Brecht, ensures that the dominant form of expression is not only dialogue, but also such other theatrical elements as musical expression producing Gestus. Moreover, by tending towards non-traditional performances, Caryl Churchill "has taken performance writing many steps ahead of her time, mixing in her writing different forms of arts" (Sidiropoulou 103). For example, Ian Spink, in his introduction to *Lives of Great Poisoners* (1991), labels this play written for Second Stride as "a marriage of mixed theatre forms (text, music, performance and dance)" (186). He adds that these kinds of works are difficult to define since they borrow from many areas including opera, music, fiction and performance. However, to have difficulty in naming to which area a play actually belongs, results from the fact that people are used to the traditional norms making rigid categorisations. In other words, according to the traditional theatre, which is the Aristotelian theatre, the performance of the actors dependent on the text and words is in the foreground whereas the other devices are seen belonging to other areas: for instance, music and dance to opera. Thus, it is supported that music and dance should be of secondary importance and they should only be used to reinforce and support the text without their individual existences. Besides, as for the traditional theatre these two performance devices should not comment on the action, and they should only convey the proper 'mood' to the audience. Yet, as epic theatre preconditions that each device should comment on its own reminding the audience what they are watching is a play, it can be stated that this hierarchy in the theatre has been erased since Brecht. Hence, in Churchill's plays, most of which have been written in accordance with epic theatre, she tells the stories of her characters not only in words but also through dance and music to such an extent that she even casts dancers and singers along with actors in her plays.

In the first example of this chapter, *Vinegar Tom* (1976), the songs are to be sung by the actors not in character, which prevents the audience from losing itself in the emotional flow of the play and breaks the “narrative continuity” (Kritzer, *The Plays* 89). In addition, the songs are contemporary and sung by the actors in modern dresses, not in their seventeenth-century clothes, whereby a contemporary critical outlook on the past events, related to the scapegoating of women as witches, is made possible for the audience. Furthermore, in relation to Churchill’s socialist feminist discourse, these songs allow the audience to observe how women’s present situation has been shaped throughout history and how women are still persecuted, not because of witchcraft, but of other reasons (Khozaei 580). Hence, it can be stated that in *Vinegar Tom*, songs relate the past events to the present day (Kempe 97) in terms of illustrating the oppression of women under the patriarchal system using a variety of excuses to marginalise them. Robert Neblett rightfully states that he finds the songs “intellectually intriguing as examples of Churchill’s employment of Brechtian performance theory to achieve her political ends as feminist dramatist” (103). To display her socialist feminist discourse more apparently, Churchill makes use of songs in compliance with the epic theatre principles.

Also, it is clear that apart from the textual feature of the play, the songs give their own messages. In other words, some songs have their independent identity and comment from the rest of the play. For example, the first song of the play, “Nobody Sings,” deeply criticises the fact that a woman is precious according to her physical beauty in the patriarchal societies. The song illustrates the oppression of the desires of a woman very well. As a teenager, girls are forced to hide their reproductive capacities as if it is something to be embarrassed of and as they get older and as they get into the stage of menopause, they are discarded since they do not have the sexual reproductive capacity as much as younger women (Neblett 105). The phase of being discarded as a woman is displayed in this song:

You don’t stop wanting sex, she said
 Just because you’re old.
 [...]
 Do you want your skin to wrinkle
 And your cunt get sore and dry?
 And they say it’s just your hormones
 If you cry and cry and cry.

[...]

They were blinded by my beauty, now
 They're blinded by my age.
 Oh nobody signs about it,
 but it happens all the time. (142)

In the song, Churchill underlines that the patriarchal system values women only for their reproductive capacities and their physical beauties. However, while men can do everything whenever they want, except for homosexual inclinations, in order to discover their sexual identities, it is ensured that for women this reproductive capacity should not be discovered at an early age before getting married. As women mature, they get into the transition phase, called menopause and they are believed to lack lustful desires simply because they lose their reproductive capacity after this phase. In other words the sexual identity of women as potential mothers, which was embraced before, is socially erased after the onset of menopause. As a consequence, people who were blinded by a woman's beauty are now blinded by her age, hence, Churchill criticises the changing "female" identity in the eyes of patriarchy.

The second song, "Oh Doctor," introduces "graphic images of the male gaze and the objectification of the feminine persona" (Neblett 113). Moreover, in the verse "[s]top looking up me with your metal eye," (150) there is a reference to the speculum used in vaginal examinations (Merrill 66). For this reason, this song may also be interpreting the situation in the medical area in terms of the oppression of present day women. It is known that in vaginal examinations, the medical area, formed according to the patriarchal order, expects single women to be virgins. This makes a categorisation of women and marginalising some, and the verse "[w]hy are you putting my brain in my cunt" (150) proves this. In order for a girl to be considered proper in the patriarchal society, she must comply with the expectations. Moreover, this verse also shows that Churchill makes a deep criticism against valuing women and categorising them as good and bad according to their vaginal situations. If they are to be used for reproduction, they are seen as valuable. Furthermore, in the fourth song, "If Everybody Worked as Hard as Me," Churchill further elaborates the categorisation of and discrimination against women. Even the welfare of the country is linked to women's being a proper and obedient wife:

Oh, the country's what it is because
 the family's what it is because
 the wife is what she is
 to her man.

[...]

Nobody loves a scold,
 nobody loves a slut,
 nobody loves you when you're old,
 unless you're someone's gran.
 Nobody loves you
 unless you keep your mouth shut.
 Nobody loves you
 if you don't support your man. (160)

As can be seen clearly from the song, the condition to be loved is to be obedient and silent. To gain respect during old age, a woman must be a grandmother who has previously employed her reproductive capacity by being obedient to her husband.

Churchill also draws attention to the fact that there are gender discriminations as well as racial discriminations. In the third song, "Something to Burn," it is seen that the marginalised 'things' and people are killed and generally burned throughout history as a result of the patriarchal impositions on the practices of society:

Sometimes it's witches, or what will you choose?
 Sometimes it's lunatics, shut them away.
 It's blacks and it's women and often it's Jews.
 We'd all be quite happy if they'd go away. (154)

Churchill points out that in order to marginalise certain people constituting a threat to the continuity of the patriarchal order such excuses as being a witch for women and being animal-like and uncivilised for blacks have been used in order to get rid of them. Furthermore, the testing of a woman in order to find out if she is really a witch or not is also mentioned in the fifth song, "If You Float." A woman is tested in water and if she floats she is accepted to be a witch since "[t]hey think that the water won't keep a witch in, for Christ's baptism sake" (*Vinegar Tom* 169). On the other hand if she sinks, she is dead anyway. Hence, it is clear that even in the testing there is injustice towards women. In the sixth song, "Lament for the Witches," this injustice comes to light since it is underlined that the real evil witches are the witch hunters for their hanging innocent women of witchcraft. The crucial question is "[w]ho are the witches now?" (175). The last song, "Evil Women," underlines men's desire to be the dominant part in both sexual and marital relationships.

Cloud Nine (1979) starts with a song with all the characters from the first act singing according to the individual characteristics of the characters. Clive, a colonial administrator, sees himself as a father to the blacks of the area. Moreover, Churchill also makes the sexual expectations from a wife during the Victorian era visible:

CLIVE. [...] I am a father to the natives here,
And father to my family so dear.
[...]
My wife is all I dreamt a wife should be,
And everything she is she owes to me. (251)

It is clear that Clive's wife, Betty, is a passive house wife who awaits her husband to reign over her. It is underlined that the place of a woman in society is determined by her relation to a man, first her father, then her husband. She is always either someone's daughter or someone's wife.

There is also a scene where Joshua, the black servant character acted by a white actor, sings a Christmas carol, which illustrates his subconscious envy of the white skin. Hence, the song Joshua sings "demonstrates Joshua's identity as a racial agent" (Khozaei 581). The song includes such images as snow and shepherd, which are the representatives of Christmas, when everywhere is full of snow, and Jesus Christ respectively. It shows that Joshua has adopted the traditions, religion and custom of another culture, not his own. Hence, Churchill makes use of the Christmas carol to illustrate the fact that through colonialism the individual, cultural and social identities of the colonised people are broken. The practices of the colonisers are imposed upon the colonised people who subconsciously accept that they should try to resemble the former since they are the civilised ones. For instance, the colonisers change the curriculum of the colonised societies and force them to read books supporting the white supremacy such as *Robinson Crusoe* (1719); as a consequence the black people automatically think that they are no more than a Friday, the black servant of Robinson Crusoe, and they are inferior to white people. A similar situation is underlined in the singing of the Christmas carol by Joshua. He envies white men and wants to be like them. He states that "God made man white like him" (280).

In addition to the traditional Christmas carol, there is also an original song in the play (Winkler 305). In Act Two Scene Three, all the characters sing the title song, "Cloud

Nine,” together. The song actually constitutes the backbone of the play, as it summarises the whole play at once. In the song, it is emphasised that the only way to be happy in love is not to be heterosexual. *Cloud Nine* as a whole displays changing sexual politics from the Victorian age to the modern time. As pointed out in the previous chapters, although approximately a hundred years have passed, the characters from the first act are portrayed only twenty five years older in the second act, through which Churchill underlines that there have been changes in the sexual expectations of people. However, it is also emphasised that although to be homosexual has started to be accepted as ‘normal’ gradually in modern days, there is still prejudice towards non-heterosexual people. In the song, this is stated by this verse: “[t]wenty-five years on the same Cloud Nine” (312). It is obvious that the situation has been the same for the characters who are portrayed to have lived in two chronologically unattached eras. However, in the song, it is also illustrated that in the modern days unconventional relationships are more accepted than in the past:

Who did she meet on her first blind date?
 The guys were no surprise but the lady was great
 They were women in love, they were on Cloud Nine.

Two the same, they were on Cloud Nine.

The bride was sixty-five, the groom was seventeen,
 They fucked in the back of the black limousine.
 It was divine in their silver Cloud Nine.

Simply divine in their silver Cloud Nine. (312)

Here, it is pointed out that there has been an increase in the number of non-heterosexuals, in the case of women in love in the song, as well as in unconventional love relationships, in the case of the marriage of an old woman and a young man with each other. Churchill underlines that having an unconventional love affair is not something bad since one does not have to be heterosexual to have happiness in his/her life. To categorise man and woman rigidly only according to the heterosexual understanding, in which women are needed to reproduce, narrows down the sexual inclinations and choices of people. Women as well as men should not choose to be heterosexual or conventional because of the restrictive social discourses.

Fen (1983) also employs songs and dance in accordance with the Brechtian epic theatre principles. The first song, “Girl’s Song,” which tells the doubts of the young girls about

their future, comes after Scene Seven. The song is sung by the young girls of the play, Becky, Angela's step daughter, Deb, and Shona, who are Val's daughters. They want their futures to be different from their mothers, or grandmothers, they want to be nurses and hairdressers; however, "in the end their lives, like those of their maternal ancestors, are bound to the land and to domesticity" (Aston, "A License" 166). The girls accept their fate in their song by singing: "I'm never going to leave the village when I grow up even when I get married" (157). By making use of the "Girl's Song," Churchill underlines the continuity of the oppression of women in fenland communities. Thus, the song "hints at the helplessness and essential inarticulateness of these East Anglican fen country rural women" (Winkler 304). There is an apparent conflict between the social expectations and women's own desires, and despite their desires, they still go on living the same oppressive lives as their maternal ancestors, and this is their helplessness.

Apart from this, the "Girl's Song" can also be interpreted differently: While the girls dream about their futures as having a job unlike their mothers, their selection of a job, however, is also in compliance with the patriarchal categorisation. According to the patriarchal system, women are the emotional part, whereas men are the intelligent part, thereby it is accepted that women can not do any managing jobs. In the song, it is seen that none of the girls desire to be, for instance, a manager since they do know their place in society. So, even though they want to have a job, the selection is limited because of their gender:

I think I want to be a housewife until I think of another job.
 When I grow up I'm going to be a nurse and if not a hairdresser.
 I'm going to be a hairdresser when I grow up and if not a nurse. (158)

In the previous scene, Scene Seven, the conversation between the young girls and Nell, a woman fen worker supports that the girls' identities are limited by the patriarchal order. Since Nell is a little different from the other women workers, Becky, Deb and Shone automatically think that Nell is a morphrodite and even a witch. This shows that the continuity of the girls' fates, which is parallel to their maternal ancestors, results from the impositions of the patriarchal understanding, which are also imposed on the girls, just like on their mothers, and the girls, too, label another woman, who is different, as a witch or a morphrodite:

DEB. Is she a man?

BECKY. No, she is a morphrodite.

DEB. What's that?

BECKY. A man and a woman at once.

DEB. Can it have babies by itself? (155)

It is clearly seen here that since the girls have difficulty in categorising Nell, they name her "it." This alone shows that the girls are totally exposed to the patriarchal discourses. They can not think of any other possibility than being a "she" or a "he." Hence, it is underlined that women accept their fate as the continuity of the oppression under both the patriarchal and capitalist systems because this is the unquestionable order that they have been taught since their childhood. They should be a proper "she," faithful and obedient; otherwise, they think that they rightfully deserve to be an "it." So, even the language system is constituted according to the patriarchal teachings which make rigid categorisations between men and women because it is obvious that there is no place for the homosexuals in the language. By labelling unconventional women as "it," it is pointed out that they are degraded to the same status as animals and matters in the hierarchy constituted in the language in accordance with the patriarchy.

In relation to *Fen*, Geraldine Cousin contends that the end of the play is also full of songs, dance figures, movement and gesture, which are as important as the words since the physical stance and attitude of each character conveys a clear statement (Churchill 55). First of all, it is of importance to note that the play ends with a song, sung by Val's mother, May. This singing hints at the oppression of women and as a result of the society's suppression of women's desires to have the job they dream about. Val openly says: "My mother wanted to be a singer. That's why she'd never sing" (190). Additionally, by assigning the last song to an old woman who belongs to past rather than to a young girl who belongs to present, Churchill emphasises the continuity of the situation from past to present. Apart from May, Churchill also points to the oppression of women with Shona, whose physical stance and attitude makes a sharp visual statement, namely Gestus. This statement is that although Shona, by being portrayed as ironing the field at the end of the play, tries hard to erase the disparities on the field, it is as impossible for her as ironing the field since the patriarchal and capitalist systems, oppressing women workers twice, both at home and at work, are deeply rooted in the society she lives.

Moreover, Churchill uses Val and Boy to emphasise the continuity of the oppression of workers under capitalism. Because of the capitalist system, all the workers are left to die of hunger and of bad economic conditions:

VAL. [...] There's so many of them all at once. He drowned in the river carrying his torch and they saw the light shining up through the water. [...] The boy died of measles in the first war. [...] I can't keep them out. Her baby died starving. She died starving. Who? [...] She's a wrinkled white dead thing like the cowslip. (187-88)

This is further emphasised by illustrating that people suppress their hunger through the salt and bread thrown out on the fields in the green mist, when it is believed that the boggarts arise to eat that bread and salt. Val says that “[s]he says maybe the green mist will make her strong. So every day they're waiting for the green mist” (188). The fen workers are portrayed so helpless that they wait for the green mist to pick up the salt and bread thrown out for the boggarts. The helplessness of the workers is portrayed through the words of a ghost: “If I could see spring again I wouldn't ask to live longer than one of the cowslips at the gate” (188). The only thing the worker hopes is to see spring once more, which hints at the hard conditions she has had to face with. To use a ghost is Churchill's tactic to underline the continuity of this oppression. The character Boy is also aware of the fact that he's going to die anyway, so he asks Jarvis to prepare his coffin: “Jarvis, Jarvis, come and make my coffin” (190).

Angela and Becky's step-mother-daughter relationship is also given at the end of the play. Becky is tortured by her step mother, Angela, who is a fen worker. Becky even claims that Angela shuts her in the dark and puts out cigarettes on her arm. However, the reason for this torture lies behind Angela's desire to feel something. As she is so busy in carrying out her duties imposed on her by society as a woman, she does not have time to think about how she actually feels. Thus, she wants to compensate for this gap in her life as she scolds and tortures Becky. Moreover, she also tortures Becky to feel like making something happen. She openly states that “I have to make something happen. I can hurt you, can't I? You feel it, don't you? Let me burn you. I have to hurt you worse. I think I can feel something” (189). Since she is exploited under the capitalist system, she wants to feel powerful enough to achieve something: So she tries to achieve to hurt Becky. At the end of the play, which is full of gestus through dance

and music, this is also emphasised through the movements and attitudes of Angela and Becky.

As for *A Mouthful of Birds* (1986), which Churchill wrote in collaboration with David Lan, Janelle Reinelt states that especially since this theatrical piece, Caryl Churchill “has used dance and music to expand her theatrical means of breaking through the limits of representation” (“Caryl Churchill” 189). In the play, some scenes are composed of only music and dance figures. The play also starts and ends with the dance of Dionysos because the possession of people by Dionysus is illustrated by using dance figures throughout the play. Sometimes Dionysos is danced by two performers (Cousin, Churchill 58) which is also an A Effect which distances the audience from arresting its intellectual capacity. Hence, it should be stated that unlike the traditional Aristotelian theatre, Caryl Churchill’s *A Mouthful of Birds* is not only “speech based” (Peacock, *Changing* 268), but it also makes use of especially dance to deliver its message. By making some scenes of the play only dance pieces, Churchill challenges the dominant discourse of the theatre, which suggests that dance or music should be secondary in a theatrical performance, and they should only be used in order to reinforce the speech based parts or to create a general mood among the audience.

Furthermore, the transformation and possession of the characters by Dionysos, Agave, Pentheus, or a Spirit is “signalled not by dialogue but by dance, an expressive medium that slips the noose of rational discourse” (Diamond, “Caryl Churchill” 482). In these possessions, the characters are portrayed either as attaining their suppressed selves by experiencing their subconscious desires or as turning into something they want to avoid (Reinelt, “Caryl Churchill” 187). For instance, Lena is portrayed as a fragile woman who can not even skin a rabbit at the beginning of the play. However, in the transformation scene, which is conveyed to the audience through dance, she becomes strong enough to attack and even attempt to eat the Spirit:

He is a frog. She approaches threateningly as a snake. [...] She puts him down to crawl [...] she becomes a panther, knocks him to the ground and starts to eat him. After a moment he leaps up with a fierce roar. She goes into the next scene. (11-12)

Apart from this huge transformation of Lena from a fragile woman to even a panther, it is also illustrated through dance and gestic movements that the possession makes Lena kill her own baby by drowning her. So her transformation makes her somebody that she

avoids to become. Her hatred for her husband is directed at her baby by the Spirit and she is persuaded to kill the baby to discard the man she does not love. Hence, it is of importance to note that, although to be a mother who has killed her own baby is what Lena avoids to be, her subconscious self, which hates her husband, is the motive behind her murder. Her suppressed self is shown as the Spirit in the play. She hates her husband, Roy, to such an extent that she even thinks that she does not exist because her husband inhales all the air to breathe, and her unsuppressed thoughts about Roy come to light by the words of the Spirit. The Spirit tells her that “[w]hen he breathes it takes your breath away. He swallows the air. That's why you don't exist. The solution is to kill the baby. Hold the baby under the water” (14). The Spirit forces her to kill the baby because the baby is connected to Roy by blood. So, when she kills the baby, she will indirectly kill one of his parts as well. The Spirit uncovers her suppressed ideas about her husband:

His hair smells. His eyes have got yellow in the corners. His ears have got hairs on. His nose has got big pores and the nostrils are too big and full of hair and snot and he snores / and snorts. His teeth are yellow. His tongue's yellow. His mouth tastes of shit because it's directly connected to his arsehole. (12)

These are Lena's subconscious thoughts about her husband and the Spirit becomes the translator of her unexpressed desires. The portrayal of the Spirit and Lena are very different from each other because this kind of a speech does not comply with such a woman as Lena. Hence, the Spirit reveals Lena's violent part and hidden self, thereby it can be stated that the Spirit which possesses Lena is actually herself.

As another example, Dan, who is a vicar, can be illustrated. Dan is variously portrayed as dancing with different women, each of whom dies at the end of the dance. This may hint at Dan's subconscious longing for a woman's touch:

A WOMAN sits on the chair wearing the hat. DAN puts his head in her lap and talks to her.

DAN. I want to be milked from the udder of a cow. I'd like a pine tree to grow inside me. I want to rest the tips of my fingers on the peaks of two mountains so my muscles tear. I want to burn. And you?

DAN dances briefly to her. The WOMAN dies. DAN stops dancing and hauls out the body. (26)

Dan stops dancing the moment the Woman dies; this is a reference to his job, since when people die, a vicar is called for a last blessing of the soul of the dead person. And

his dancing points to the fact that Dan's subconscious desires to feel free, as he expresses in the quotation, is uncovered when he is possessed. Similarly, Paul's subconscious thoughts pinpointing the wrongdoings of the capitalist order is revealed through dance when he is possessed, as a result of which he falls in love with a pig that is about to be slaughtered to obtain pork.

Doreen, a secretary, comes home to find some peace and comfort after a stressful and busy day at work. However, she is constantly disturbed by her neighbours, one of whom is Tony, who persistently comes to Doreen's room to ask for something such as teabag or salad cream. Again after possession, Doreen's real self is revealed and she even gets the potential to make the objects fly in her room:

TONY. Hi. I was just wondering if any of you guys have got some salad cream –

DOREEN. No.

DOREEN's 'No' is quiet but it bounces Tony off the walls.

[...]

She puts out her hand and the lamp comes through the air into it. DOREEN, SUSY and LIL keep repeating yes and laughing. Objects keep flying across the room. (49-50)

As is clear, through possession, Doreen's hidden violent self comes to light, and she produces a chaotic atmosphere with objects flying everywhere and Tony on the wall.

Elin Diamond states that “the characters lose themselves in the dance” (*Unmaking* 95). However, this may be restated as the characters actually find their real selves in the dance which conveys their possession by the spirits and transformation into their subconscious and suppressed selves. By making use of dance in *A Mouthful of Birds*, like Brecht, Churchill aims to “overthrow the repressiveness of a representational system” (Diamond, *Unmaking* 95). It is obvious that dance sequences and figures are at the centre of the scenes, or more properly the episodes in this play (Sidiropoulou 103). Thus, it can be noted that, by not using dance or music in the scenes where there is a climax and the suspense reaches its peak, Churchill challenges the traditional form of theatre.

Churchill's satirical response to the economic deregulation in 1987 of the Thatcher Government, *Serious Money* (1987), also makes use of songs in an epic theatre style. The first song, “Futures Song,” is a “pulsating, scatological chant that punctuates the end of the first act” (Hatcher 48) of the play. The song combines the corrupt greed of

the new type of financiers for earning much more money with the “hostility and sex [which] breaks out [...] virulently in the song” (Reinelt, *After Brecht* 101). Money is seen as something to be exploited with the aim of producing pleasure for the exploiter, hence money-making is resembled to sex, by giving references to sexual obscenity in the song:

Out you cunt, out in oh fuck it
 I've dealt the gelt below the belt and I'm jacking up the ackers
 [...]
 So full of poo I couldn't screw, I fucked it with my backers
 I fucked it with my backers
 I fucked it with my backers
 [...]
 Money-making money-making money-making money-making
 Money-making money-making money-making caper
 Do the fucking business do the fucking business do the fucking business
 And bang it down on paper. (253)

The urgent pace and rhythm throughout the play is given in the song, hence the frenetic energy of the financial market is also hinted at in the song (Peacock, *Thatcher's Theatre* 97). The song comes after the scene where there is a trading pit in the floors of LIFFE, the company where Scilla Todd, Jake's sister, works as a dealer. Before the start of the song, the last statement is from Brian to Dave: “You're trading like a cunt” (253). So, the rapid pace of the conversation, the greedy and obscene attitudes of the financiers, and the competitive atmosphere are also reflected in the song.

Moreover, the corruption of the financial sphere is clearly observed through this song by the very word ‘caper.’ Here it is sensed that the financiers, who buy and sell money and absence of money, namely debt, steal money at the same time in the area of making serious money for other people. This idea is further strengthened through the Jack Todd plot, which tells the murdering of Jack, who is a commercial paper dealer, for his illegal and officially unrecorded money as well as for his desire to expose the financiers who earn serious money. Scilla Todd tries to find who killed his brother; however, she gives up searching for the murderer in order to take her part in money-making:

MARYLOU. You can ask.

SCILLA. I had been wondering if you killed Jake, but now I hardly care. It's not going to bring him alive again, and the main thing's to get my share. [...] How did you pay him his enormous fees? Did somebody pass a briefcase of notes at a station under a clock? Or did you make over a whole lot of stock? Did he have a company and what's its name? and how can I get in on the game? (304)

When she is given a chance to get in on the game, Scilla looks for inheriting money from her brother instead of searching for his murderer and the reason of his death. So it is clearly conveyed that “greed overcomes morality” (Peacock, *Thatcher's Theatre* 97) and money-making is the most important motive in the lives of the characters, whether legal or illegal. The characters consider having money more important and prestigious than having a proper personality to such an extent that one of the characters, Billy Corman, who is a corporate reader, says that “[w]e've got the money. Fuck the personalities” (271). Additionally, Corman openly states that “I don't care if I go to jail, I'll win whatever the cost. They may say I'm a bastard but they'll never say I lost” (294). Hence, to win in the financial arena is of more significance than to be an honourable person.

As for the second song, “Five More Glorious Years,” it is sung at the end of Act Two. This song also underlines people's desire to earn serious money no matter what it costs, whereby the corruption of the financial arena is criticised. The song emphasises the material desires of the characters such as owning a new Ferrari or Maserati:

These are the best years of our lives, and as we toast the blushing bride
My Maserati has arrived, join hands across the great divide. (308)

In the song, the future doubts about the continuity of this exploitative and competitive financial environment are also stated:

Chorus: Five more glorious years, five more glorious years
B/U: We're crossing forbidden frontiers for five more glorious years
pissed and promiscuous, the money's ridiculous
send her victorious for five fucking morious
five more glorious years. (309)

It is underlined that trying to get more money through illegal ways is desired by the financiers even if it is a ‘forbidden frontier’ for them. And with the line ‘five more glorious years’ it is stressed that this corrupted way in the financial arena will continue. It can be understood even from the title which suggests that the financiers who steal during the money-making process will have five more glorious days with a lot of money to buy everything they want and to live however they desire.

Another example of the epic theatre usage of music and dance is *Lives of Great Poisoners* (1991), which is labelled as a “dance-based physical theatre piece”

(*Changing* 269) by Keith D. Peacock. The creator of the epic theatre principles, Bertolt Brecht himself writes for his play called *The Threepenny Opera* (1928) as such: “Formally speaking, *The Threepenny Opera* represents the prototype of opera: it contains elements of opera and elements of spoken theatre” (“The Threepenny” 122). The same statement can also be made for *Lives of Great Poisoners* (1991) since the play contains both dance figures and songs as a separate theatrical medium, as well as speech. Consequently the play provides the audience with “a trio of singer/dancer/actor” (187) as Ian Spink states in the introduction of the play. Yet still, Churchill makes sure in her introduction that there should be “singers who sang, dancers who danced and actors who spoke, rather than everyone doing everything” (184). Hence, these theatrical media, namely music and dance, have been performed by professional dancers and singers, and it can be seen in the production note that specific characters are assigned to sopranos, mezzo-sopranos, baritones, dancers as well as actors.

So, it can be rightly stated that *Lives of Great Poisoners* is “a narrative in song and dance about the murderous paths of four prisoners from different eras” (Sidiropoulou 104). First of all, a collaboration of speech and song is observed throughout the play. For instance, when a character speaks, the other character sings, and the sung passages are shown as indented:

CRIPPEN. And the German students?
 CORA. about your little typewriter? Ethel is a very
 dull name. It suits her. (195)

While Crippen uses words for communication, Cora sings throughout the scenes where she appears. This style is maintained in various characters in the play. Besides, some characters sing and speak at the same time. For instance, Midgley, who is “billed as one of the greatest poisoners of all because [of] his invention of leaded gasoline and the fluorocarbons that depleted the ozone layer” (Cullen 191), sometimes sings and sometimes speaks. For this very reason, an actor/baritone is needed to perform this character.

Music and dance alone are used to deliver the message of some of the scenes. For example, the death of the Princess Creusa and the achievement of Medea in her aim of killing the girl her husband is about to marry are signalled through dance and music:

All the POISONS go to CREUSA.

*Singing POISONS, MEDEA and MIDGLEY begin to sing her to death.
CREUSA begins to feel the effects.*

One of the singing POISONS does an incantation over her.

*The SINGERS move away with MEDEA, leaving CREUSA with the dancing
POISONS.*

[...]

SINGERS prod CREUSA. (215)

The whole scene is composed of dance figures and the singing of the Poisons to convey Creusa's poisoning and agony to the audience. To make Creusa's suffering because of the poisons more clear, Churchill portrays the dancers in this scene as "*jumping over her, dancing with her and pushing her from one to the other*" (215). Also, at the end of the scene, to illustrate Medea's victorious moment, Poisons and Medea are shown as performing a triumphant dance. Through these gestic movements, it is understood that Creusa is in agony while she dies. So, to tell the event about how Creusa has died, Churchill makes use of dance and music.

As another example, the death of Sainte-Croix is also expressed through the theatrical elements of music and dance, with the personification of the poisons used by Mme De Brinvillers to murder him. The effects of the poisoning start when Sainte-Croix is working in his laboratory:

*SAINTE-CROIX puts on glass mask and starts to work. The two dancing
POISONS appear. One of them takes off his mask and the other breathes into his
mouth, poisoning him. He staggers out of the laboratory breathing painfully and
noisily, while they watch. (233)*

The audience deduces that Sainte-Croix has been poisoned by his lover, Mme De Brinvillers, through the gestic movements in the dance.

Furthermore, Churchill ensures that the emotions of the characters are truly expressed through dance as well as the deaths and poisonings of some characters. For instance in the first part of the play, which is dedicated to Dr Crippen, "*Ethel starts a dance which refers to the fact that she may have suffered a nervous breakdown*" (201). Her nervous breakdown occurs after her lover, Dr Crippen, makes love to his wife, Cora. As Ethel wants Crippen to love and want only her, she becomes nervous when Crippen says to Cora that "[d]rink your cocoa, my love, and we'll go to bed" (201). His addressing Cora, his wife, as 'my love' makes Ethel upset and nervous, which is illustrated to the audience by dance. Ethel's breakdown merges with the murdering of Cora by Crippen.

At the beginning, while Cora is still alive, Ethel's movements are frantic and repetitive; however, when she realises that Cora is getting weaker and weaker in Crippen's arms, passing out, and screaming and becoming frantic, it is noticed that Ethel's movements become calm. The agony of Cora as a result of being poisoned is shown through the shrieking of the Poisons, her body and the shrieking goes on while Ethel performs a dance of triumph since she obtains what she has always wanted, namely Cora's husband, Crippen. However, since Ethel does not use hyoscine, it is clear that she aims to poison Cora in a way to make her die suffering:

CRIPPEN. You're meant to go to sleep. It's not supposed to hurt. It's painless. Be quiet, someone will hear you. What are you doing? Hyoscine's meant to make you go to sleep. You're meant to die quietly, Cora, in your sleep. (202)

Ethel is the one who poisons Cora, yet when Crippen sees that Cora is in pain although she is supposed to die quietly while she is asleep, he shoots her with his gun in order to stop her pain. Hence, it is understood that Ethel prepares poisons in a way to hurt her and prepare her a restless death. Music and dance in *Lives of Great Poisoners* are used to interpret the action and plot in a different manner as separate theatrical media.

As for *The Skriker* (1994), first of all, it can be noted that, as Sanford Sternlicht states, in the play the music is made use of "to create an aura of fantastical primitivism" (*A Reader's* 200) for it is a "reimagining of the traditional superstitions, folk tales, and fairy tales of the British Isles into a modern urban setting" (Cody and Sprinchorn 1253). Since the play includes magical creatures such as a hundreds-year-old shapeshifter, various fairies, and the spirits of dead people, music creates a proper atmosphere for the fantasy side of *the Skriker*. Yet, this is parallel to the Aristotelian sense of using music in the theatre to create a proper mood to reinforce and support the speech of the characters.

On the other hand, in *the Skriker*, music and dance are two theatrical elements which are employed in accordance with the epic theatre usage, since it is obvious that although there are a variety of stories in the play, only one of them, which is the story of Lily, Josie, and the Skriker, is told in words whereas the others are composed of dance figures or stage directions (Peacock, *Changing* 270). For example, "it is through dance that other human characters in the play reveal their seduction by the fairy world" (Cousin, *Women*183). While the main story is illustrated on stage on the surface, there

are secondary stories also going on at the same time. For instance, while Josie and the Skriker talk, there are also other movements on stage, telling other stories. Moreover, these alternative stories are not just in one scene since they continue developing throughout the play. For instance, the story of a Man starts with his spreading a cloth on the floor and standing a bucket of water on it. He tries to find a good spot to pick coins. On this illustration, Passerby is illustrated as dancing to the music after he throws a coin into the bucket and Passerby continually dances till the end of the play. Besides, the story of the Man does not stop here. Later on this character appears again, represented as skimming “a gold film off the top of the water in the bucket while he makes into a cake. He puts the cake on the cloth, draws a circle around it and sits down to wait” (*the Skriker* 259). Each gestic movement of the man tells something. For instance, the magical transformation of a gold film into a cake pinpoints the fact that the man, who is actually a beggar, earns money to eat something through begging.

Furthermore, Churchill ensures that all the other characters apart from Josie, Lily and the Skriker sing or dance instead of speaking to reveal their opinions, and this is apparent especially in the underworld scene, where Josie is taken to by the Skriker by force. Churchill makes sure that “*the rest [of the characters] burst into song [, and] [e]veryone except JOSIE and the SKRIKER sings instead of speaking [while] [t]hey press food and drink on JOSIE, greet her, touch her*” (269). For Josie the underworld seems like a palace at first sight; however, this is understood to be just a deception. The meal that looks very delicious and glamourous is actually the body parts of dead people. This is expressed by Hag and the Spirits through singing:

HAG. They cut me up. They boiled me for dinner. Where's my head? is that my shoulder? that's my toe.
 SKRIKER. They chopped her to pieces, they chipped her to pasties. She's a hag higgledepig hog. She's a my miser myselfish and chips.
 SPIRITS. A miser a miserable.
 HAG. Give me my bones. (269)

Moreover, it is understood that when a human being eats that food, they are bound to stay in the underworld forever:

GIRL. Don't eat. It's glamour. It's twigs and beetles and a dead body. Don't eat or you'll never get back.
The SPIRITS urge food on JOSIE and the GIRL has to move away. But she manages to get back.

Don't drink. It's glamour. It's blood and dirty water. I was looking for my love and I got lost in an orchard. Never take an apple, never pick a flower. I took one bite and now I'm here forever. Everyone I love must be dead by now. Don't eat, don't drink, or you'll never get back.

SPIRITS *push her aside and sing on, louder and more chaotically.* SKRIKER offers JOSIE a glass of wine. (270)

Girl tries to warn Josie not to eat or drink anything from the feast if she wants to go to her own house. This warning occurs through singing, as different from the Aristotelian theatre. In this play, music and dance are used alone as effective theatrical devices to convey the roles and thoughts of the characters as well as to give the message of those roles sung. In addition, the anxiety of the Spirits in relation to Josie's learning the truth about the feast in the underworld is represented through music and gestus produced by music and dance.

Hotel (1997), which is composed of two parts, *Eight Rooms* and *Two Nights*, also employs music in order to produce an A Effect in compliance with the epic theatre principles. Caryl Churchill herself confirms in the introduction to *Plays Four* that “*Hotel* isn't a play but an opera libretto” (vii) just like *The Threepenny Opera*. The whole play is actually based on music, and through music, one night in a hotel with eight rooms is represented simultaneously on stage. In the second part, *Two Nights*, which Orlando Gough, the composer of the play, names as “a kind of song cycle” in the introduction to the play (5), all the characters sing from a diary, which emphasises that Churchill makes use of music and dance to convey her message separately from words.

The characters are portrayed as singing all together in their separate rooms but watching the same TV on the same bed (Churchill, *Plays Four* vii); thus, it is clear that the play represents various different stories all of which are happening at the same time on stage, just as in *The Skriker*. The stories of eight unrelated couples, who are the silent couple, the us couple, the affair couple, the old French couple, the gay couple, the drunk couple, businessman, and birdbook woman, and a ghost, are told and each couple behaves and sings as if they are alone in the room. All the couples sing in accordance with their characteristics. For instance, birdbook woman is shown as always reading some parts of books. When she can not find anything to read, she reads the hotel brochure. Businessman is always represented in a hurry since time is important for him so he earn much more money, reminding the saying that “time is money.” The drunk couple

quarrels loudly disturbing other people in the hotel. The dialogues are given as songs; besides, in the second part of the play there are also dance figures in addition to the music. Thus, it is seen that Caryl Churchill employs music and dance as separate devices to convey her message in this play, as well.

As illustrated in this chapter, music and dance are made use of as separate theatrical devices and media different from the speech of the actors whereas in the Aristotelian theatre, music and dance are theatrical tools which “can illuminate and support text and action, define and shift time and space, create mood, and cover a noisy and complicated scene” (Chambers 520). In the Aristotelian theatre, music and dance are also used to make the suspense reach its peak towards the climax of the play and to create a cathartic influence on the audience towards the end of the play. Hence, these two theatrical tools are used to help the audience form an emotional identification with the action and the characters as well as to cleanse the audience with the catharsis at the end. Besides, music and dance are ensured to be of second significance after the speech of the characters and the action itself. However, the innovative techniques of Brecht’s epic theatre have challenged these concepts of the traditional theatre. Firstly, the emotional identification of the audience with the characters, and the characters with their roles is avoided. Secondly, the necessity to make use of music and dance only to create a proper mood for the text and the words of the characters is challenged. Caryl Churchill, who makes use of most of the Brechtian theatre techniques, also uses music and dance as an epic theatre technique from the 1990 onwards. In other words, although in her first plays she uses music and dance in epic theatre style, she also uses speech. However, in her last plays, it is seen that Churchill starts to tell her stories only through movements, figures and songs, as in *Lives of Great Poisoners* and *Hotel*.

CONCLUSION

As illustrated in this thesis, Bertolt Brecht's epic theatre is one of the European theatre movements which has penetrated into the acting and staging of the most of post-war British plays. Caryl Churchill is one of the contemporary British playwrights who makes extensive use of the epic theatre principles. As Elin Diamond highlights, Caryl Churchill began her professional career as a playwright "in the activist climate of post-Brecht British fringe and the socialist debate in the women's movement" ("(In)Visible" 251). Hence, Churchill utilised some of the epic theatre devices so as to introduce her socialist feminist discourse. So, different from the other feminist playwrights before her, Churchill did not prefer to use the traditional theatrical techniques, instead she used the techniques of a European theatre movement, epic theatre, which overthrows the Aristotelian theatre with its new concepts totally opposed to traditional theatre.

In order to challenge the dominant form of theatre and to display the negative impact of the patriarchal, colonial and capitalistic ideologies, Churchill follows Brecht in the sense that she challenges the principles and techniques of the Aristotelian theatre, which has long been the hegemonic and dominant form of the theatre, especially of the western theatre (Fortier 208). For instance, as she questions the "identity" categorisation according to gender, race, sex, and class in compliance with the dominant discourses, she does not employ the inevitability of fate used in the Aristotelian theatre, mainly because of her desire to illustrate that the life conditions of people are shaped by hegemonic ideologies, not by their own deficiencies or faults. In order to achieve this goal, Churchill chooses characters in some of her plays from both historical and modern-day people, to show the continuity of the oppression of people who are exposed to these discourses. Furthermore, so as to break the illusion of the theatre and to awaken the audience to watch the play with an intellectual perspective, Churchill employs nearly all the epic theatre devices which produce an Alienation Effect (A Effect), or *Verfremdungseffekt* in Brecht's term. Through A Effect, which requires the active participation of the audience in terms of questioning the social institutions and practices, the role of the audience changes from unseen passive consumers of the theatrical piece to active explicators who judge and comment on the events portrayed in the plays.

Although in some of her plays Churchill employs some other epic theatre devices, such as the use of props and stage in accordance with the epic theatre principles and placing the actors on the stage and making them become the characters they perform in front of the audience, only four technical devices, which are the use of a narrator, episodic structure, multiple role and cross-gender/race casting, and the use of music and dance, are analysed in this thesis because Caryl Churchill makes use of these epic theatre devices in most of her plays on a large scale.

It has been contended that the narrator figure in Churchill's plays emerges in a variety of ways. In some of Churchill's plays, characters or actors directly talk to the audience. It has been analysed and determined in this thesis that this epic theatre device is seen in Churchill's three plays: in *Light Shining in Buckinghamshire* characters inform the audience about the passing time by announcing the date; in *A Mouthful of Birds* every character summarises his/her thoughts in one sentence directly to the audience; and in *Serious Money* the actors tell the future of the characters in third person narration to the audience. Hence, it is clear that the use of the narrator in the form of direct address to the audience emerges in two ways; either by actors in their roles addressing the audience as the character or by actors stepping out of their roles. Besides, a narrator figure appears to tell the past events related to the scenes, but it is of significance that when the narrator starts to tell about the past, a new scene is set up for the characters to watch the events narrated by the narrator, which can be called performance-within-performance technique. The aim seems to make the audience aware of the fictionality of the play it is watching and consequently to make it experience the play intellectually. Churchill makes use of this kind of performance-within-performance in *Softcops* and *Serious Money*. With the use of the narrator figure, Churchill aims to rupture any emotional identification possible to occur since the existence of a narrator in accordance with the epic theatre ensures the playwright to provide the audience with an understanding of the fictional formation of the plays. As the audience realises that it is actually watching a fiction, not a piece of reality, the emotional loss of the audience throughout the performance, which leads to the purging of the emotions with catharsis at the end of the play, is prevented. Apart from this usage of the narrator figure, Churchill also ensures that the titles of each scene are to be announced or projected in order to make them visible for the audience. This is evidently observed in *Mad Forest*.

and *This is a Chair*. However, as for Caryl Churchill's plays which are handled chronologically throughout this thesis, it should be pointed that the use of narrator is the epic theatre device which Churchill, throughout her career, makes less use of than the other three devices dealt with in the other chapters.

Episodic structure, which requires the usage of a non-linear narrative, is another extensively used epic theatre device in most of Churchill's plays. Caryl Churchill tells the stories about unrelated people in one play in different scenes, or more properly episodes, in order to underline the fact that people who are from different backgrounds and even from different periods are bound to live under the same conditions since they are all exposed to the same hegemonic ideologies. The lives of the people are not determined and do not become worse by the faults in people's own individualities and unchangeable fate. Thus, the main purpose to use episodic structure in the epic theatre is to challenge and question the concept of "inevitability of fate" in the Aristotelian theatre. In *Vinegar Tom* and *Light Shining in Buckinghamshire*, which are both set in the seventeenth-century England, Churchill displays the oppression of people which appears to be the same even though ages have passed, because the dominant ideologies that oppress people have not changed and still seem to be eternal. This is clearly observed by the audience in an episodic play as different episodes, sometimes from different historical periods, are juxtaposed. Similarly, *Cloud Nine* and *Top Girls* utilises historical and fictional figures, which are Isabella Bird, Pope Joan, Lady Nijo, Dull Gret, and Patient Griselda in *Top Girls*, and historical periods, the Victorian period in *Cloud Nine*, which are presented to the audience for the purpose of illustrating the continuity of the oppression of people. Nonetheless, unlike *Vinegar Tom* and *Light Shining in Buckinghamshire*, these two plays incorporate historical periods and figures with modern-day ones. In *A Mouthful of Birds*, *Hotel*, and *This is a Chair*, unrelated characters are presented under the same circumstances and condition in the episodes to point to the ideologies that shape their lives similarly. In *Mad Forest*, the same event is expressed by multiple and various characters to underline the similar experience of people related to the Romanian revolution in the December of 1989 in an episodic structure. In both *Drunk Enough to Say I Love You?* and *Seven Jewish Children – A Play for Gaza* related characters tell the whole story of a historical fact; the brief history of the USA in the former and of the Jewish people in the latter. Hence, it provides an

episodic structure with a non-linear progression. In her plays, Churchill uses episodic structure to disrupt the flow of the narration, which would automatically generate an A Effect, ensuring that the critical outlook of people is kept alive. It should be noted that there has not been any decrease or increase in Churchill's usage of episodic structure between the writing of her early and late plays.

Multiple role casting can be found nearly in all of Churchill's plays; however, cross-gender and cross-race casting are made less use of. Cross-gender casting is clearly observed in *Vinegar Tom*, *Cloud Nine*, and *Fen* whereas cross-race casting is explicitly seen in *Cloud Nine*, *Fen* and *Mad Forest*. Caryl Churchill's primary purpose of utilising cross-gender casting is to deconstruct the fixed gender identities which are strictly categorised according to the social expectations leaving no space for homosexuals. With this casting technique, Churchill questions the socially expected roles of genders as woman, who should be "feminine" and obedient to her husband or father, and man, who should look "masculine" and who has to earn enough money to make his family economically comfortable. Likewise, with the cross-race casting, the classification of people according to their race, which concludes that the white race is superior to the other races, is criticised and questioned deeply. As for the multiple role casting, it is used essentially to prevent the assimilation of the actors to the characters (Worthen 187). In other words, the emotional identification of the actors with the characters they are to perform is prevented through multiple role casting, and this provides the actors with a way to comment on the characters, which Brecht strongly emphasises among the epic theatre principles. It is essential that the actors not become the characters they act, rather they should somehow read them with the aim of informing the audience about the characters. Furthermore, the identification of the audience with the characters is also prevented with multiple role casting. By means of this technique, the cathartic effect of the Aristotelian theatre, which arrests the critical perspectives of the audience, is avoided. Moreover, it should also be noted that multiple role casting is the epic theatre device that Churchill uses most. On the other hand, cross-gender and cross-race casting are found only in Churchill's earlier plays whereas there has not been any decrease in her use of multiple role casting.

Songs and dance are also used in accordance with the epic theatre principles in Churchill's plays. In the Aristotelian theatre, these two theatrical devices are used to reinforce the main theme of the play and to arouse suspense mostly in the scenes where there is about to be a climax. Yet, in the Brechtian theatre, music and dance are independent from the speech of the characters and they are used as separate media to convey the message of the play along with the speech. Besides, in the epic theatre, music and dance are not supposed to supplement the dialogues of the characters by creating a proper atmosphere and mood for them, contrary to the Aristotelian theatre. Caryl Churchill extensively uses music and dance in compliance with the epic theatre techniques in most of her plays. But it should be pointed out that a difference is observed in Churchill's way of using these devices in her plays; the presentation of the songs and dance in the late plays is completely different from that of the earlier plays. In plays such as *Vinegar Tom*, *Cloud Nine*, *Fen*, and *Serious Money*, which Churchill wrote before 1990, she utilises songs and dance in the Brechtian sense, it is observed that songs and dance are given together. In other words, when there is a song, dance appears then with the song. Moreover, songs and dance are generally given at the end/beginning of the play or of the scenes, by commenting on the events portrayed on the stage in a different way, bringing a new perspective. However, in the plays Churchill wrote after 1990, in *Lives of Great Poisoners*, *the Skriker*, and *Hotel*, it is seen that there are scenes which are composed of only music and/or dance. Hence, music and dance are now used as separate theatrical media since they are not used along with the speech of the characters, unlike in her earlier plays. The only exception to this conclusion is *A Mouthful of Birds*, written in 1986. It is observed that although the play was written before 1990, it bears the same feature as Churchill's late plays, in which music and dance are not used only to comment on the action in a different way supporting the dialogue.

Caryl Churchill carefully employs the Brechtian devices of theatre since she, just like Bertolt Brecht, uses the stage as a medium to trigger a social change, and to conduct to enlightenment among the audience. In her plays, Churchill offers a critique of certain institutions and ideologies, that apparently oppress people, and to convey this criticism to the audience, she makes use of the epic theatre devices. The main reason why she makes use of epic theatre devices is to make the audience watch her plays with an

intellectual and critical approach, whereby it can draw some conclusions related to life, rather than watching the play merely for entertainment. Churchill uses four devices on a large scale; these are the use of a narrator, episodic structure, multiple role and cross-gender and race casting, and the use of music and dance. All of these Brechtian devices are employed in order to generate an A Effect among the audience, which consequently prevents the emotional identification and the cathartic effect resulting from the magical and illusionary mood and atmosphere of the Aristotelian theatre. Churchill uses the theatre as a medium to express her socialist feminist ideas and for this reason she makes use of epic theatre devices throughout her career, nearly in all of her plays, with the exception of two or three.

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